

Report on SHARMED activities

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Part 1. Theoretical and methodological approach

1. Introduction

The part of research, which is presented in this report, concerns the facilitation of classroom activities in 48 classes in three countries, which was at the core of the SHARMED project. Firstly, about half of the hours of activities spent in the classrooms were video-recorded, and the video-recordings were transcribed. Parts 2 and 3 of this report regard video-recorded activities and include a large number of transcriptions as examples to understand the meaning of the project and the ways in which it was implemented. Part 3, in particular, includes the analysis of facilitation.

Secondly, the comparison between a pre and a post-test questionnaire, administered in the 48 classes and in other classes as a control group, was used to try to understand some effects of the activities. There are some important limitations regarding the use of this questionnaire, which will be explained in Part 4, where the results of this part of research will be explained.

Thirdly, a second part of the post-test questionnaire was used to collect the children's assessment of the activities. Moreover, to add quality to the analysis, we also conducted focus groups in all the classes in which the activities were implemented. The analysis of the questionnaire of assessment and the results of the focus groups is presented in Part 5.

The connections between Part 3, regarding facilitation, and Parts 4 and 5, regarding effects and assessment of facilitation is far from being perfect. On the one hand, only about half activities were video-recorded, while questionnaires and focus groups regard all the activities. On the other hand, the limitations of Part 4 are relevant. Nevertheless, some interesting connections will be highlighted.

Part 6 includes the audio-recorded interviews administered to 40 teachers who took part in the project, as members of the teaching staff in charge of the classes selected for the project. Almost all these teachers accepted from the beginning to participate. Some of them replaced colleagues who changed schools, as the turnover is rather high in the world of school. These interviewed teachers were able to follow the activities, therefore they were also able to assess them.

The theoretical bases of this report, in particular of the analysis of Parts 2 and 3, are composed of five conceptual dimensions: (a) narratives; (2) facilitation; (c) meaning of using photography; (d) meaning of memory, related to narratives and photography; (e) relevance of intercultural communication and cultural identity. These dimensions will be synthetically introduced below, in order to make understandable the analysis of the following chapters of the report.

2. Narratives and memory

The SHARMED project is based on the use of photography to facilitate narratives in classroom interactions. As the concept of narrative is of primary importance, we shall start from it to explain our theoretical approach. In a broad perspective, theory of narratives includes two general frameworks. The **first** theoretical framework has been developed in the context of Communication Studies (Fischer 1987), and in the context of sociology (Somers 1994). 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. Somers (1994) describes the ways of narrative construction, differentiating among narratives of the self (the so-called ontological narratives), public narratives, conceptual narratives, including scientific concepts, and metanarratives, concerning "the epic dramas of our time" (Somers 1994: 619). This classification highlights that narratives concern any production of information in societies. Somers shows the links between narratives concerning the individual self and narratives concerning society (public narratives, metanarratives). An important implication of narratives is that the meaning of the observed reality may be narrated through different sets of categories, therefore in plural, and sometimes competing, ways.

The **second** theoretical framework concerns production of narratives as storytelling in face-to-face interactions (Norrick 2007). The interactional construction of narratives does not only concern their contents, but also and above all the *rights* associated to the activity of narrating. Three aspects are particularly relevant to consider these rights in our analysis. Firstly, each participant may contribute to constructing and negotiating a narrative in the interaction as teller, co-teller, listener, or elicitor of new narratives. Secondly, narratives can be either first-person narratives or *vicarious* narratives, when someone narrates about or on behalf of someone else

(Norrick 2013). Thirdly, narratives can receive different comments from different participants; in particular, each narrative can be followed by response narratives that refer to it, and this enhances the production of *interlaced* stories (Norrick 2007).

Our analysis concerns the narratives of children's memories and the ways in which these narratives are constructed and negotiated in classroom interactions, with which effects and with which level of satisfaction. In the context of an interactional framework, the important question here is "how to exploit memory for constructing narratives" (Norrick 2012: 195). The interactional construction of narratives is an important resource to give meaning to narratives of the self (Somers 1994), as based on autobiographical memory (Norrick 2012; Skowronski & Walker 2004), which has been defined as a "situated activity in spatiotemporally localized events embedded in social and material environments" (Bietti 2015: 5). According to Nelson, "memories become valued in their own right (...) because they are shareable with others" (1993: 12), and "the process of sharing memories with others becomes available as a means of reinstating memory" (1993: 177), i.e. as a means to connect individual remembering and communication. Autobiographical memory is always communicated (Assman 2011), and in particular it may be performed in the interaction. In these cases, narrating autobiographical memory is an interactional achievement involving those who share and/or are interested in sharing memory. In telling their narratives, participants "create and recreate" their past in the light of their "present needs and concerns" (Norrick 2007: 139) as they are defined in social interactions. In other words, autobiographical memory is contextualised in public narratives.

The interactional construction of narratives of autobiographical memory highlights the meaning of the identity of the narrating persons (Bamberg 2005, 2011). It means construction of a unique self-history, which can be clearly distinguished from others' self-histories (Nelson 2003). The narrative of events allows the construction of the self in time, thus producing the development of identity, and telling stories of past experiences means influencing the construction of autobiographical identity (Norrick 2012). Self-history can establish and communicate the position of the teller within a shared history (Hoerl 2007; Norrick 2012), which can be linked to personal preferences, interpersonal relationships or group membership.

Exploiting memory for constructing narratives also means activating ideas through remembering that must be encoded in the language and narrative format (Norrick 2012). For what concerns this activation, two types of narrative have been stressed (Berntsen & Rubin 2012; Conway 2005; Conway & Pleydell-Pearce 2000): (1) declarative narrative, referring to specific facts, data or events that can be recalled "from the unique perspective of the self in relation to others" (Nelson & Fivush 2004: 488); (2) semantic narrative, referring to general knowledge of the world, in terms of facts, ideas, meanings and concepts. Semantic narrative activates ideas through remembering but it is not part of an autobiographical narrative, rather it is a possible enrichment of this narrative.

A last important aspect of narratives is their "tellability" in public contexts, such as classrooms. Tellability of narratives may be limited by a sense of irrelevance of the narrated contents, by contents that are considered inappropriate in the context (e.g. sexual contents, private contents), and also by embarrassment in telling a story in public. The last aspect is particularly relevant in the project, as the children were asked to tell in front of their classmates.

We will analyse examples of narrative that were produced during the project. These examples allow the analysis of the interactional construction of narratives of children's memories, including seven aspects: (1) types of produced narratives; (2) classification of narratives as either declarative or semantic; (3) ways of narrating, as either first-person (the child is protagonist of the photo) or vicarious (the child reports others' narratives about the photo); (4) way of interlacing narratives, i.e. connecting different narratives; (5) ways of contextualising narratives in past or present time; (6) ways of constructing identity through narratives; (7) possible problems of tellability.

3. Photography and memory

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 other people, sharing the same past, recalling the same past in a different way, interested in sharing their memories. Therefore, remembering is a socially situated activity, rather than an individual introspective operation. Against this background, images, e.g., photographs, can work as media that trigger the transformation of

individual traces of memory, i.e. engrams, into the material, perceivable forms, i.e. exograms. Engrams are internal traces of memory, while exograms are external hints or traces. Exograms are activators or entry points of memory, which are particularly effective in connecting the lived experience with data that are more general or external to this experience. Memory is therefore made evident in the relation between engrams and exograms, and this relation activates recollection. Images, and photographs are powerful social exograms, which can activate the complex dynamics of memory. According to Edwards:

Photographs provoke acts of memory recalling us to things, places, and people. They establish connections across time and space, including chains of association. What will be dredged up in memory's driftnet cannot be predicted in advance: an item of clothing or decor in a picture can spark connections and associations (Edwards 2006: 121)

According to Edwards (2006), photographs are “a form of interlocutors”, because they unlock memories and allow knowledge to be transferred or passed from the past to present. Photographs may be observed as both traces of a lived past and as produced and performed. Photographs invite people to interact with them. They allow people to recall their lived experiences, and their meanings depend on how they are delivered in communication. In this view, photographs can be considered as perceptual media of communication. Photographs, as any other perceptual media, “can be recognized only by the contingency of the formations that make them possible” (Luhmann 2000: 104). On the one hand, photographs are visual forms that can be transmitted through the media and across contexts and can be retrieved and manipulated via an array of resources. On the other hand, photographs are media that can take narrative forms in communication processes. They can be retrieved and manipulated through these narrative forms.

The use of photographs implies that the interactional production of narratives depends on past actions (taking pictures) that were designed for other purposes and only later do they become important in the specific context of the interaction. The use of photographs to trigger narratives involves much more than simply recalling details of what occurred in the recorded events. Photography can be understood not only as a technology for documenting life, but also and above all as a powerful medium for social engagement. While photographs allow capturing moments of personal lives instantly, expressing personal feelings and preserving memory, they can also enhance storytelling and invite connections.

It has been shown that the use of visual materials can engage children in creative workshops (e.g., Baraldi & Iervese 2017; Moline 2011). Therefore, photographs can be powerful media to stimulate personalised and interactive storytelling in educational settings. Photographs do not only elicit children's comments or responses to visual inputs, but they can also be the starting point of participated dialogue in the classroom. In other words, children can participate in classroom communication *through*, *about* and *with* photographs.

Photographs can work as exograms that enhance the interactional production of narrative. Exograms enhance narratives about the frame of the image, and behind the frame of the image, i.e. the story of the photograph and the situation or circumstances in which it was produced. Narratives, about the frame or behind the frame, can enhance new first-person, vicarious or interlaced narratives. These narratives can be either declarative narratives (referring to specific facts, data or events), or semantic narratives (referring to a general knowledge of facts, ideas, meanings and concepts).

In the SHARMED projet, narrative production is enhanced through private photographs picturing events that the children consider relevant for their memory. In such a context, narratives focus on both photographs, which concern past events, and on what is behind and beyond photographs, i.e. (1) the social and cultural context of the photographs and (2) new stories linked to the photographs (Baraldi & Iervese 2017). Therefore, narratives of past events can evolve into narratives of children's lived experience, behind and beyond photographs. Consequently, not all the narratives can be considered as storytelling regarding past events, possessing “personal and contextual relevance”, and containing “evaluation by the teller” (Norrick 2007: 128). Any telling of past events can evolve in other types of narratives, starting from co-telling and listeners' comments. While memory may be encoded in the format of storytelling (Norrick 2012), the complex chain of telling, co-telling and comments enhances different narrative formats, e.g. when linked to previous stories. This complex articulation shows that narratives can be considered as omnipresent in communication (Fischer 1987) because they cannot be reduced to a specific format. In this report, therefore, the concept of “narrative” is used to include *all* the ways in which the observed reality is interpreted and storied.

Our analysis focuses on the ways of using photography as a medium that conveys exograms, thus showing the construction of narratives of the self and public narratives, by connecting what is in the frame with what is behind the frame of the image, by enhancing declarative and semantic narratives of children's memories, and by promoting the interlacement of narratives and thus the production of new narratives.

4. Facilitation

The interactional dimension is particularly relevant in the project. The context of this interaction is the classroom. Two general aspects of classroom interactions are primarily relevant (Baraldi & Corsi, 2017; Luhmann, 2002). First, classroom interactions convey knowledge, which can be specified with respect to specific issues and specific pupils. Second, classroom interactions include ways of testing the results of this conveyance. Evaluation must be produced in classroom interactions to highlight the outcomes of conveyance, by distinguishing between pupils' better and worse performances, and showing their learning. Communication conveying knowledge, on the one hand, and communication evaluating the outcome of conveyance, on the other, are both necessary and intertwined in classroom interactions.

This combination of conveyance of knowledge and evaluation of its result is shown by a traditional sequence organisations: the Initiation-Response-Evaluation (IRE) sequence (Mehan 1979; Sinclair & Coulthard 1975), which is made up of teacher's Initiation (often questions), students' Responses and teachers' Evaluation, and its variations and mitigations (e.g. Farini 2011; Margutti 2010; Seedhouse 2004; Walsh 2011). This is a hierarchical structure, limiting the opportunities of children's participation (James & James 2004; Wyness 1999) and representing the hierarchical generational order which permeates the relations between adults and children in society (Alanen 2009).

This traditional form of education can face serious problems when children's active contribution to the development of the interaction and dialogue need to be provided. In these cases, the two key-concepts, to consider in the classroom, are children's agency and dialogue.

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. Showing agency means showing the availability of choices of action, opening different possible courses of action, so that a specific course of action is one among various possibilities (Baraldi 2014a; Harré & van Langenhove 1999). Therefore, children's agency can be observed if children's active participation shows the availability of choices of action, which can enhance alternative actions, and therefore change in the interaction.

It has been observed that the concept of children's agency implies the relationship between children's actions and social structures. Therefore, the analysis of agency must also focus on its social conditions and structures (Bjerke 2011; James 2009; Mayall 2002; Moosa-Mitha 2005; Valentine 2011). The structural limitation of individual participation in social processes seems unavoidable, and particularly relevant for children, who are included in a hierarchical generational order. However, the concept of agency implies that both individual actions and social structures are involved in the constitution of society (Giddens 1984). This means that the range of individual actions cannot be completely predefined by social structures and relational constraints. The constructive interplay between children's action and social structures does not allow a completely predefined hierarchical order.

However, it is important to distinguish between two conditions of participation. While children's active participation can happen anytime in communication, with predictable consequences, the achievement of children's agency needs specific conditions, i.e. it needs the promotion of specific opportunities of children's active participation as choice and construction of knowledge. In classroom interactions, agency is shown by the assigned rights of constructing knowledge, that is as children's autonomous access to domains of knowledge, what Heritage (2012) calls **epistemic status**, and children's rights and responsibilities for constructing knowledge, what Heritage and Raymond (2005) call **epistemic authority**.

Opportunities of children's agency (and epistemic authority) are provided through **promotional** forms of communication. Promotion of children's agency is visible as a chain of alternate adults' actions and children's actions. This chain shows that the relevance of children's action for social change (children's agency) depends on the relevance of adults' action in promoting children's actions; in other words, children's availability of choices of action depends on adults' choices of action. This is a paradox, which originates from the position of children, who have no access to the most important decision-making processes in social systems; this position determines the differences between children's opportunities and adults' opportunities to practice

agency (Bjerke 2011; Valentine 2011). In these conditions, children's agency can be observed only in paradoxical chains of actions, including both the display of children's choices of action and the display of adults' actions that promote these choices.

Although paradoxical, promotional forms of communication create the conditions for children's active contributions to knowledge and decisions (see Baraldi, 2012, 2014a, 2014b; Clark & Percy-Smith, 2006; Graham & Fitzgerald, 2010; Matthews, 2003; Shier, 2001, 2010; Sinclair, 2004; Wyness, 2013). Promotional forms of communication can change the hierarchical distribution of epistemic status and authority in the adult-children interaction. This change affects the structure of education, as combination of conveyance and evaluation of knowledge, hierarchical differences between adults' and children's roles, and forms of expectations.

Research on teacher-children interactions has highlighted some mitigation of hierarchical forms of epistemic status and authority, depending on adults' promotional actions (e.g. Mercer & Littleton 2007; Walsh 2011), such as actions of scaffolding (Seedhouse 2004; Sharpe 2008) or re-uttering (O'Connor & Michael 1996). Research has also highlighted a more radical change, based on **facilitation** of children's agency (e.g. Baraldi 2014a, 2014b; Baraldi & Iervese 2017; Hendry 2009; Wyness 2013). Facilitation is achieved in specific interactions, including organized sequences of adults' actions that enhance children's agency, and children's actions that display agency. Facilitators' actions systematically upgrade children's epistemic status and authority. Facilitation is based on the positive value of children's active and equal participation, on the treatment of children as persons who can express their own perspectives, experiences and emotions, and on expectations of unpredictable personal expression. These characteristics indicate that facilitation concerns dialogic communication.

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). In dialogue, adults' actions show active listening, support children's self-expression, take children's views into account, involve them in decision-making processes, and share power and responsibility with them (e.g. Shier 2001). The adjective "dialogic" explains the methodology of facilitation. In dialogue, facilitators are agents of change, who facilitate children's authorship of stories and empowerment.

By upgrading children's epistemic status and authority in the interaction, facilitation can lead to change the traditional structures of conveyance and evaluation of knowledge, children's roles and expectations of children's learning. Thus, facilitation also enables the construction of new, alternative narratives with respect to existing ones (Winslade & Monk 2008; Winslade & Williams 2012). Agency can be observed in the interactional production of narratives (Bamberg 2011), which highlight children's availability of choices of action. Facilitation of narrative production can be analysed as dealing with children as agents who can choose the ways and contents of narratives regarding their perspectives and experiences, thus influencing the social situations in which they are involved (Baraldi & Iervese 2014, 2017; Wyness 2013). The interactional construction of narratives displays children's autonomous production of knowledge, i.e. epistemic authority. Facilitation of narratives displaying children's epistemic authority can be observed as the social condition of children's agency in the classroom. In more general terms, facilitation can produce the alternative meta-narrative of the identity of the competent child, by creating opportunities for children's contribution to social change.

Our analysis concerns the ways of facilitating the interactional production of narratives about memory, starting from photographs. Facilitation can (1) promote children's agency as epistemic authority, including children's autonomous initiatives in narrating and in constructing their contingent identities, and (2) promote dialogue among children, and thus interlacement of different narratives, including narratives of present social experiences.

Children's autonomous initiatives are particularly interesting in showing children's agency. Children's initiatives can be facilitated in different ways. On the one hand, facilitators' actions can enhance children's elicitation of narratives. On the other hand, children's contributions can enhance either facilitators' co-telling of narratives or facilitators' listening.

5. Facilitative actions

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). Therefore, the facilitator's and children's actions show the specific ways in which they position themselves and their interlocutors (mutual positioning), as well as the ways in which each of their positioning is based on other participants' positioning (reflexive positioning). The structure of mutual and reflexive positioning characterises the facilitation of dialogue, which cannot be completely predefined by roles, and is shown by facilitative actions.

According to previous research (Baraldi 2012), facilitators' dialogic actions can be included in different categories, aiming at classifying the ways in which facilitation can promote children's participation in the interactions, enhancing dialogue.

Some actions focus on children's emotions, experiences and perspectives, introducing their positive connotations, and therefore facilitating their expression. These actions are: (1) **appreciations**, which display an "unconditionally positive regard" (Mearns & Thorne, 1999), supporting children's personal expression and creating positive connotations of their utterances; (2) **acknowledgement tokens** as claims of receipt of the prior turn (Gardner 2001), giving positive feedback; (3) **non-verbal affective behaviours** (e.g. smiling), as manifestations of "affect attunement" (Legerstee 2005) that support children's personal expression.

Other actions explore children's meanings, showing understanding and acceptance of them. These 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; (2) **formulations** of the meanings expressed by children, which are actions that shift the focus and draw on the gist of previous interlocutors' actions, which may be glossed, made explicit, or developed (Heritage 1985), thus displaying support, attention and openness to the interlocutors' actions; formulations may demonstrate attention and sensitivity to the interlocutor's expressions, and project a direction for subsequent actions, by inviting responses, in this way strengthening the interlocutor's agency (Hutchby 2005, 2007).

A third category of actions enhance self-expression and narratives, describing, explaining and legitimising them. Promoting expressions and new narratives means creating the social conditions for the construction of children's stories and encouraging children to consider new ways of dealing with different perspectives. The actions facilitating self-expression and narratives are: (1) **promotional questions**, enhancing opportunities of participation, creating the conditions of "double listening" (Winslade and Monk 2008), i.e. listening for pieces of information as indications of more complex stories, promoting the emergence of unstoried experiences and the clarification of partially storied ideas; (2) **direct invitations** to contribute, which enhance children's expression of personal opinions and collective reflection, i.e. the emergence of narratives of personal needs, ideas and feelings; (3) **personalised suggestions**, which show facilitators' first-person involvement in narrating stories, without imposing perspectives, thus empowering children's actions while respecting their right to decide.

These facilitative dialogic actions may be organised according to different ways of facilitating communication. In any case, they seem to be successful in facilitating: (1) equal distribution of personal expressions, and (2) coordination of these expressions. The result is that participation can display children's agency in coordinating with both peers and facilitators. Children do not simply understand facilitators' actions and information; they are also able to develop the gist of their proposals and make efforts to explain them and to support their interlocutors' understanding, reaching successful coordination of new narratives in the interaction.

6. Facilitation of intercultural communication

One main point in the SHARMED project is the meaning of "multicultural classrooms", where the project has been applied. In the school system, multicultural classrooms are often observed as based on the cultural variety

of participants (Mahon & Cushner 2012). However, the SHARMED project focused on the construction of narratives in communication processes, rather than on cultural variety of participants. In particular, it is relevant to understand how these narratives present **cultural** issues and identities.

Studies on intercultural education have analysed a great variety of ways of handling cultural meanings of identity (e.g. Gundara & Portera 2008; Herrlitz & Maier 2005). Against the background of this variety, intercultural education is frequently interpreted as focusing on problems and value of cultural identity (e.g. Gay 2000; Gundara 2000; Mahon & Cushner 2012). In this perspective, identity is associated with membership of specific cultural groups, thinking and participating in communication as members of these groups (e.g. Hofstede 1980; Schell 2009; Spencer-Oatey & Franklin 2009; Ting-Toomey 1999). Therefore, the recognition of cultural identity is the condition of (positive) intercultural communication and education. This interpretation has been criticised as “essentialism”, which “presents people’s individual behaviour as entirely defined and constrained by the cultures in which they live so that the stereotype becomes the essence of who they are” (Holliday 2011: 4). Essentialism takes for granted that cultural identities are determined before intercultural communication (Baraldi 2015).

Intercultural education is also frequently interpreted as focusing on relationships and dialogue among cultures (Alred, Byram, & Fleming 2003; Grant & Portera 2011; Portera 2008). Essentialism emphasizes intercultural dialogue as acknowledgment of difference among cultural identities as enrichment (Guillerhme 2012). The anti-essentialist view stresses the prefix **inter** and warns against insisting on predefined cultural identities (Byrd Clark & Dervin 2014). Identity is seen as fluid, malleable, and contingently constructed in communication (Byrd Clark & Dervin 2014; Dervin & Liddicoat 2013; Piller 2007, 2011; Tupas 2014). Some authors conclude that the primacy of cultural identity is replaced by the construction of hybrid identity (Jackson 2014; Kramsch & Uryu 2012; Nair Venugopal 2009), but this conclusion is not shared by all anti-essentialist views (Benjamin & Dervin 2015; Holliday 2011, 2012).

The analysis of the SHARMED activities also focuses on the ways of narrating cultural meanings of identity. Different ways of narrating cultural meanings of identity are connected to different ways of facilitating communication. On the one hand, facilitator’s actions may promote essentialist narratives of cultural identity, if children’s personal experience and knowledge is used to facilitate dialogue on cultural identity. On the other hand, the relevance assigned to children’s agency can prevent the categorisation of children as members of cultural groups and the narrative of primary cultural identities, by promoting personalised versions of cultural meanings (Abdallah-Preteille 2006). These are personalised narratives of **small cultures** (Holliday 1999), i.e. contingent constructions of cultural meanings through dialogic negotiation. Facilitation may enhance narratives of small cultures as encapsulated in children’s personal experiences and depending on these experiences. In this perspective, a classroom can be called “multicultural” as it is the communicative production of personalised narratives of small cultures, rather than the sum of individuals with different cultural identities. This second form of facilitation focuses on **personal** experience and knowledge, **deconstructing** narratives of cultural identity.

7. Facilitation and mediation of conflicts

By enhancing children’s agency, as autonomous choice of action, facilitation can enhance the emergence of conflicts involving children. However, while facilitation aims to change hierarchical structures by promoting children’s agency, it has not the function of helping the participants to manage their conflictive relationships. Facilitation is associated with co-operative and relation-oriented communication, rather than with the management of conflictive communication. Therefore, an important aspect of classroom facilitation in the SHARMED project is the management of possible conflicts.

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.

The main problem with conflicts in classrooms, as well as in many other contexts, is that communicated contradictions are managed through **judgemental actions**, siding with a “right” party against a “wrong” party. This right/wrong distinction is associated with a form of communication that can be defined as **monologue**. In

monologues, participants in communication: (1) give more value to their own action than to their interlocutors' understanding, (2) show certainty of their own understanding, attributing errors to their interlocutors' actions, (3) show indifference towards the consequences of their own actions on their interlocutors, (4) lack any explicit attention towards their interlocutors' feelings and thoughts. Monologues attribute values (right) and errors (wrong).

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. In mediation, "a third party helps disputant resolve conflicts by enabling parties to find their own solutions" (Picard & Melchin 2007: 36), facilitating communication between them (Bowling & Hoffman: 2000), and helping them to appreciate each other and to work together. Therefore, **conflict mediation may include facilitation**. Mediators may facilitate and encourage participants' contributions, check reciprocal understanding, and avoid dominance behaviours, which can block communication (Ayoko et al. 2002). In other words, mediation is a collaborative dialogic process.

Facilitative actions may enhance mediation as a collaborative **dialogic process** (e.g. Bowling & Hoffman 2003; Poitras 2005) by (1) distributing active participation fairly in the interaction and (2) showing sensitivity for the other participants' interests and/or needs. Dialogic mediation empowers participants' actions through a treatment of disagreements and alternative perspectives as ways of enriching communication. Mediators' dialogic actions are supposed to enhance mediation, empowering both participants' personal expressions and effective communication among them.

A form of dialogic mediation, enhanced through facilitative actions, is **transformative mediation** (Bush & Folger 1994). Transformative mediation promotes the participants' empowerment in defining issues and autonomously deciding about them, and fosters mutual recognition of their points of view. In the SHARMED project, children's empowerment leads to the production of narratives of their conflicts. **Narrative mediation** (Winslade & Monk, 2008) is therefore particularly important in the context of this project, as it is based on facilitation of the parties' production of narratives. Facilitation gives voice to the children's first-person stories and supports their observation of conflictive relationships from new points of view. By adopting a narrative approach, facilitators may actively intervene as providers of opportunities to talk, inducing the children to introduce and deal with particular issues and constructing narratives.

To sum up, mediation may use facilitation to "transform the adversarial narrative into an emergent, co-created, collaborative narrative" (Stewart & Maxwell, 2010: 77), in particular enhancing narratives of the conflictive situations and conditions. Both empowerment and authoring of narratives need facilitation of participants' agency as a source of change. Thus, facilitation may be a component of a dialogic form of mediation in situations of conflict involving children. Narrative mediation of conflicts is based on facilitative actions, which empower children during communication processes. The report will show if and how narratives may be an effective way to manage conflicts.

8. Summary

The concepts that have been introduced in this Part 1 of the report can be useful to understand what follows in the next Parts, in particular Part 2 and Part 3. The combination of narratives, memory, facilitation (and facilitative actions), intercultural communication and conflict management constitutes the conceptual basis for innovative education, as it has been proposed by the SHARMED project. Therefore, the concept described in Part 1 may be considered guidelines for practicing SHARMED.

However, this practice, as a practice, cannot be reduced to guidelines. Social research is useful to compare theoretical approaches with empirical phenomena. What we have presented here should be considered as a preliminary set of knowledge, which needs to be tested in the classroom activities. What will emerge from the following analysis of the activities, could change part of this preliminary scenario, highlighting what SHARMED may mean in practice.

In this report, we shall not discuss or comment these possible conceptual changes, as they emerge from the analysis of the activities, which can provide a possible contribution not only to a better understanding of educational innovation, but also to theoretical innovation. The possible theoretical changes, as well as their consequences for educational innovation, will be discussed in the final report and in the guidelines for applying educational innovation starting from the SHARMED project.

Part 2. Narratives

Chapter 1. Narratives of the self and personal identities

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.

1.1 Friendship

Extract 1 is about friendship, a type of personal narrative which is very frequent in the Italian setting, and that we also find in some cases in the UK setting and in few cases in the German one (not shown in the report). The narrative in extract 1 regards the way in which the children become friends and face problems of trust. F4 defines herself as shy and says that she finds it difficult to trust other people, therefore she usually waits for the others to come to her, “studying” them before becoming friends (turns 1-7). She tells that she finds difficult to trust the others because she has been disappointed once by a friend who left her apparently for no reason. The real reason of this crisis was, however, that she and her mother decided to create distance because of the frequent disputes.

Extract 1

Italy (PS2, 5A, third meeting)

1. F4: io per trovare gli amici cioè mi vergogno un po' per[ché
I am a bit ashamed in finding new friends be[cause
2. FAC: [sei un po' timida
[you'r a bit shy
3. F4: sì
Yes
4. FAC: mh
5. F4: e: io aspetto che siano loro a venire da me
And: I wait that them come to me
6. FAC: ah sì?
Really?
7. F4: prima però cioè devo studiare come sono, cioè tipo come si comportano con le altre persone,
e poi dopo aspetto che siano loro che vengano da me
First I have to study how they are, that is like how they behave with other people, and than I wait that they come to me
8. FAC: ma ti è capitato mai che qualcuno poi ti abbia deluso?
But did it ever happen to you that someone disappointed you?
9. F4: e: sì
e: yes
10. FAC: sì?
Yes?
11. F4: sì

- Yes
12. FAC: e: cos'era capitato che ti ha fatto:
and: what did it happen that s/he made you:
13. F4: e: no e che: sì mi ero messa:
e: no it's that yes I arranged
14. FAC: se si può raccontare eh? se no no
If it's something that can be told eh? If it's not never mind
15. F4: sì sì
Yes yes
16. FAC: ah ok
17. F4: mi ero messa d'accordo con una mia amica: con due mie amiche per vederci
I arranged with my friend: with two my friends to meet
18. FAC: ma erano amiche che conoscevi da mo[lto?
But were they long-standing fri[ends?
19. F4: [sono le mie migliori amiche,
[they are my best friends,
20. FAC: ok sì
Ok yes
21. F4: e: una cioè ha detto no voi non mi interessate più andatevene vi[a ciao
And: one of them said no I'm not interested in you anymore go awa[y bye
22. FAC: [ah di punto in bianco
così?
[Ah so out of the blue?
23. F4: sì
Yes
24. FAC: e poi come ve l'ha spiegato questo?
And then how did she explain it?
25. F4: e poi dopo ci siamo riviste [dopo un po'
And after some time we met again [after some time
26. FAC: [ah
27. F4: e lei ha detto scusa basta
And she apologised that's all
28. FAC: ah basta così?
Ah that's all?
29. F4: sì
Yes
30. FAC: e tu l'hai perdonata
And you forgive her
31. F4: sì
Yes
32. 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?
33. F4: ((nods)) abbastanza
quite enough
34. FAC: ci eri rimasta:
did you feel:
35. F4: male
Bad
36. FAC: e quindi ti eri andata a fare una doccia calda
And so you had a hot shower
37. F4: no[hh
38. FAC: [hhh
39. F4: avevo tirato i quaderni
I launched the notebooks
40. FAC: avevi tirato i quaderni?
Did you launch the notebooks?

41. F4: sì
Yes
42. FAC: ti eri proprio innervosita
You got really nervous
43. F4: sì
Yes
44. FAC: ah e con l'altra amica come: cosa:
ah and with the other friend how: what:
45. F4: eh anche lei c'era rimasta male: infatti spesso ci incontravamo per dirci cioè tutto bene? Sì
no, eccetera
Eh she as well was disappointed: indeed we often met to tell each other is everything ok? Yes no, etcetera
46. FAC: ma vi eravate chieste come mai era accaduta questa cosa?
But did you ask yourself why did that thing happen?
47. F4: sì cioè avevamo anche capito il perché
Yes well we had also discovered why
48. FAC: ah c'era un perché quindi
Ah there was a reason
49. F4: sì perché cioè negli ultimi mesi che: ((fa un gesto all'indietro con la mano)) con questa mia amica, e: litigavamo molto spesso,
yes because in the last months that: ((makes a gesture backwards with the hand)) with this friend, e: we disputed very often
50. FAC: ah
51. F4: e: [a forza di
And: [from all that
52. FAC: [ma per dei motivi: seri o fu[tili?
[but for serious: or trivial rea[sons?
53. F4: [no perchéhh tipo io voglio la penna gialla e lei la vuole azzurra,
[e però non me la lasciaahh
[no becausehh like I want the yellow pen and she wants the blue one, [and but she doesn't leave it to mehh
54. FAC: [ah proprio così ho capito
[ah that way I understand
55. F4: e:m: litigavamo molto spesso e a un certo punto sia lei e sua madre si sono staccate mia madre e io ancora e la l'altra mia amica e sua madre ancora
e:m: we disputed very often and at a certain point both her and her mother left my mother and I and the other friend and her mother the same
56. FAC: ah quindi era un rapporto di [amiche e di mamme
Ah so it was a relationship of [friends and mother
57. F4: [sì sì
[Yes yes

Extract 2 regards the beginning of a friendship and the overcoming of mutual preconceptions between the children. F5 and F14 narrate how they were hostile when they were at the primary school because they thought that did not want to talk each other and looked bad each other. When they happened to be in the same class at the secondary school, and could know better each other, they discovered that they were previously hostile only to defend themselves and thus they became friends.

Extract 2

Italy (SS2, 2B, third meeting)

1. FAC: quindi è stato un incontro: avete delle cose in comune
So it was a meeting: you have something in common
2. F5 e F14: ((look at each other))
3. F14: mh:

4. FAC: beh vi vestivate da indiane,
well you both dressed as indians,
5. 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
6. FAC: vi eravate antipatiche?
Did you dislike each other?
7. F14: sì [hh
Yes [hh
8. F5: [pensavamo hh
[we thought hh
9. FAC: dai!
really!
10. F14: [hh
11. F5: [pensavamo
[we thought
12. 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?
13. Ins: [sh sh
14. FAC: come vi siete accorte che invece
How did you realize that instead
15. F5: l'anno scorso
Last year
16. FAC: non è un'amicizia?
Is it not a friendship?
17. F5: no no l'anno scorso ci siamo
No no last year we
18. FAC: sì però come pass- il passaggio come è avvenuto? Te lo ricordi?
Yes but how trans- how did the transition happen? Do you remember?
19. F5: ci siamo [conosciute
We [met
20. F14: [siamo capitate in classe insieme
[we happened to be in the same class
21. FAC: quindi vi eravate antipatiche una con l'altra però dice ci tocca stare insieme ci proviamo
So you disliked each other but as we have to stay together we try
22. F5: hh
23. FAC: così?
Like that?
24. F5: sì
Yes
25. FAC: ma chi è che ha abbordato l'altra?
But which one of you went to the other?
- (.)
26. F5: tutte e due
Both
27. FAC: cioè vi siete scontrate
You mean you collided
28. F14: [hh
29. F5: [nohh
30. FAC: com'è dai non ti ricordi com'è accaduto?
How did don't you remember how did it happen?
31. F5: in biblioteca forse
Maybe in the library
32. F14: sì siamo andate in biblioteca insieme
Yes we went to the library together
33. FAC: ah
34. F14: e

- And
35. FAC: no mi piace capire il pensiero quando (.) a un certo punto voi avevate un preconcezzo 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?
36. F5: ((looks at F14))
37. F14: sì
Yes
38. FAC: eh e come è avvenuto il cambiamento? Cioè
Eh and how did the change happen? I mean
39. 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:
40. F14: e io la stessa cosa
And the same for me
41. FAC: beh quindi in pratica eravate ostili l'una all'altra per difesa (.) nel senso che pensavate che l'altro non aveva voglia [di: di voi e quindi
So basically you were hostile for defence (.) in the sense that you thought that the other didn't want [to: you and so
42. F5: [sì
 [yes
43. FAC: e e il primo a parlare chi è stato?
And and who was the first to speak?
44. F5: eh chi si ricorda
eh who remembers?
45. FAC: sei stata te ((pointing to F5))
You did
46. F5: no! Non so
No! I don't know
47. F14: no perché mi sembra che eravamo seduti lì ((indica un banco)), [all'inizio dell'anno
No because I think we were sitting there ((points to a desk)), [at the beginning of the year
48. FAC: [qua ah
 [here ah
49. F5: perché [eravamo a isole
Because [we were in isles
50. F14: [e sì eravamo a isole, e io e lei eravamo di fronte a un certo punto
 abbiamo tirato fuori l'astuccio era uguale e allora ci siamo messe a ridere
[and yes we were in isles, and I and she were one in front of the other and at a certain point we pulled out the pencil case and it was the same and we started laughing
51. FAC: ah: quindi un episodio fortuito
Ah: so an accidental event
52. F5: sì
Yes
53. FAC: ma vi siete mai raccontate quando vi eravate antipatiche?
But did you ever talk about when you disliked each other?
54. F5 e F14: sì
Yes

Extract 3 regards friendship, separation and changes. The story is about meeting a friend after a long time. M1 narrates that meeting this friend, who was in his school and left a long time ago, was a little awkward for him and that he would have liked to say hello to him but he did not (turns 1-13). Therefore M1 stresses the changes friendship relationship undergoes in time, especially when we do not see friends for a long time. He also claims that his friend probably did not see him (turns 15, 16), but the facilitator makes some hypothesis about the fact that his friend could not know how to say hello to him and could be shy about not knowing if M1 would have

remembered him because of changes. Then she narrates her experience of a school reunion in which she felt awkward and shy, but she was also happy as everyone remembered each other.

Extract 3

UK (PS1, 6A, second meeting)

1. M1: My friend called ((name)), I saw him about a couple of weeks ago in um, Bancrofts
2. FAC: Yeah and when was the last time you saw him?
3. M1: Uh, Bancrofts, couple of weeks ago
4. FAC: Yeah (..) had you seen him a long, long time ago or (..)
5. M1: Yeah, he was in this school
(..)
6. FAC: oh and he left?
7. M1: Yeah
8. FAC: How did he make you feel, I wonder, when you bumped into someone that you know, and you bump in (..) how was that?
9. M1: A little bit awkward
10. FAC: How (..) why? Why did it feel awkward?
11. M1: I don't know
12. FAC: Did you want to say hello to him?
13. M1: Yeah but I didn't
14. FAC: You didn't?! Oh you didn't (..) is it because you didn't know how to do it or was it because you thought would he remember me and stuff like that because you said that as well ((indicates to F2)) you said if someone would remember you so we feel a bit shy sometimes ((speaks to whole class))
15. Video person: Did he see you?
16. M1: I don't think so
17. FAC: I went to (..) um I'm quite old now, I'm just over twenty-one, ((giggles)) and a little bit more (..) but I went to a school reunion and these were people I went to school with, oh, um (..) thirty years ago and we went to this school reunion and I thought no-one's going to remember me, no-one's going to know what I look like now because I don't look like it then but when I went to school, we all recognized each other and it was a really nice feeling (..) it was a bit awkward ((indicates to M1)) I felt a bit awkward and a bit shy and there were a couple of teachers there who were still going strong at this reunion and I couldn't believe it and it made me feel really good but a bit awkward and a little bit (..) I wondered if they would remember me so I really connected with what you were saying just then ((indicates both M1 and F2)) (..) ((to F2)) do you want to see if anybody else has any more questions?

Extract 4 is also about friendship and separation, but with a different meaning. M2 narrates that he had a friend that he did not see for long time and that one day he called him randomly with Facetime. M2 claims that it was easy to talk with him even if he had not seen him for a long time (turn 9-11).

Extract 4

UK (PS1, 6A, second meeting)

1. FAC: I think there were two hands up ((indicates to F1/photo)) (..) the two boys at the Back (..) do you want to ask them because they had their hands up for so long
2. M2: I had a friend called ((name)), it's the same one as his one
3. FAC: What, the same friend?!
4. M2: Yeah (..) and last time I saw him, I just got some random Facetime call and it was him and I got a big surprise
5. FAC: Oh wow (..) was it a nice surprise?
6. M2: Yup
7. FAC: and what were you chatting about, if you don't mind me asking

8. M2: Stuff
9. FAC: Stuff ((laughs)) was it easy to chat to him when you hadn't seen him for so long?
10. M2: Yeah
11. FAC: Yeah (..) (?) (..) going back over (..) oh wow

1.2 Personal experiences and perspectives

Extract 5 is an example of preferences and experiences of children, which emerge in all settings. In this case, the narrative is about F5's preferences: the girl brought a picture that portrays her drinking a slush which she says being her favourite drink (turns 1-4). Other children intervene to say they like drinking slushes too (turns 7, 8 and 10). The facilitator starts commenting on the different popular drinks for different generations (turns 11-17).

Extract 5

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
- FAC: Ja? (.) Das ist so, ist so kalt ne?
yeah? (.) That's like, really cold, isn't it?
5. ((F5 nods))
6. M4: trink ich auch gerne
I like to drink them too
7. F1: ja, trinken wir gerne.
yeah, we like to drink those.
8. FAC: ein Eisgetränk. Mögt ihr das alle gerne?
an ice drink. Do you all like that?
9. M4: ja
yes
10. 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))
11. T1: Wassereis.
ice pops
12. FAC: Wassereis damals.
it was ice pops back then.
13. ((T1 laughs))
14. 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.
15. ((T1 laughs))
16. FAC: ja? Verrückt
yeah? Crazy

Extract 6 regards a narrative of the children's experiences, which are sometimes painful and sometimes shared by some other children. M12 brought a passport photo he had to take for the police in order to have the documents to stay in Italy, telling that he brought it because his mother told him to do so, but without

motivating her choice (turns 1-22). M2 comments on the neutrality of that picture (turns 24-28), while F9 claims that the picture has some connotations: as M8 in a similar picture, M12 seems to be quite serious (turn 30). This comments moves the narrative to the experience of going to the police station: M12 admits he was serious, even if he did nothing wrong, because he was scared that the policeman could put him in jail, thus showing his connection between police and jail. The facilitator tries to understand better why M12 does this connection, than narrates a personal experience, making a distinction between himself and the boy, who accepts the difference stating he did not go to jail (turns 59-61), then adding some information about his ga at th time of the picture (turns 63-72).

Extract 6

Italy (PS1 4A, second meeting)

1. FAC: ci ci puoi raccontare di questa foto?
Can you you tell us about this photo?
2. Ins: sh
3. FAC: ti frego il posto
I steal your seat
4. M12: (avevo preso:) foto foto: tessera,
(I took:) photo photo: id,
5. FAC: mh
6. M12: e: per e: per la per polizia,
e: for e: for the police,
7. FAC: anche te la polizia?
You too for the police?
8. M12: sì e poi per prendere: le carte,
yes and then to take: the papers,
(.)
9. FAC: i documenti
The documents
10. M12: sì
Yes,
11. FAC: ah
(2.0)
12. M12: e niente
And nothing else
13. FAC: e hai deciso di portarla questa qui [per per quale motivo?
And did you choose to bring it here [for what reason?
14. M12: [no e decidere l'ha portata mia madre
and my mother decide brought it
15. FAC: ha deciso lei
She decided
16. M12: sì
Yes
17. FAC: ma ti ha detto qualcosa tua mamma?
But did she tell you something?
(..)
18. M12: no
19. FAC: non ha detto che sei carino, che le piaci?
Didn't she tell you that you are nice, that she likes you?
(..)
20. M12: ha detto niente
She said nothing
21. FAC: non dice niente la mamma (.) eh?
your mum doesn't say nothing (.) eh?
22. M12: sì

- Yes
23. FAC: [ma ave-
[but did-
24. M2: [è una fo- è una foto: liscia come l'olio
[this pho- photo is smooth like water
25. FAC: è una foto tessera no?
It's a photo id, isn't it?
26. M2: eh liscia [come liscia come l'olio [senza niente
Eh smooth [like smooth like water [without nothing
27. FAC: [per mettere [liscia come l'olio
[to keep [smooth like water
28. M2: ((beats his hands on his legs and then watches the teacher)) eh oh
29. FAC: volevi aggiungere: qualcosa?
Did you want to add: something?
30. F9: che: sembra quella di M8 che sembra: serio:
that: it looks like that of M8 that he seems: serious:
31. 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 serious?
32. M12: ((guarda la foto)) un po' serio
((looks at the photo)) a bit serious
33. 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
34. M12: sì
Yes
35. FAC: mh
36. M12: ho paura
I am afraid
37. M?: ma l'hanno arrestato?
But did they arrest him?
38. FAC: mette un po' paura la polizia
The police scares a bit
39. M12: sì io sempre che mi mette in prigione
Yes I always that they put me in jail
40. FAC: hai paura che ti mettono in prigione?
Are you afraid that they put you in jail?
41. M12: [sì
[yes
42. ?: [hhh
43. 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?
44. M12: no
45. FAC: eh allora perché?
eh so why?
46. 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
47. FAC: perché tu associ la polizia alla prigione
Because you associate police with jail
48. M12: sì
Yes
49. FAC: ma conosci qualcuno che è stato messo in prigione? (2.0) hai visto in televisione che la polizia lo porta in prigione? (..) come 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?

50. M12: no perché (.) avevo pensato
No because (.) I thought
51. FAC: mh
52. M12: e:: penso la polizia non mi ha dato prigioniero
e:: I think police doesn't give me jail
(.)
53. 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?
54. M12: ((looks at FAC without speaking))
55. FAC: oppure perché avrebbero dovuto metterti in prigioniero?
Or because they had to put you in jail?
56. M12: ((lowers his head))
57. FAC: ad esempio a me una sera mi hanno messo in prigioniero ((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 prigioniero 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
58. M9: hh
59. M12: ah ((smiling)) (.) e:m:
60. T: sh:
(.)
61. M12: non hanno messo prigioniero e: sì
They didn't put in jail e: yes
62. FAC: e comunque ti preoccupava questa cosa ci sono dei tuoi compagni che voleva[no]
And anyway that thing worried you there are some classmates tha[t
63. M12: [questa questa
foto avevo otto anni
I was eight
64. FAC: ah quindi è successo un po' di anni fa
Ah so it happened some years ago
65. M12: sì
Yes
66. FAC: tre anni fa
Three years ago
67. M14: [no
68. M2: [massimo:
[at most
69. FAC: quanti quanti anni hai adesso?
How old are you now?
70. M12: nove
Nine
71. FAC: quindi l'anno scorso
So last year
72. M12: sì
Yes

Extract 7 concerns the children's thoughts and beliefs, in this particular case about life after death. M1 and M5 argue that when someone dies his/her soul does not go to heaven but remains on earth where it meets the other souls and can see the living people, even if they cannot see it. M5 came up with this idea when his grandfather died and his grandmother did not want to leave their house because she felt his presence there. Therefore M5 likes to think that when he will die, he will remain as a soul, he will meet his dead relatives, and he will also see the living relatives (turns 1-20). M1 is surprised in discovering that he is not the only one who thinks this way (turns 25-31) and also F2 shares this perspective, which gives her some support, because she never met her grandfather and his death was very painful for her parents (turns 34-38). F11 introduces a different perspective: she believes in the existence of purgatory and hell, even if she relativises her position at times

(turns 41). Since the problem of bad behaviour has been introduced, M5 proposes another facet of his thought: if someone behaved badly, he will need to start all over again (turn 70). M2, who agrees on this point, summarizes M1 and M5's thought sustaining it with the evidence that he feels his died grandfather is near to him and helps him (turns 85-99).

Extract 7

Italy (PS3, 4A, second meeting)

1. F11: io non ho capito il quando tu hai detto quando muori ti rimetti a posto le foto ma come fai se sei morto a rimetterti a posto le foto?
I didn't understand the when you said when you die you re-order the photos but how do you do if you're dead to re-order the photos?
2. M1: allora io credo che quando muori (.) la tua anima
Well I believe that when you die (.) your soul
3. M5: rimane
stays
4. M1: sì e quindi tu puoi sempre vederle ma è gli umani che non riescono a vederli
yes and so you can still see them but the human beings aren't able to see them
5. FAC: ok questo questo [è un suo punto di vista eh
Ok this this [is his point of view eh
6. F?: [(??)
7. FAC: quindi questo scusatemi questo è un punto di vista suo va bene? Su cui se volete potete continuare a parlare non adesso, molto interessante
So this excuse me this is his point of view, ok? On which if you want you can continue to discuss not now, very interesting
8. M5: voglio dire una cosa
I want to say something
9. FAC: sì vai
Yes go on
10. M5: e:
11. FAC: sempre sul tema eh? della:
on that theme too eh? Of:
12. M5: sì sì
Yes yes
13. FAC: va bene
Ok
14. M5: che come ha detto M1 e: a me di per direi anch'io perché non non penso come altri che l'anima va in cielo e incontra gli altri ma io dico che prima gli uomini non sono delle persone e questa cosa qua mi ha ispirato quando mio nonno è morto che ha de- che mio padre [che mio zi-
That as M1 said e: to me for I would say that too because I don't think like others that soul goes to heaven and meets the others but I claim that first human aren't persons and this thing inspired me when my grandfather died who sa- that my father [that my unc-
15. M1: [quando
morirai te lo potrà dire
will die he will be able to tell it to you
16. M5: che mia zia ha chiesto a mia nonna se voleva andare da loro a vivere però mia nonna ha detto di no perché lei (.) sentiva ancora che il nonno era ancora là
That my aunt asked my grandmother if she wanted to go to live with them but my grandmother refused because she (.) still felt my grandfather was there
17. FAC: ah ah
18. M5: che ecco e questa cosa qua mi è piaciuta molto perché ho pensato che quando morivo anch'io pote-con l'anima potevo vedere [ancora

- That so and I liked this thing very much because I thought that when I would die I wou- with my soul I would be able too to see [again*
19. FAC: [c'è tempo hh
[There's time hh
20. M5: potevo trovare potevo incontrare mio nonno e tutte le persone morte, e potevo anche stare con loro e vedere (.) cre[scere
I could meet my grandfather and other dead people, and I could also stay with them and see (.) g[row
21. M1: [però non puoi non puoi ritornare indietro tipo a vivere
[but you can't return back to life
22. M5: sì
Yes
23. M1: quello (è il punto)
That (is the point)
24. M5: questo è il punto
That is the point
25. M1: e [io adesso mi è venuta
And [I now it came to me
26. ?: [(??)
27. FAC: scusate [un attimo
Excuse me a [second
28. T: [s::
29. M1: [mi è venuto:
[it came to me:
30. FAC: sì
Yes
31. M1: una strana cosa perché quello che pensavo io lo pensano anche gli altri e quindi non pensavo che gli altri pensavano quello che ho detto io adesso
A strange thing because the others think the same as me and so I didn't think that other people think what I have just said
32. FAC: ah questo cosa ne cosa ne pensate di quello che ha detto il vostro compagno?
Ah this what do you think about what your classmate said?
33. ((overlaps))
34. F2: io sono d'accordo con M5 perché siccome siccome mio nonno e io nemmeno l'ho non ero ancora nata e i miei genitori pensavano solo a mio nonno e: e: spero che questo sì perché questo diventerebbe veramente così perché [(?)
I agree with M5 because as as my grandfather and I even I wasn't born yet and my parents only thought about him and: and: I hope that this yes because this would be this way because [(?)
35. M5: [ma forse è forse è
[but maybe is maybe is
36. F2: spero perché voglio vedere mio nonno perché anche il mio papà è rimasto molto:
I hope because I want to see my grandfather because my dad too was very:
37. FAC: ah
38. F2: triste e ha perso anche la madre mia nonna
Sad and he lost also his mother my grandmother
39. M5: [è la prima volta che ho visto piangere mio padre quando mio nonno è morto
[it's the first time that I saw my father crying when my grandfather died
40. FAC: [scusa ((indica F11))
allora sentiamo
[sorry ((points F11)) now
let's hear
41. F11: io quello che ha detto M5 per me tutti possono credere a quello che vogliono ma a me mio nonno mi ha parlato sempre del cielo e del purgatorio e dell'inferno ed è fin da quando ero piccola che mi parla di questo quindi io credo in questo

What M5 said for me everyone can believe in what they want but my grandfather always told me about heaven and purgatory and hell and since I was little he has been telling me about this so I believe in this

42. FAC: ok bene ma c'è e: e scusate un attimo il volevi dire qualcosa? ((a F10)) (.) volevi ma sei d'accordo su quello che è stato detto? Il tuo punto di vista (.) no
Ok right but there's e: e excuse me a second did you want to say something? ((to F10)) (.) did you want but do you agree with what they said? Your point of view (.), no.

[...]

67. FAC: e invece ma possono servire le fotografie a ricordare le persone?
and instead but are may photo be useful to remember people?
68. Some: sì
Yes
69. FAC: ah ho capito
Ah I understand
70. M5: mia nonno mi raccontava che q- che se ti comportavi bene nella vita dopo o nella vita se ti comportavi bene an- l'anima uscì- usciva e potevi incontrare le tue persone più care ma invece se ti comportavi male rifacevi tutta la vita e io mi voglio comportare benissimo perché non voglio rifare tutta quanta la scuola
My grandmother told me that w- if you behaved well in next life or in your life if you behaved well so- soul ge- would get out and you could meet your loved ones, but if you behaved badly you had to repeat all your life and I want to behave very well because I don't want to repeat all the school
71. FAC: ah ho capito ((sorridendo)) [ho capito
Ah I understand ((smiling)) [I understand
72. ?: [neanche io
[me neither
73. FAC: sentiamo lei che vuole intervenire sull'argomento sull'argomento della fotografia e della memoria
Let's hear her who wants to intervene on this theme on this theme of photography and memory
74. F3: no è che volevo dire [che
No it's that I wanted to say [that
75. FAC: [sì
[yes
76. F3: io sono d'accordo con M5
I agree with M5
77. FAC: ho capito (.) va be[ne
Ah I understand (.) o[k
78. F7: [anch'io voglio dire una cosa
[I want to say something too
79. FAC: sentiamo te
Let's hear you
80. F7: che sono d'accordo con M5
That I agree with M5
81. M1: ecco visto
Here it is
82. FAC: ho capito
I understand
83. M1: (?)
84. FAC: sì e: tu cosa vuoi dire?
Yes and what do you want to say?
85. M2: io invece sono d'accordo con M5 [e M1
I agree with M5 [and M1 instead
86. FAC: [ma che cosa perché
[but what because

87. M2: perc[hé
Be[cause
88. FAC: [ah M5 e M1 tutti e due
[ah both M5 and M1
89. M2: sì
Yes
90. FAC: o[k sì ok
O[k yes ok
91. M2: [perché io quando mio nonno è morto (?) sento la sua presenza
[because when my grandfather died (?) I feel his presence
92. FAC: ah
93. M2: che mi sta accanto, mi aiuta,
that he stays with me, helps me,
94. FAC: ah
95. M2: e io credo dopo che ha (.) quello che ha detto ora M5 che se ti comporti male la rifai come ti dà che ti dà un'altra possibilità
And I believe that after he has (.) after what M5 said that if you behave badly you will repeat all it's like it's like you have another opportunity
96. FAC: ok
97. M2: se o se o se ti comporti bene e Dio ti accoglie nel suo:
if or if or if you behave well and God welcomes you in his:
98. FAC: ok [bene
Ok [well
99. M2: [quello mi è piaciuto tantissimo
[I liked it very much

Extract 8 is about children's use of imagination. M11 has brought both a picture and a lid and says that he does not want to talk about the picture (turns 1-12). Therefore, the facilitator first asks M11 to talk about the lid, which he says is magical because it always come back to him and because he won some money playing with it (turns 13-47). Following this phase, the facilitator promotes a long conversation about the children's use of imagination, in particular its application, as a way of embellishing things, in doing arts, in reading books and in playing video-games (turns 76-205).

Extract 8

Germany (SS1, 5B, second meeting)

1. FAC: okay, was hast du da mitgebracht?
okay, what have you brought with you there?
2. M11: mein Deckel.
my lid.
3. FAC: aha, und was noch?
uh-huh, and what else?
4. M11: und mein Foto.
and my photo.
5. FAC: okay. Das ist dein Foto und dein Deckel. Was möchtest du denn dazu erzählen? Alle anderen merken sich das und fragen später.
okay, That's your photo and your lid. What would you like to tell us about them? Everyone else will remember that and ask you questions later.
6. M11: zu meinem Foto
about mine photo?
7. FAC: zu den beiden Sachen, die du mitgebracht hast.
about both of the things you brought with you.
8. M11: den hab ich einfach so mitgebracht, dazu will ich nicht erzählen.
I just brought that with me just because, I don't want to tell about it.
9. FAC: das war das hier aus deinem Ausweis einfach ja?

- that was just this thing here from your ID, is that right?*
10. M11: ja.
yeah.
11. FAC: alles klar, gut, soll ich es trotzdem hochhalten?
I understand, good, should I hold it up anyway?
12. M11: nee.
nah.
13. FAC: gut, dann pack ich es hier wieder rein. Gut, dann erzähl uns, warum du den Deckel mitgebracht hast. Ich bin gespannt.
good, then I'll put it back in here. Good, then tell us why you brought the lid with you. I'm curious.
14. M11: weil der Deckel magisch ist.
because the lid is magical.
15. ((children laugh))
16. FAC: für dich oder allgemein?
for you or in general?
17. M11: allgemein.
in general.
18. FAC: aha.
19. M11: er kann zaubern.
it can do magic.
20. FAC: ist dir mit diesem Deckel schon irgendwas bestimmt passiert?
did something in particular happen to you with this lid?
21. M11: ja
yeah.
22. FAC: was denn?
and what was that?
23. M11: ich hab schon zehn Euro damit gewonnen.
one time I won ten euros with it.
24. FAC: aha, warum?
uh-huh, why?
25. M11: na, so um (?) so hoch. Dann so.
well, that emm (?) that high. Then like that.
26. FAC: und wie ging das Spiel?
and how did the game go?
27. M11: na, man macht das so ((zeigt wie er ihn hoch werfen würde)) und dann fällt das auf den Boden und dann entweder Kopf oder Brunnen.
well, you do it like this ((show how he would throw it in the air)) and then it falls onto the ground and it's either heads or tails.
28. FAC: aha, okay.
29. M11: und wenn man gewinnt, hat man das Geld gewonnen.
and if you win then you win the money.
30. FAC: und da habt ihr um Geld gespielt.
and you were playing for money at the time.
31. M11: ja.
yes.
32. FAC: und hast du es dann auch wirklich bekommen?
and did you also actually receive it?
33. M11: ja.
yeah.
34. FAC: du bist aber ein Glückspilz, das passiert nicht so oft.
well what a lucky thing you are, that doesn't happen very often.
35. M11: doch passiert ganz oft.
but it does happen very often.
36. FAC: mhm, machst du öfter?
mm-hm, do you do that a lot?

37. M11: ja. Ich kann Ihnen jetzt sagen, gucken Sie, das wird hier kommen. Gucken Sie.
*Yeah, I can tell you *to FAC* now, look, it will come here, you see, look.*
38. ((throws the lid, the class laughs))
39. FAC: möchtest du noch was zu dem Deckel erzählen, warum gerade der Deckel vielleicht?
would you like to say anything else about the lid, why this lid of things maybe?
40. M11: weil er cool, weil er-er Selter ist. Weil er einfach, der ist einfach, sehen Sie, magisch.
because it's cool, because it- it's from fizzy water. Because it's just, it's just, look, magical.
41. ((lid rolls towards him))
42. ((children laugh))
43. FAC: der kommt wieder zurück.
it's coming back.
44. M11: der kommt auch immer wieder zurück.
it always comes back too.
45. FAC: das ist ein Bumerangdeckel.
it's a boomerang lid.
46. M11: ja.
yeah.
47. FAC: alles klar, okay.
I see, okay.

[...]

76. FAC: ((M11)) hast du viel Fantasie, würdest du dich als phantasievoll einschätzen?
((M11)) do you have a good imagination, would you describe yourself as imaginative?
77. M11: ja.
yes.
78. FAC: ja, denkt ihr, zeigt mal mit Daumen hoch runter, denkt ihr ((M11)) hat viel Phantasie.
*yeah, do you *plural* think, show me with thumbs up and thumbs down, do you think ((M11)) has a good imagination.*
79. ((children talk over one another, all show their thumbs (up and down)))
80. FAC: mögt ihr Phantasie? Zeigt mal an, mögt ihr Phantasie (Daumen hoch oder runter)
do you like imagination? Show me if you like imagination (thumbs up or down)
81. M?: kommt drauf an.
depends.
82. FAC: warum zeigst du ein mittelmäßig.
why are you showing a middle answer.
83. M5: kommt drauf an.
depends.
84. FAC: auf was kommt's drauf an. Fällt dir was ein? Okay.
what does it depend upon. Can you think of something? Okay.
85. M?: FAC.
86. FAC: ja, gleich, sie war zu erst.
yeah, just a moment, she was first.
87. F5: er hat zwar Phantasie, aber manchmal hat er keine Phantasie sondern einen Dachschaten.
he does have a good imagination, but sometimes it's not imagination but rather just nuts.
88. ((children laugh))
89. M5: das stimmt.
that's true.
90. FAC: ist manchmal ne schwimmende Grenze. Magst du Phantasie? ((zu M11))
sometimes it's not clearcut. Do you like fantasy? ((to M11))
91. M11: ich liebe Phantasie.
I love imagination.
92. ((children laugh))
93. FAC: okay, was machst du mit Phantasie normalerweise so?
okay, so what kind of things do you normally use your imagination for?
94. M11: ich kann damit zaubern.

- I can do magic with it.*
95. 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.
96. ((children talk over one another))
97. 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.
98. M5: ja, aber ((M9)) hat ihn einfach zurückgeschossen.
yeah, but ((M9)) just fired it back.
99. 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.
100. M11: sehen Sie, gucken Sie mal, ich hab so viel Phantasie, gucken Sie mal. ((schmeißt den Deckel)) Hokusfokus. Sehen Sie.
Miss, look, do you see, I have so much imagination, look Miss. ((throws the lid)) abracadabra. Look.

[...]

121. FAC: ah, wisst ihr was, lest ihr Bücher?
ah, do you know what, do you read books?
122. ((children talk over one another))
123. FAC: guckt ihr euch Geschichten an?
do you look at stories?
124. ((children talk over one another))
125. F2: ich hasse Phantasie.
I hate imagination.
126. FAC: warum hasst du Phantasie.
why do you hate imagination.
127. F2: weil sie, weil man irgendjemand was erzählt, und überlegt sich immer Sachen dazu.
because it, because when you tell someone or the other about something, they imagine other things along with it.
128. FAC: mhm.
mm-hm.
129. M11: soll ich jetzt den Deckel zurückzaubern.
should I magic the lid back.
130. FAC: warte, machen wir zum Abschluss, als, als Highlight am Ende. Okay. Das heißt machmal ist zu viel Phantasie auch störend?
wait we'll do that at the end like a, like a grand finale. Okay. That means sometimes too much imagination can be annoying?
131. F2: ja.
yes.
132. FAC: in Gesprächen, ja?
in conversations, is that right?
133. F2: ja.
yeah.
134. FAC: okay, gut.
okay, good.
135. F2: wenn man irgendjemand was erzählt, da schmückt man das alles aus dann.
whenever you tell someone or other something, it just gets embellished upon.
136. FAC: okay
137. F2: meine Schwester kennen Sie, die ist in der 5a und sie denkt sich machmal auch Dinge aus.
*you *to FAC* know my sister, she's in class 5a and sometimes she just thinks things up.*
138. FAC: und weißt du dann immer was ausgeschmückt ist und was echt ist?

- and do you always know what's embellished and what's real?*
139. F2: nee.
nah.
140. FAC: okay, stört dich das oder ist das okay.
okay, and does that annoy you or is it alright.
141. F2: das hass ich momentan richtig an ihr.
at the moment I really hate that about her.
142. FAC: okay, habt ihr da schon mal drüber gesprochen?
okay, have you talked about it in the past?
143. F2: ja.
yeah.
144. M10: die haben sich die Köpfe zusammengeschlagen in der Schule.
they were headbutting each other at school.
145. FAC: ah, ich hoffe nicht. Okay, wann gefällt euch denn Phantasie.
oh I hope not. So when do you like imagination.
146. M11: wenn ich zu spät komme.
when I am late.
147. FAC: wenn du zu spät kommst, okay.
when you're late, okay.
148. M9: Phantasie mag, äh wenn ich zum Beispiel ein Buch lese, hab ich auch immer viel Phantasie.
I like imagination, err for example when I'm reading a book I always have a lot of imagination.
149. FAC: ja?
is that right?
150. M9: da kann man sich nämlich alles selbst also die Gestalten, also die zum Beispiel wenn man sich dann da so einen Gestalt, dann stellt man sich die Gestalten selbst vor.
because you can do it all by yourself so like the figures, for example when you read about a figure then you can imagine it by yourself.
151. FAC: okay, dass du dir die Sachen weiterdenken kannst und so ne Sachen. Wann magst du Phantasie
alright, that you build on ideas by yourself and things like that. When do you like imagination.
152. F2: wenn wir Kunst haben.
in art class.
153. FAC: okay, warum?
okay, and why?
154. F2: weil man sich da Sachen selber aussuchen kann.
because you can pick things out yourself there.
155. FAC: aha.
156. F2: und wer ((lachen))
and who ((laughs))
157. FAC: das heißt du bist ein bisschen freier in den Sachen, ja?
that means you're a bit freer with things, is that right?
158. F2: nö.
not really.
159. Fac: nö?
not really?
160. M11: die malt nur Krixel-Kraxel. Kindergarten.
she just draws scribbles. Like a little kid.
161. FAC: frech, okay, frech hat auch was mit Phantasie zu tun. Wann magst du Phantasie?
cheeky, okay, cheeky has also to do with imagination. When do you like imagination?
162. M3: wenn ich lese, weil ich dann, dann kann ich mir halt vorstellen, was als nächstes passiert, aber manchmal passiert's halt nicht.
when I'm reading because then I, then I can like imagine what happens next, but sometimes it just doesn't happen.
163. FAC: mhm.
164. M3: und ich kann mir halt Figuren vorstellen.

- and I can like imagine figures.*
165. FAC: pst, okay, also auch so ähnlich wie bei ihm ja?
shush, okay, so also quite similar to him, is that right?
166. M3: ja.
yeah.
167. FAC: okay. Äh, ja, wann magst du Phantasie?
I see. Err, yeah, when do you like imagination?
168. F5: wenn ich lese und wenn ich Langeweile hab. Dann schneide ich immer dem (?) jedem die Haare ab.
when I'm reading and when I'm bored. Then I cut off his (?) everyone's hair.
169. FAC: okay. Hat auch was mit Phantasie zu tun. Hat er denn jetzt noch welche?
I see. That's also to do with imagination. Does he still have some then?
170. M5: wachsen die denn dann wenigstens nach?
does it at least grow back?
171. F5: nee.
nope.
172. ((everyone laughs))
173. FAC: mit Phantasie schon. Okay.
that's certainly imaginative. Okay.
174. M?: (?)
175. FAC: also vorausschauend, ja?
so you mean telling the future, is that right?
176. M11: auch gegen mich? Ich geb dir eine und dann kannst du schlafen, du Lappen.
against me too? I'll let you have it and you'll be out cold, you wimp.
177. FAC: mach mal lieber nur deinen Zaubertrick zum Schluss.
why don't you just do your magic trick at the end.
178. F5: (?)
179. FAC: ganz zum Schluss, das ist sein Abschlusstrick.
right at the end, that's his grand finale.
180. M5: dann wirfst du ihn.
then you throw it.
181. FAC: und ((M2)) noch.
and ((M2)) too.
182. 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.
183. 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.
184. ((children talk over one another))
185. 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.
186. M2: das ist bei mir schon das Problem.
that's already my problem.
187. FAC: deswegen.
that's exactly it.
188. M5: bei mir ist alles Realität.
everything is reality to me.
189. 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.
190. M2: ich darf mit meinem Bruder sogar.
I'm even allowed with my brother.
191. FAC: mhm.
192. ((children talk over one another))

193. FAC: so, Jungs.
well then, boys.
194. M11: soll ich euch jetzt das Highlight machen?
should I do the grand finale for you ((to classmates)) now?
195. F5: steht die Altersbegrenzung immer drauf?
is the age restriction always on it?
196. FAC: die steht eigentlich immer auf Filmen und auf Computerspielen drauf. Und normalerweise ist das auch gar nicht so, eigentlich dürfen eure Eltern da auch gar nicht so richtig entscheiden, dass ist nicht nur eine Empfehlung, sondern eigentlich ist das richtig eine Vorgabe
it is actually always on films and computer games. And normally it's not the case that, technically your parents aren't really allowed to decide, it's not just a recommendation but rather technically it's a real rule.
197. M?: nö.
nah.
198. M11: doch.
yes it is.
199. FAC: und wenn man (.) Also, im im Verkauf müssen, die eigentlich echt drauf achten, das machen aber nicht alle, so ein bisschen so wie bei Zigaretten und bei den anderen Sachen.
and if you (.) well, in the, in the shops they have to, actually really play close attention, but not everyone does, a bit like with cigarettes and the other things.
200. ((children talk over one another))
201. FAC: bist du bereit für den Abschlusstrick ((zu M11)). Nachdem sie noch was gesagt hat, kommt dein Abschlusstrick, okay?
are you ready for the grand finale ((to M11)). After she has said one more thing it'll be your grand finale, okay?
202. F5: (?)
203. FAC: du siehst nicht aus wie 16, da passt dann-
you don't look 16 so somebody isn't-
204. F5: die lassen mich aber durch.
but they let me through.
205. FAC: da passt dann jemand aber nicht ordentlich drauf auf. Also, macht dir keine Sorgen du siehst noch nicht so alt aus
well then somebody isn't paying close enough attention. So don't worry you don't look that old yet.

1.3 Personal experiences without direct memory

Extract 9 is an example of narrative regarding the children when they were younger, a kind of narrative which is very common in all setigs and that allows the children to relate to their past, defining their identity in relation to change or continuity in time. F3 has brought a picture in which she was 9 month old and she went to a wildlife park, something that she cannot remember (turns 1-8). She replies to the classmates' questions saying that she is happy to have still this picture and that she cannot remember if she was happy or not at the time; then she adds that her mother told her she still looked like her father (turn 27). The facilitator comments on the bloodline with her father (turn 28), then she promotes a discussion about the differences between F3, then and now, asking her if she had blue eyes at that time (turn 31). F3 claims that she always has brown eyes, but that she changed her hair's colour from blonde to dirty blonde (turn 45). In his turn, M4 comments on his change in hair's colour (turn 53). Finally, the classmates ask F3 some other questions, but she is not able to answer (turns 56-62).

Extract 9

Germany (PS1, 3B, first meeting)

1. F3: ja, (?) da war ich 9 monate alt

- yeah, (?) at the time I was (?)
2. FAC: versteht ihr das da hinten auch alle? (.) Was grad gesagt wurde?
can you all hear that back there? (.) What was just said?
 3. F3: da war ich neun Monate alt und das war mein erster Tierparkbesuch.
I was 9 months old at the time and that was my first visit to a wildlife park.
 4. FAC: und, also was mich interessieren würde, ist das ein Kinderwagen oder ein Kindersitz im Auto?
and well, what I would like to know, is that that a buggy or a child seat in the car?
 5. F3: Kinderwagen.
a buggy.
 6. FAC: ah.
 7. FAC: und kannst du dich an den Zoobesuch erinnern?
and can you remember that visit to the zoo?
 8. F3: ((lächelt und schüttelt den Kopf)) nein.
((smiles and shakes head)) no.
 9. F2: sitzt neben F3 und fragt etwas sehr leise an F3
 10. F3: ja °°?°°
 11. FAC: habt ihr das verstanden?
were you all able to hear that.
 12. Some children: yes, no.
 13. FAC: ah, vielleicht liegt das daran, dass ihr etwas zu laut seid.
emm, that might be because you're being a bit too loud.
 14. FAC: sag das doch bitte, frag doch noch mal.
go on, say it please, ask again.
 15. F2: äh, hast du dich gefreut, wo das äh äh also freust du dich noch dass du das Bild immer noch hast?
err, were you glad when it, err, err, I mean are you still glad that you still have the picture?
 16. F3: ja, ich freu, mich dass ich das Bild immer noch habe.
yes, I'm glad I still have the picture.
 17. F6: F3
 18. F3: ja.
yes.
 19. F6: warst du da bockig?
were you having a tantrum in the picture?
 20. M2: Man, das wollt ich grad fragen!
oh man, that's what I was about to ask!
 21. ((children laugh))
 22. F3: ((lacht)) nein.
((laughs)) no.
 23. F3: F5.
 24. F4: warst du da traurig oder fröhlich?
were you sad or happy at the time?
 25. F?: hat sie es [doch eben gesagt.]
she just [told us that.]
 26. F3: [das weiß ich] jetzt nicht.
[I don't actually] know anymore.
 - (3)
 27. F3 : aber Mama hat gesagt, da seh ich noch aus wie mein Papa.
but my mum said that back then I still looked like my dad.
 28. FAC : ah (.) du kommst nach deinem Papa, dann?
aha (.) so you come after your dad, do you?
 29. ((F3 nods and smiles))
 30. ((murmuring))
 31. FAC: sind die schon deine Augenfa-, ist da- ist das schon deine Augenfarbe, die du jetzt hast, oder es sieht so blau aus, oder hast- hattest du da noch blaue Augen?

- is your eye colour, is it- was that the same eye colour as you have now or does it look a bit blue, or do you- did you still have blue eyes then?*
32. ((F3 looks at the picture))
33. F3: nein, das ist braun.
no, that's brown.
34. FAC: das ist braun?
that's brown?
35. Some children: il looks like they are blue.
36. FAC: ich glaub das ist ja so, dass die, dass die Babys (.) ihr lieben
I think it happens like that, that the, that all babies (.) hey, folk
37. ((M3 and M2 kid around))
38. FAC: ((zu M3 und M2)) Ihr lieben!
((to children talking loud)) hey, folk!
39. M3: (?)
40. FAC: also, ich, ich glaube auch, dass bei den Babys zuerst sind ja blaue Augen, zuerst haben alle Babys blaue Augen und dann entwickelt sich die Augenfarbe erst.
well I, I believe that, that babies first have blue eyes, that all babies start off with blue eyes and the colour doesn't develop until later.
41. M3: ich hab ne (?) Ich hatte immer braune gehabt.
I have a (?) I have always had brown eyes.
42. FAC: du hattest immer braune gehabt.
you've always had brown eyes.
43. M3: ja.
yes.
44. ((murmuring))
45. M3: aber das beste war bei mir: ich hatte erst blonde, dann hatte ich dreckig, dann bekomme- dann hab ich lange ein dreckblond bekommen.
but the best thing was that I, first I had blonde, then I had dirty, then I get- then I got dirty blonde hair.
46. ((children laugh))
47. FAC: wo in deinen Augen?
where, in your eyes?
48. M3: die sind braun.
they're brown.
49. FAC: wo hast du das blond und das dreckbraun her?
where did you get the blonde and the dirty brown from?
50. FAC: meinst du die Haare?
do you mean your hair?
51. M3: ja, die Haare.
yes, my hair.
52. FAC: ja, dann sag doch das ((lacht))
yes, well why didn't you say so ((laughs))
53. M4: ich hatte erst blond und dann, früher war ich blond und dann hab ich braun.
first I had blonde and then, earlier I was blond and then I have brown.
54. FAC: ah ok, von von blond zu braun.
ah I see, from, from blonde to brown.
55. ((children talk over one another))
56. FAC: entschuldigen, habt ihr noch Fragen an sie.
excuse me, do you have any more questions for her.
57. F6: welche Jahreszeit war das nochmal?
which season was it again?
58. F3: weiß ich gar nicht.
I don't even know.
59. FAC: naja, im Sommer macht Sinn, weil im Sommer sind die Tiere im Zoo alle draußen, ich war mal im Winter im Zoo und das war nicht so toll, weil die meisten Tiere in ihren Höhlen versteckt waren und da konnte man die nicht gut sehen.

well, it makes sense for it to have been summer because in summer all the animals in the zoo are outside. I went to the zoo in winter once and it wasn't very good because most of the animals were hiding away in their lairs and you couldn't see them very well.

60. F6: F3, hast, hast du auch ein Eis bekommen? (.) Und warst du (?) weil du keins bekommen hast?
F3 did, did you get an ice cream? (.) and were you (?) because you didn't get one?
61. F3: das weiß ich auch gar nicht.
I don't even know that either.
62. FAC: okay, prima, dann ein Applaus auch an dich (.) danke für die Vorstellung.
okay, great, then a round of applause for you (.) thank you for presenting.

Extract 10 regards another narrative of children when they were babies. F1 has brought a picture portraying her when she was a baby, while she was eating a soup and her family was laughing because it got all over her face. F1 says that she cannot remember anything directly about the photo, but her relatives have told her about it and through her mother's words she compares herself then and now, telling of the continuity of still being messy when she eats (turn 10). Then F1 adds that she has brought this picture because it is funny: it was a special moment and it is a picture in which she finds herself when she was younger, even if she does not recognize herself. Thus, F1 stresses both the continuity of being the same and the discontinuity of being changed (turns 11-16). Moreover, F2 says that she likes looking back at when she was a baby, as she cannot remember it and it is interesting for her to reconstruct those memories through the picture. She highlights the role of pictures in the construction of the identity of the self (turns 17-21).

Extract 10

UK (PS3, 6A, second meeting)

1. FAC: We've got time for just one more before you get ready for your activity. Tell us all about your picture, why did you choose this one and what is it about it that you wanted to bring it in and who took, who owns the picture?
2. F1: Well as you can see I was eating, I was drinking soup but as you can see I'm not a clean person, so I got it all over my face. And I chose this picture because it was funny and it brought a lot of memories to me. And I found it special because everyone in my family was laughing and I wondered why they were laughing.
3. FAC: And who took the picture, can you remember?
4. F1: My dad took the picture.
5. FAC: And have you got any memories of that, or have you got memories that people have told you about it?
6. F1: Yeah, I've got those that people have told me.
7. FAC: What did they say about it?
8. F1: They said that
(..)
9. FAC: You can't remember
(..)
10. F1: My mum said that you look messy in that picture but I'm still messy when I eat dinner.
11. FAC: And how come you wanted to share it with everybody, what was it about that picture that is
(..) you know what, I want to share this with all of my class?
12. F1: Because it was funny and it and it was a special moment.
13. FAC: And do you feel kind of happy or emotional about it, what comes out when you look at it and you look at you there now?
14. F1: I laugh because it's funny and I just find myself
15. FAC: And how do you think you looked as a baby, do you recognize yourself, when you look at that picture do you think – oh, that's me?
16. F1: No, I find myself but I don't recognize myself
17. FAC: Did anybody else bring in baby pictures of themselves.
18. ((Lots of hands up in class))
19. FAC: Why do we do that, why do we like looking back?

20. F2: I don't really remember when I was a baby, and it's a bit... it's kind of interesting what you did when you were little and then when you look at a picture you can remember what you did before, so it brings (..)
21. FAC: So, you've got that history of you when you were younger and what you did and you like to be told. That's so nice. You are making me feel smiley looking at baby pictures. We've got a couple of questions
22. M2 ((Demonstrates putting head in bowl of soup)) You know like was it in that thing, because did you ate (?)?
23. F1: Because my mum was going to feed me, I was quite hungry so I put my face in it. So, my dad took a camera to take just a picture of our whole family and then he took the picture of me.
24. T: With your face in the soup.
25. F1: Yeah.
26. M1: Do you remember which soup it was?
27. F1: It was tomato soup.
28. M3: I thought it was ketchup.
29. ((All class talk at once))
30. T: Was there anything in your hand?
31. F1: No, I just put my mouth in my hand
32. M4: Your hand in your mouth.
33. FAC: Has anybody else got pictures of them with all food everywhere and playing with it when they were babies?
34. M5: When I was a baby I was so chubby my cheeks were like that. ((Demonstrates chubby cheeks))
35. ((All class talk at once))
36. FAC: I've got a picture of my daughter, and she is kind of the same age as you were in that picture, she's very big now, but she had some cake and she just got the cake and she was squishing it like this and the cake was in her hair. She's a big woman now, she's 26, but she looks at the picture and she just loves it. She looks back and she's so proud of that picture. We've got a link, we've got kind of a connection. I don't know if we've got time for one more because you know when you said about the microphone, there's a link to that comment. Is it okay to move on. Look at this, see if you think there's a link
37. ((Applause))

1.4 Personal experiences of school life

Extract 11 is an example of narrative about school context, which is present in all settings and in which children tell of their experiences with classmates, teachers and about school life in general. F2 and F7 have brought the same photograph, regarding the farewell party for their former teachers who had to leave, a painful experience for the whole class (turns 1-34). The children narrate that the teachers gave to each of them flower seeds, then a narrative starts about how they planted and looked after the seeds and what was born from them (turns 52-76). Then the conversation shifts to the way in which the seeds are connected to the photo and to the memory of the teacher and of that day, and to the way in which the children take care of the seeds because of this memory (turns 84-152). Finally, new expressions of sadness lead the facilitator to start a reflection about the good and the bad of moving house (turns 153-185).

Extract 11

Germany (SS4, STG1, second meeting)

1. FAC: vielleicht magst du ein- oder ihr könnt ja zusammen erzählen, ne, ihr habt ja dasselbe, dasselbe Foto, vielleicht könnt ihr zusammen erzählen, was da passiert ist. (.) Vielleicht kannst du anfangen und dann kannst du weitermachen, ja?

- do you maybe want- or actually you could both tell about it, couldn't you, you have the same, the same photo, maybe you could both tell about it together, what happened. (.) Maybe you could start and then you continue, yeah?*
2. F2: M3, hörst du mich?
M3, can you hear me?
 3. M3: ja.
yes.
 4. FAC: vielleicht könnt ihr erstmal allen das Bild zeigen.
maybe you can show everyone the picture first.
 5. ((T1 shows the picture round the group)).
 6. M1: das kenn ich schon.
I've seen that before.
 7. M4: das kennt jeder.
everyone here has seen that before.
 8. M3: ahh (.) ich.
M3: errr (.) me.
 9. ((T1 laughs))
 10. M3: ich hab zuhause
I have home
 11. FAC: so, erstmal. Ne, erst- immer eine Person redet und die anderen dürfen dann fragen, ja? (.) ok
so first things first. Well, first- one person talks at a time and the other's can ask questions afterwards, yeah? (.) okay
 12. F2: da haben wir uns verabschiedet von ((Name))-
that's when we said goodbye to ((name))-
 13. T1: pssst.
 14. F2: da habn wir uns verabschiedet von Frau ((Nachname)) (.) und von ((Name))
that's when we said bye to Mrs ((Surname)) (.) and to ((name))
 15. FAC: willst du noch mehr erzählen dazu?
would you like to say anything else about it?
 16. F2: mh
((Microphone is passed on))
 17. F7: da haben wir, also, da haben wir kei- keinen richtigen Unterricht gemacht. Da habn wir nur so (.) ähm, also da haben wir so Spiele gemacht und ne (.) Abschiedsfeier. Dann haben wir noch Zeugnisse auch, ähm, abgegeben also. Dann hat (.) hat noch die Gebärdenlehrerin, also die andere Gebärdenlehrerin
that's when we, well, we didn't- didn't have a proper class. We just like (.) umm, well we just played games and a kinda (.) farewell party. Then the school reports, em, we got them. Then the (.) the sign language teacher, I mean the other sign language teacher
 18. FAC: [mh]
 19. F7: und noch Blumensamen geschenkt. Jedem von uns und dann war's schon vorbei eigentlich. Und dann mussten wir uns alle verabschieden.
and presents, flower seeds. For each of us and then it was over actually. And then we all had to say goodbye.
 20. FAC: oh.
 21. F2: und haben geweint
and cried
 22. FAC: alle geweint? (.) mh
everyone cried? (.) mm-hm
 23. F2: ich habe geweint, Lisa geweint.
I cried, Lisa have cried.
 24. FAC: mhhhh. (.) geweint.
hmmmm. (.) cried.
 25. F7: (?)
 26. FAC: oh je.
oh dear.
 27. Many children: ich auch

- me too*
28. FAC: wart ihr da alle?
were you all there?
29. Many children: ich auch
me too
30. FAC: wart ihr alle dabei?
you were all there?
31. Many: ja
yeah
32. F7: ja, außer ((M2))
yes, apart from ((M2))
33. F2: ja, guck, alle sind dabei, die ganze Klasse. Außer ((M2))
yeah, look, everyone's there, the whole class. Apart from ((M2))
34. FAC: ja.
yes.

[...]

52. FAC: mh. mh. Und ihr habt alle Samen bekommen?
mm-hm. mm-hm. And did you all receive seeds?
53. F7: ja
yeah
54. F2: ja
yes
55. FAC: und was habt ihr mit denen gemacht?
and what did you do with them?
56. F2: [ich hab]
[I planted]
57. F7: [ich hab]
[I planted]
58. FAC: vielleicht erstmal melden ((lacht))
maybe you can put your hands up if you want to speak ((laughs))
59. M2: ich hab's sie ins (.) Ich hab sie in mein Oma, äh, von meiner Mama dem Freund in den Garten reingepflanzt.
I planted them in the (.) I put them in my Granny's, err, my mum's friend's garden.
60. FAC: Ah schön, und ist da schon was gewachsen?
oh lovely, and has anything grown so far?
61. M2: ((schüttelt den Kopf)) noch gar nichts
((shakes head)) nothing at all so far
62. M4: bei mir!
mine have!
63. FAC: w- möchtest du mal das Mikrophon weitergeben?
do- would you pass the microphone on please?
64. M4: ich hatte die (.) die auch (.) bei mir ist es schon ein bisschen gewachsen.
I got (.) got them too (.) mine already grew a bit.
65. FAC: ja
yes
66. M4: aber fehlt noch ein bis- viel.
but there's still a bi- a lot to go.
67. FAC: und was ist da gewachsen?
and what has grown?
68. M4: guckt nur so ein bisschen Blatt raus
just a little leaf peeking out
69. FAC: magst du auch weitergeben, das Mikrophon.
can you pass it on too, the microphone
70. M3: ich auch gewachsen (?)

- me grew too (?)*
71. FAC: ja? und wo hast du die eingepflanzt?
yes? and where did you plant them?
72. M3: gießen.
water.
73. T2: also, er gießt sie immer
well, he waters them a lot
74. ((T2 - translates the question into sign language))
75. M3: zu Hause.
at home.
76. T2: zu Hause im Blumenkasten.
at home in a flower pot.

[...]

84. FAC: mhm, und erinnern die dich
mm-hm, and do they remind you
85. M1: ein Meter groß
one metre tall
86. FAC: und die erinnern euch dann an, an ((Name)) und eure Klassenlehrerin?
and do they remind you of, of ((name)) and your class teacher then?
87. F7: Frau ((Nachname))
Mrs ((Surname))
88. FAC: Frau ((Nachname))
Mrs ((Surname))
89. F7: die haben wir von Frau ((Nachname)).
we got them from Mrs ((Surname)).
90. FAC: ah. Aber es erinnert euch an diesen Tag immer noch?
aha. But do they still remind you of that day?
91. M1: ich wunder mich, mich warum bei den anderen Kindern die noch nicht gewachsen sind
I, I wonder why the other kids' ones haven't grown yet
92. ((T1 laughs))
93. M1: in der Wohnung wachsen die wirklich schnell da
they grow really quickly there in the apartment
94. FAC: ja?
yeah?
95. M1: da, da dauert es ne Woche und dann kommt schon so ein kleines (?) so groß und dann Tage wächst die immer größer
it, it takes a week and then there's a little (?) that size, that comes and then days it grows bigger and bigger
96. FAC: mhmh
97. F7: Also ich hab die, mh, nich gepflanzt, also die haben wir noch und ich, da ist so ein Zettel dran, aber ich will den nicht zerreißen, weil ich hab Angst, dass es dann kaputt geht
Well I ha-, em, I haven't planted mine, I mean we still have them and I, there's a little note on it, but I don't want to rip it because I'm scared it'll get broken
98. FAC: ahh: Du hast die noch nicht eingepflanzt, weil der- damit der Zettel nich kaputt geht
aha: you haven't planted them yet because the- so the note doesn't get destroyed
99. ((F7 nods))
100. FAC: ah. Vielleicht kannst du irgendwann ganz vorsichtig die Samen aufmachen (.) Aber die Samen erinnern dich dann auch schon an den und der Zettel erinnert dich an diesen Tag
aha. Maybe you can open the seeds really carefully one day (.) but the seeds would then also remind you of it and the note reminds you of that day
101. ((F7 nods))
102. FAC: magst du mal weitergeben.
would you pass it on please.

103. M2: ich hab äh das ähm ne in dem Haus von mein Freund gepflanzt, das so groß ((steht auf, stellt sich auf Zehenspitzen und zeigt nach ganz oben))
I put them emm the umm I mean planted them in my friend'shouse, it's so big ((stands up, goes on tip-toes and points way up high))
104. FAC: geworden ja?
grew that big, yes?
105. ((M2 nods))
106. M1: meine auch.
mine too.
107. FAC: eine Sonnenblume auch? Das ist schön. Und der Freund wa- war aber nicht hier in der Klasse, oder?
a sunflower too? That's nice. And your friend, was- he wasn't here in this class too, was he?
108. ((M1 shakes head))
109. FAC: ihr habt die zusammen eingepflanzt?
did you plant them together?
110. ((M1 nods))
111. FAC: schön. Ist eine geworden? Oder?
nice. Did one of them grow? Or not?
112. M1: alle
all of them
113. FAC: alle Sonnenblumen?
all of the sunflowers?
114. ((M1 nods))
115. FAC: ah. und jetzt sin- stehen da auch schon ganz viele da.
aha. And now they- and now there are lots of them there.
116. M1: ich geh immer auf ihn.
I always go of it.
117. FAC: bitte?
pardon?
118. M1: ich geh immer auf ihn.
I always go of it.
119. Other children: ich geh immer zu ihm.
I always go to it.
120. FAC: ah. und du gießt die dann auch?
aha. And do you water them then too?
121. M1: ((nickt)) [zusammen]
((nods)) [together]
122. FAC: [ah schön.]
[oh nice]
123. FAC: also, das ist ja richtig schön, dass ihr so eine Erinnerung habt, die ihr alle zusammen teilt, ne? Dass ihr alle mit diesen Sonnenblumen, die euch an dieses gemeinsame Erlebnis erinnern.
well, that is just really lovely that you've got a memory like that, that you all share together, isn't it? That you all have the sunflowers to remind you of that experience.

[...]

140. 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?
141. F2: und meinem Papa hab ich auch noch welche gegeben.
and I gave some to my dad too.
142. FAC: ja?
really?
143. ((F2 nods))
144. 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?

145. ((F2 nods))
146. FAC: und dein Papa hat die auch eingepflanzt?
and did your dad plant them too?
147. ((F2 nods))
148. 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
149. 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.
150. 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.
151. ((F2 nods))
152. FAC: das ist ja total schön
that is absolutely lovely.
153. F7: ich hab am meisten geweint.
I cried the most.
154. FAC: ja? ok.
really? I see.
155. M1: ich auch.
me too.
156. 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?
157. F7: ähm ((holt sich das Mikro)) ja (.) Also, auch du, also (.) auch sowie ich es verstanden habe, hat ((Name)) trotzdem wegen Frau -- auch geweint und
emm ((takes the microphone)) yes (.) well, you too, I mean (.) too aswell as me I understood, ((name)) also cried because of Mrs - - and
158. FAC: mh.
159. F7: und Frau ((Nachname)) hat auch schon ein bisschen geweint
and Mrs ((Surname)) also cried a bit too
160. FAC: mh.
161. F7: weil (.) sie gehen musste
because (.) she had to leave
162. FAC: ein ganz trauriger Moment.
a very sad time.
163. F7: mh.
164. FAC: aber haben die sich auch ein bisschen gefreut, auf das was danach passiert?
but were they also a bit happy about what would happen afterwards?
165. F7: was?
what?
166. FAC: ob die ((Name)) sich auch ein bisschen gefreut hat aufs Umziehen?
maybe ((name)) was also kind of looking forward to moving house?
167. ((F7 shakes head))
168. FAC: nicht so?
that wasn't the case?
170. F7: nur ein bisschen. sie hat uns alle vermisst.
only a bit. She missed all of us.
171. FAC: ja, das glaube ich, ich bin auch schon ein paar Mal umgezogen und ich ver- ich vermiss die auch alle oft. (.) Seid ihr auch schon mal umgezogen?
yeah, I would believe that, I've moved a few times and I under- I often miss them all. (.) Have any of you ever moved house?
172. Different children give different answers: nein, ja, wir wollen umziehen
no, yes, we want to move
173. FAC: ja?
yes?

174. Children: wir wollen umziehen, wir auch, wir auch, ich bin noch nie umgezogen.
we want to move, we do too, us too, I've never moved house.
175. M2: ich hab schon auch umgezogen, bis hier.
I'm also moved, into here.
176. FAC: bis hier? ((lacht))
into here? ((laughs))
177. T1: ihr kommt ja nicht von hier.
*you*plural* aren't from here are you.*
178. FAC: war das trau- traurig das Weggehen auch?
was it sa- sad to move away too?
179. FAC: war- war das auch ein bisschen traurig das umziehen?
was- was moving house a bit sad too?
180. ((M2 nods))
181. FAC: ja? Aber ist es denn auch schön hier anzukommen? (.) Wie hat sich das so angefühlt hier anzukommen?
yes? But is it also nice to arrive here? (.) How did it feel for you to arrive arrive here?
182. ((M2 says nothing))
183. T1: ist schön hier?
is it nice here?
184. FAC: möchtest du erzählen oder lieber grade nicht?
would you like to tell us about it or do you prefer not to right now?
185. ((M2 shakes head))
186. T1: ist glaube grade nicht so. Ist gerade schwierig.
I think it's not that great at the moment. A bit difficult.

Extract 12 is another example of narrative of school, regarding nursery and therefore early childhood. F1 narrates her experience of going to the nursery: she says that she was upset when she had to go there and to leave her parents, but at the same time she says that she liked going there because it was really funny (turns 1-8). The facilitator comments on the way in which F1 relates to her past marking a discontinuity about her attitude towards the same thing then and now (turn 9).

Extract 12

UK (PS1, 6A, second meeting)

1. FAC: and can you remember being upset, leaving your parents? Can you remember going to nursery and being upset?
2. F1: ((nods)) Yeah
3. FAC: Yeah
4. F1: Um (..) they had like four groups (..) there was cherub, munchkin, neverland and unicorn but it was kind of like ages (..) and that, I think I was in Neverland (..)
5. FAC: so you were in neverland in there
6. (..)
7. F1: and that (..) they had like colours in the rooms
8. FAC: Oh, ok (..) and did you like going there?
9. F1: Yeah (..) I think back now and think why did I cry because it was really fun and I remember I (..) there was (..) playing with a fire truck and two of the girls suggested to pick one of us to play with (..) only one truck to play with and I picked one and the other one got really upset
10. FAC: Oh wow, so you can remember somebody being really upset as well (..) and isn't it funny how you just said that when you look back on that picture now, you remember being upset and crying to go to nursery but now you look back and you think, why did I get upset because I really liked it there (..) it's funny how you can look back on things now that you're a little bit older and think about things differently (..) because the you there was upset and crying but the you now is thinking, why am I crying

11. F1: (?) upset with all my friends because they all went to ((name of school)) so I either played by myself or yeah (?)

1.5 Summary

Narratives of the self include different types of stories, but all linked to the children's personal identity. These narratives regard friendships (trust and separation), personal experience and characteristics (including preferences and beliefs), personal experiences without direct memory (regarding the beginning of personal life), personal experiences linked to school life. Through these narratives, the children construct their personal identity in relation to others, such as friends, classmates and teachers, to the world and the things that affect them, and to their past and change in time.

Chapter 2. Narratives of the family and family identity

Family narratives regard family members, like parents, grandparents, uncles, siblings, their life experiences, in particular those that affected children, and their relationship with them. Through these narratives, the children position themselves in relation to other members of the family, defining the family identity or, affirming their specificity in relation to it.

2.1 Young relatives

Extract 1 regards the child's sister and his relationship with her. Siblings are mentioned frequently in all contexts, especially in the UK one. In all contexts, narratives about siblings are mostly marked by a contrast between the affective and the conflictive dimension. Through this ambivalent stance, children claim their identity as members of family, in this case a relation between the child and her sibling, and at the same time as different and separated from it. M4 has brought a picture taken by his father, which portrays him with his mother and the new-born sister (turns 1-8). The importance of the affective relationship emerges when M4 claims that he chose the picture autonomously because he liked it and that if he had the chance to bring another picture he would have bought another one of his sister. However, when the facilitator highlights this affective link, M4 stresses that it is also marked by conflict (turn 20). Therefore M1 and facilitator comment on the fact that this type of relationship is normally marked by conflict stances (turns 21-25).

Extract 1

Italy (PS1, 4C, first meeting)

1. FAC: però non c'è vieni qua a raccontarci dai, visto che sono un po' (.) un po' timidi nel senso che non si sbilanciano i tuoi compagni (.) dicono che eri contento perché stai sorridendo quindi *But there isn't come here and tell us, since they are a little (.) a little shy in the sense your classmates don't take a position (.) they say you were happy because you are smiling so*
2. M4: ((alza le spalle)) (.) ero felice e: ((voltandosi verso la foto)) questo qua è un una: foto di quando mia sorella era uscita da pochi giorni dall'ospedale di ((place)), e: io: ((shrugs)) (.) *I was happy and: ((turning to the photo)) this is a: photo of when my sister had just left the hospital of ((place)), and: I:*
3. FAC: l'ospedale perché era nata lì, o perché *The hospital because she was born there, or because*
4. M4: era nata lì *She was born there*
5. FAC: quindi non perché era stata poco bene *So she hadn't been sick*
6. M4: no
7. FAC: ah ok era appena nata

- Ah ok she was just born*
8. M4: era appena nata due giorni e io: ero molto felice e c'era la mamma che mi raccontava:: come come stava, mia sorella come si chiamava,
she was born just two days before and I: was very happy and there was mum that was telling me: how she was, my sister what was her name,
9. FAC: come si chiama tua sorella?
What is her name?
10. M4: ((name))
11. FAC: ((name))
(..)
12. M4: invece mi fotografava il papà e: e io ho scelto questa foto perché: m: mi piaceva: non ho chiesto neanche il parere dei miei genitori
Instead my dad was taking the picture and: and I chose this photo because: m: I liked it: I didn't even ask my parent's opinion
13. FAC: è [stata una tua scelta
It [was your choice
14. M4: [ho chiesto posso prendere una foto e ho preso una quella foto
[I asked can I take a photo and I took one that photo
15. FAC: e ne hai lasciate delle altre che (.) potevano essere portate anche quelle, se potevi portarne di più ne avresti portate delle altre?
And did you leave some others that (.) could also be brought, if you could bring more than one photo would you have brought others?
16. M4: un'altra
Another one
17. FAC: tipo? Cosa rappresentava?
like? What did it portray?
18. M4: e mia sorella che: con il suo gioco
e my sister that: with her toy
19. FAC: quindi hai un legame forte con tua sorella
So you have a strong relationship with your sister
20. M4: m: ((fa così così con la mano)) anche se litighiamo spesso
m: ((so-so gesture)) even if we often dispute
21. FAC: [beh quello fa fa parte fa parte del del
[well that is is part is part of
22. Some: [hh
23. M1: quello è fratello e sorella
That is brother and sister
24. FAC: [eh
25. ?: [sì
[yes

Extract 2 regards another narrative regarding siblings and conflictive relationships. F1 tells that the picture was taken some years before while she was upset because her father took pictures of her even if she did not want. F1 says now that she feels happy watching it, highlighting a change in her point of view about that events, stressed also by the facilitator (turn 5). Then, a narrative about conflicting relationship between F1 and her sister opens when she says that each of them has a chair and they sometimes fought when she sat in her sister's one. After that the facilitator asks her about her feelings at that time (turn 33), she admits she lacked empathy as she did not think that sitting in her sister's chair would have bothered her as it bothered herself. Therefore, the facilitator stresses the change in time of F1 in observing and narrating the relationship with her sister (turns 39 and 41).

Extract 2

UK (PS3, 4B, third meeting)

1. FAC: and what did he say to you?

2. F1: He kept saying just one more picture and I kept saying I don't want to take one more picture but he kept taking it
3. FAC: So you're kind of getting a bit fed up of having you pictures taken (..) what do you think when you look at the picture (..) what does it make you think?
4. F1: Erm (..) happy
5. 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
6. F1: ((nods))
(..)
7. FAC: aww (..) and where was the picture taken, I wonder
8. F1: In the garden
9. FAC: In your house?
10. F1: Yeah
11. FAC: Was it a long time ago?
12. F1: No, just six years ago
13. 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
14. F1: Yeah, the green one is mine and the red one is my older sister's
15. FAC: Aah (..) so, so this is your one here (..) and what happens if you sat in your sister's one?
16. F1: She'd shout at me
17. FAC: Would she? What would she say?
18. F1: She's say get off my chair and then she would start sitting in my chair and then... (shrugs)
19. FAC: and then (..) so there'd be some words (..)
20. F1: ((nods))
(..)
21. FAC: how comes you're smiling when you're thinking of sitting in her chair (..) did you sit in her chair?
22. F1: Only sometimes when she was sleeping
23. FAC: When she wasn't around (..) why did you want to sit in her chair, then?
24. F1: Because hers was comfy and mine had some strips loose
25. FAC: Ahh (..) yeah (..) so and did you know that if you sat in her chair, she's be kind of (..) ((hand movement))
26. F1: (?) my said that sharing is caring
27. FAC: Sharing is caring (..) any other memories you want to share from your picture or from anything else you remember having happened that day?
28. F1: Yeah, we had the barbecue in the garden and I accidently sat on the chair because it was dark and it was the first chair I saw in the garden and then I sat in her chair and she gave me a lot of bumps (..) so she sat on my chair and I wanted to sit back in my chair but she wouldn't let me (..) so (..) ((shrugs))
29. FAC: So there's been some chair wars in your house between you and your sister then (..) yeah (..) and your sister's older than you?
30. F1: ((nods))
31. FAC: So do you think you like to do stuff your sister has or you want to do (..) that a little bit and she got annoyed
32. F1: ((nods))
33. FAC: and how do you feel when she sat in your chair back?
34. F1: It was like I'm allowed to sit on her chair but she's not allowed to sit on my chair
35. FAC: Ohh
(..)
36. F1: I just don't like someone sitting on my chair
37. FAC: Yeah
(..)
38. F1: and I think that bothers her as well
39. FAC: Oh so when you reflect back now you think that's what she felt like too (..) but you didn't see it at the time (..) you didn't think like that

40. F1: ((shakes head))
41. FAC: Ah ok, so looking back now you can see (..) Shall we see (..) we've got some people who want to ask you some questions (..) shall we find out what they want to ask or what memories they've got
42. F1: ((picks peers))

Extract 3 regards a siblings' narrative in which the relationship with the brother is not marked by an ambiguity between love and conflict, but by a supportive and attentive behaviour. M7 tells the story of a picture portraying himself and his brother in a city center, when they went the first time in Magdeburg to get the permission to stay in Germany. M7 tells that he was nine, that they look a little bit strange in the picture because everything was new to them in Magdeburg at that time, and that they came from Stendal and before that from Chechnya (turns 1-28). The facilitator focuses on Chechnya, which M7 remembers and misses (turn 43-46). F10 asks the reason why he came to Germany, asking if there was a war and enhancing the story of M7's brother. M7 starts a long narrative about the illness of his little brother, with whom he gets on well (turns 11 and 12), showing interest and carefulness towards his brother's condition thought the details of his description (turns 52, 56), the attention to the sickness and its manifestations (turns 59-61) and its dangerousness (turns 65-71).

Extract 3

Germany (PS1, 4A, first meeting)

1. M7: also, das war und das war vor vier Jahren. Das war auch als wir als erstes in Magdeburg waren. Also, wir sind ja von Berlin nach also, wir sind das erstes Mal nach Magdeburg efahren an diesem Tag. Und ähm, dann waren wir erst in der Stadt und, das ist hier mein Bruder ((zeigt auf das Bild)). Und das ist schon, für mich ist das schon lange her. Nicht so viel Erinnerungen.
well, that was and that was four years ago. That was when we first were in Magdeburg. Well, we did travel from Berlin well, this day we travelled the firstest time to Magdeburg. And em, then first we were in the city centre and, this is here my brother ((points to picture)). And it is a long, for me it's a long time ago. Not so much memory.
1. Fac: mhm. Klasse.
mm-hm. Great.
2. M7: und das bin ich hier.
and that's me here
3. F7: und wer ist das dann daneben?
and who is that just adjacent?
4. M7: das ist mein Bruder.
that's my brother.
5. FAC: ich glaub hier sind noch einige Fragen, guck mal.
I think there are quite a few questions, look.
6. ((M7 points to F7))
7. F7: wie alt warst du da?
how old were you then?
8. M7: 9.
9. F9: hast du dich [mit dein Bruder] vertragen?
did you get [on well with your] brother?
10. M7: [neun gewor-,] neun geworden.
[just turn-,] just turned nine.
11. F9: hast dich mit deinem Bruder vertragen?
did you get on well with your brother?
12. M7: ähm, ja
emm, yes.
13. F4: wie alt war dein Bruder da?
how old was your brother then?
14. M7: mein Bruder? Vier oder so.
my brother? About four.

15. F7: ähm, wart ihr glücklich, weil auf diesem Foto sieht das nicht, also, so-
*emm, were you *plural* happy, because in the photo it doesn't look, well, so-*
16. F6: komisch aus.
looks strange.
17. F7: ja, also lächelnd und grade.
yeah, like, smiling and stiff.
18. ((individual children go into the middle again))
19. F7: also, wart ihr da glücklich
*well, were you *plural* happy?*
20. M7: ja. Wir waren erstes Mal in Magdeburg, wir wussten eigentlich gar nicht. Also so.
yes. We were firstest time in Magdeburg, we didn't even know. Well so.
21. FAC: von wo seid ihr, achso.
*from where you *plural* come from, I see.*
22. ((M7 chooses F10 to speak))
23. F10: wer hat das Foto geschossen?
who took the photo?
24. M7: ähm, mein Onkel.
emm, my uncle.
25. F10: wa-wart ihr mit eurem Onkel oder mit euren Eltern?
*we-were you *plural* with your uncle or with your parents?*
26. M7: ähm, mit Eltern und Onkel.
emm, with parents and uncle.
27. FAC: von wo seid ihr gekommen, wenn ihr das erste Mal in Magdeburg wart?
where did you ((plural)) come from if you were in Magdeburg for the first time?
28. M7: ähm, äh, also wi- ich meine das erste Mal in Magdeburg, wenn gekommen, wir waren
erstmal hier in Stendal und dann war das unser erstes Mal in Magdeburg. Also wir sind javon,
aus, ich bin ja nicht aus Deutschland, ich bin aus Tscheschenien. Das ist das Bundesland von
Russland. Und, wir sind, also das erste Mal in Magdeburg gewesen da. *emm, er, well we-*
I mean, in Magdeburg for the first time, when arrived, first we were here in Stendal and then
it was our first time in Magdeburg. And well we come from, from, well I'm not from Germany,
I come from the Chechnya. That's the federal state in Russia. And, we were, well in Madgeburg
the firstest time here.
29. F7: und äh, weiß du vielleicht, wo das genau war?
and er, do you know where exactly that was?
30. M7: mh, das war irgendwo in der Stadt, ich erinner mich nicht so gut.
umm, that was somewhere in the city centre, I don't remember very well.
31. F7: okay.
32. FAC: mhm. und wie
mm-hm. And how
33. F9: war es da an dem Tag schön?
was it nice that day?
34. ((M7 laughs))
35. F7: das hab ich doch grad schon gefragt.
I already just asked that though.
36. F9: hat's Spaß gemacht in Magdeburg also? Du warst da dort noch nie.
was it fun in Magdeburg then? You hadn't been there before.
37. ((M7 nods))
38. F?: was habt ihr da gemacht?
*what did you *plural* do there?*
39. M7: ähm, wir waren, ähm, wir waren da beim Gericht, also beim Gericht ob wir hier in
Deutschland bleiben oder wieder zurück müssen und äh wir bleiben hier in Deutschland.
em, we were, em, we were in court, well in court if we will stay here in Germany or have to
go back and err we will stay here in Germany.
40. F10: achso, wenn das vor vier Jahren gewesen, also wenn das vor vier Jahren war, dann wissen
wir jetzt, dass du hier bleibst.

- ah I see, if that was four years ago, well if it was four years ago then we know now that you're staying here.*
41. M7: ja, also ich, [das weiß ich schon lange].
yeah well I, [I've known that for a long time].
42. F?: [ja, weil du die ganze Zeit] in unserer Klasse warst.
[yeah, because you have been] in our class the whole time.
43. FAC: und hast du manchmal Erinnerungen ähm auch wenn du das Bild siehst, an deine Heimatstadt vielleicht oder an Tscheschenien?
and do you sometimes still remember emm maybe also when you look at the picture, do you remember your hometown or Chechnya?
44. M7: ((nickt)) ja.
((nods)) yes.
45. FAC: vermisst du das?
do you miss it?
46. M7: mhm ((bejahend))
mm-hm ((saying yes))
47. F10: war bei euch Krieg, oder?
was there a war there, wasn't there?
48. M7: nein, bloß wegen meinem Bruder, der ist krank.
no, just because of my brother, he's sick.
49. F10: oh.
50. M7: er kann gehen, reden, alles, aber bloß er ist krank. Und wenn wir jetzt zum Beispiel, vielleicht nicht nach Deutschland gezogen wären, vielleicht wäre er gestorben.
he can walk, talk, everything, but just he is sick. And if we were for example, maybe we hadn't moved to Germany, maybe he would have died.
51. F7: was für eine Krankheit war das?
what kind of sickness was it?
52. M7: ähm, weiß ich jetzt nicht aber das ist eine seltene Krankheit, sehr selten. (.) Und diese Diagnose wurde neu ge-erstellt, also die war noch nicht.
emm, I don't know right now but it's a rare sickness, very rare. (.) And the diagnosis was made agai- was revised, so we didn't have it yet.
53. FAC: ah, okay.
54. M7: okay, das wars. (.) ah, F9.
well, that's it. (.) ah, F9.
55. F9: war das eine schlimme Krankheit.
was it a bad sickness.
56. M7: äh, ja, die ist noch bei ihn, aber ah, die geben ihn immer Medikamente und
err, yes, he still has it but, err, they always give him medication and
57. F9: [wie alt bist du]
[how old are you]
58. F10: [Und was kann er dadurch] jetzt nicht machen?
[and what can't he do] because of it?
59. M7: Äh, er kann alles machen, bloß, er kann, äh wie sagt mal, er hatte so ne, also, diese Krankheit da stoppt er ab und zuckt so ungefähr so dreißig bis zwanzig Sekunden und geht wieder weiter.
Err, he can do everything just, he can, how do you say, he had a sort of, well, this sickness he stops and shakes about like thirty or twenty seconds and then he walks on.
60. F?: Zuckungen?
twitching?
61. M7: ja, irgendwie so.
yeah, something like that.
62. FAC: mhm.
63. F?: ja so ähnlich.
yeah a bit similar.
64. F7: und.
and.

65. F3: ist diese, äh, Krankheit tödlich, oder [ansteckbar]?
is the, er, sickness deadly, or [contagious]?
66. M7: [ja, da kann] man sterben.
[yes, you can] die from it.
67. F?: und ist das steckbar-ansteckbar?
and is it tag- contagious?
68. M7: nein.
no.
69. F?: wie alt war er [da]?
how old was he [then]?
70. M7: [durch Blut] bloß, wenn du das Blut von ihm nimmst und bei dir rein machst.
[just through] blood, if you take blood from him and put it into you.
71. F?: naja, das ist ja klar also.
well, that is obvious of course.
72. F9: [wie alt war er da]
[how old was he then]
73. F10: ist das schwer für euch, weil das so, also für eure Familie?
Is it difficult for you ((plural)), because it is so, well for your family?
74. ((M7 shakes his head))
75. F7: geht es ihm jetzt etwa, etwas besser [als vorher]?
does he feel a bit, a bit better now [than before]?
76. M7: [ja,] er geht in die Schule, erste Klasse, und alles ist ok.
[yes,] he goes to school, first grade, and everything is fine.
77. F9: wie alt war er da?
how old was he at the time?
78. M7: da war er vier.
he was four.
79. F9: danke.
thanks.
80. F?: wurde er hier in Deutschland operiert oder?
did he get an operation here in Germany or not?
81. 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
82. F10: ähm, ach egal.
emm, oh never mind.
83. FAC: okay, dann würd ich erstmal
okay, then I would first
84. F?: das ist schon ein bisschen traurig.
that really is a bit sad.
85. 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.*
86. F?: weil, er sieht so traurig aus.
because he looks so sad.
87. 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.
88. ((children applaud))

Extract 4 regards the affective relationship with a cousin, another kind of family narrative quite common in all contexts. F2 tells that, when her cousin was three, she was in the nursery and missed her mum who was not there. So she called F2's mum her mum and started crying. F2 felt she needed a hug and hugged her. Therefore F2 highlights the affective link between them and her empathy towards her cousin. Moreover, F2 stresses that this affective relationship still continues now, and they are best friends (turn 10).

Extract 4

UK (PS2, 5A, second meeting)

1. FAC: so that reminded you of that memory
2. F1: ((nods))
3. FAC: it's funny how memories just pop out sometimes out of nowhere (..) have you thought of that lately at all?
4. F1: ((shakes head))
5. FAC: no? it's just popped out from the examples today (..) so your picture is bringing us loads of memories that we (..) er (..) some new memories and some very old ones(..) do you want to see if there are a couple of more memories before changing over pictures? Maybe from someone who's not had their hand up
6. 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 (..) and er (..) I've got another memory (..) when my cousin, when she was three years old and I was in nursery(..) [brief pause] (..) 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
7. FAC: ah
8. F2: so my mum she wouldn't so she started crying for her mum
9. FAC: aww
10. 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
11. FAC: aww so she was a bit lonesome, she missed her mum
12. F2: yeah
(..)
13. 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
14. F2: ((nods))
15. FAC: aww (..) and (..) and you're best of friends now? Do you still have a hug now and again?
16. F2: yeah ((nods))
17. FAC: sometimes you just need a hug from your friend, don't you or someone that's in your family just to feel alright (..) hugging's good (..) does anyone else like hugs?

2.2 Parents

Extract 5 is an example of narrative regarding the affective relationship with a mother, a kind of narrative which is especially evident in the Italian setting. F1 has brought a picture that portrays her when she was younger at school with her mother learning to draw and cut (turns 8-10). F1 is a twin but she chose to bring a picture where she is alone with her mother, which is special for her. She was with her mother, she was little and she was learning (turns 12-18). Therefore F1 stresses the importance of the affective connection with her mother and at the same time the uniqueness of this relation, making a distinction between her and her twin's identity.

Extract 5

UK (PS1, 6B, third meeting)

1. FAC: Okay, so another picture, who's going to be coming up next.
2. ((Classroom chat; Picture displayed on screen))
3. FAC: Just say, before we move on, because we are going to come back again, don't worry, don't

- be upset if you don't get (..) because there will be more, we're going to come back, we've got one more visit, so we've got more time, so ((Picture changes on screen))
4. M1: And in June.
 5. FAC: Who's that. Have you been up yet to share a picture, would you like to come up? Yeah, come together. It's up to you. Would you like to come up? So, will you tell us about your picture?
 6. F1: ((Smiles and points to picture on screen)) That's my mum, that's my me. I was creating something (?).
 7. FAC: There's lots going on in that picture, isn't there, fantastic.
 8. F1: I was in the school learning to draw and cut.
 9. FAC: And why did you choose that picture?
 10. F1: Because I was being my mum when I was really young.
 11. FAC: And are you a twin. So where's your sister gone?
 12. F1: ((Points to screen)) She was in nursery.
 13. FAC: So, you chose the picture on your own with you and just your mum? So, anything else you want to tell us about it, the memory it reminds you of when you are with your mum?
 14. F1: My teacher took the picture. My dad wasn't in there with me, he was in a different country. My teacher took it.
 15. FAC: And what's so special about it?
 16. F1: I was with my mum when I was really young and I was learning.
 17. FAC: And what was your mum doing, what was her role that day?
 18. F1: ((Looks at picture)) She was helping me take my coat off.
 19. FAC: Oh, that's what she is doing. When I first looked at the picture I wasn't sure if she was feeding you or something. Do you know, sometimes you jump to conclusions and there's so much going on and the colour of your mum's top is really bright as well, so I kind of looked at that first. Will you tell us anything else or do you want to ask your peers, what do you want to do?

Extract 6 regards parent's separation, an event that even though infrequent in our corpus, only appearing in the Italian setting, is perceived as very painful because it breaks the family unity. The picture that M2 has brought portrays his parents together before M2 and his brother were born, and the reason he brought it is that it reminds him his parents' separation and their love that ended. M2 tells how his life changed when his parents divorced and he went to live with his mother and that the fact that his father is seeing another person worries him (turns 34-50). Moreover, M2 tries to construct the narrative of an happy past for his parents, even if he narrates also the painful experiences they have lived (turns 52-64). Finally, the narrative moves to the importance of the photo, which M2's mother wanted to hide but not to destroy because of M2 and because she still cares about his father (turns 65-84).

Extract 6

Italy (PS1, 4A, second meeting)

1. M2: e: qui: in pratica ci sono i miei genitori che è st- è la cosa che è stata divisa, e: s- erano: a un ristorante perché si vede una bottiglia ((indicandola))
and: here: basically there are my parents that ar- it's the thing that has been divided, e: s- they were: at a restaurant because we can see a bottle ((pointing))
2. FAC: sì,
yes,
3. M2: al buio prati[camente
Basically in the d[ark
4. FAC: [e la mamma mette il braccio sul
[and mum puts her arm on
5. M2: papà su mio padre [e:
dad on my dad [and:
6. FAC: [cioè lo stava abbracciando
[I mean she was hugging him
7. M2: sì in un certo senso lo stava abbracciando non so proprio il motivo però sì

- Yes in a sense she was hugging him I don't really know the reason why but yes*
8. FAC: non te l'han raccontato?
Didn't she tell you?
9. M2: no, non me l'hanno mai raccontato, questa foto
No, they didn't ever tell me, this photo
10. FAC: ma tu eri già nato?
But were you already born?
11. M2: n:o secondo me è: stata fatta nel duemila: e uno qualcosa
N:o in my opinion it was: taken in two thousand: and one something
12. FAC: quindi prima
So before
13. M2: sì prima di mio mio fratello e: ma non so bene se era pre-in macchi- o in macchina, o era:
((indicando)) in un ristorante perché si vedono delle luci dietro,
yes before my my brother and: but I don't know if it was pre- in the ca- in the car, or it was:
((pointing)) *in a restaurant because there are some lights behind,*
14. FAC: sì
Yes
- [...]
34. M2: perché adesso i miei genitori sono separati quindi e: la cosa era l'amore tra i miei genitori
che è stata separata
Because now my parents are separated and so: the thing was the love between them that was separated
35. FAC: ah è l'amore che si è separato
Ah it's the love that separated
36. M2: ((nods and with a gesture indicates separation))
37. FAC: perché adesso non a- non a- non si amano più insieme
Because now they don't l- don't l- don't love each other anymore
38. M2: ((shakes his head and clicks his tongue))
39. FAC: ho capito e questo è accaduto molto tempo fa?
I understand and did it happen a long time ago?
40. M2: ((annuisce)) sì e: nel duemila e quindici
((nods)) *yes e: in two thousand and fifteen*
- (.)
41. FAC: ok e tu come l'hai scoperto?
Ok and how did you discover it?
- (.)
42. M2: io eh l'ho scoperto perché mio perché cioè ((fa un gesto con la mano e espira)) perché e:
siamo an- siamo abbiamo cambiato i- casa io mio fratello e mio pa- e mia madre, e mio fra-
mio padre è stato da solo, per no fino: che adesso è da mia nonna, e: e sta è da solo, però c: si
sta trovando un'altra ce l'ha questo mi preoccupa tan[to
I eh discovered it because my father well ((makes a gesture with the hand and breathes out))
because e: we ch- we changed i- home I and my brother and my fa- and my mother, and my br- my
father stayed alone, for no until: that now he lives with my grandmother, and: and he is alone, but c:
he is finding another person he has and this worries me a l[ot
43. FAC: [ho capi- ah sì?
[I underst- ah really?
44. M2: sì
Yes
45. FAC: perché potrebbe non piacerti?
Because you may not like her?
46. M2: mh ((shaking his head))
47. ?: h
48. M2: a me e mio fratello proprio non piace [a
I and my brother don't like her at all [a
49. FAC: [ma se non la conosci ancora

[but you don't know her yet

50. M2: eh: in realtà la conosco
eh: actually I know her
51. FAC: ah quindi sai già chi è
Ah so you know who is she
52. 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*
53. FAC: [e lo disturbavano
[and they disturbed him
54. M2: eh? [lui, mia madre gli ha
eh? [he, my mother
55. FAC: [queste medicine
[those medicines
56. M2: una volta gli aveva buttato le medicine fuori
One she thrown the medicines out
57. FAC: ah
58. 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,
59. FAC: [perché non
trovava le medi[cine
*[because he didn't
find the medi[cines*
60. M2 [eh
61. F3: o mamma mia
[oh my god
62. M2: sì e dopo e mio fra- e mio padre no cioè mia madre e: sì si stava: ((fa un gesto con le mani in
orizzontale)) stava andando
*Yes and then and my bro- and my father no I mean my mother a: she was: ((makes an
horizontal gesture with the hands)) she was going*
63. FAC: cioè non era d'accordo su questo comportamento
I mean she didn't agree with this behaviour
64. M2: no
65. FAC: mh ma quindi questa fotografia tu la conservi
Mh but therefore you keep this photo
- (..)
66. 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
67. FAC: [o o ((dopo)) sì
[or or ((after)) yes
68. 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
69. 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?
70. M2: sì ((annuisce))
Yes ((nods))
71. FAC: e quindi ci tiene a questa fotografia la mamma
And so yuor mum cares about this photo
72. M2: e: in realtà no ((scuote la testa))
e: actually not ((shakes head))
73. FAC: no?
74. M2: no per- perché non sopporta più mio padre e quindi l'ha: l'ha proprio – infatti l'ha nascosta

- da dai miei cassettei
No be- because she can't stand my father anymore and so she: she just – in fact she hidid it in my drawers
75. FAC: l'ha tolta dal dal dagli album
She removed it from from the album
76. M2: s:ì no non è un album era un porta foto
Y:es no it's not an album it was a photo frame
77. FAC: eh
78. 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
79. FAC: s:ì sì porta foto
Yes yes a photo frame
80. M2: che poi l'ha che poi l'ha messo dentro uno dei miei cassettei in camera
And then and then she put it inside one of my drawers in my room
81. FAC: ma quindi voleva che tu la la tenessi?
But then did she want you to keep it?
- (.)
82. 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
83. 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
84. M2: (((annuisce)) (((insieme sì ((annuisce))
 (((nods)) together yes ((nods))

2.3 Other relatives

Extract 7 regards a narrative about the child's uncle, a type of narrative which is not very frequent, as we find other examples only in the Italian setting. This narrative is linked to the experience of death. F8 has brought the picture of her aunt who recently died of cancer. She tells of her relationship with her aunt, who was an important person in her family (turns 1 and 7) and to whom she was very close (turns 8 and 9). Then, F8 tells of her relationship with her cousin, who visits her frequently and has become a member of her family (turns 11-14). Finally, the facilitator promotes a reflection on the supportive attitude that children have (turns 18-26), and the affective link between F8 and her aunt emerges once again (turns 27-28).

Extract 7

Germany (SS2, 6A, second meeting)

1. F8: ähm, also ich hab ein Bild von meiner Tante mit, die letztes Jahr, Silvester an Krebs verstorben ist und ähm, das Bild ist mir halt sehr wichtig, weil sie ähm auch ne sehr wichtige Person in der Familie war. Und ja.
emm, well I have a picture of my aunt with me, last year, on new year's eve, she died of cancer and emm, the picture is very important to me because she em she was was also an important person in the family. So yeah.
2. FAC: mhm, wo habt ihr das aufgenommen? Es sieht sehr, sieht aus als ob sie auf nem an nem offenen Fenster steht. War das bei ihr oder bei euch, oder?
uh-huh, where did you take the picture? It looks very, it looks as if she's standing on a, at an open window. Was it at her house or your house, was it?
3. F8: da war sie in Dessau in der Krebsklinik.
she was at the cancer clinic in Dessau in it.
4. FAC: ah, okay. Hast du sie oft oder habt ihr sie oft besucht, die Familie?

- aha I see. Did you ((singular)) or did you *plural* visit her often, your family?
5. F8: ((nickt)) mhm, also ich konnte jetzt nicht oft mit, weil ich in der Zeit ganz wo anders war. ((nods)) uh-huh, well I couldn't go with them very often because I was somewhere else completely at the time.
6. FAC: mhm.
7. F8: und da sind meine Eltern und Geschwister meistens hingefahren.
so mostly it was my parents and my siblings who went there.
8. FAC: mhm, aber ihr hattet einen engen Draht zueinander, ne?
mm-hm, but you were quite close to one another, weren't you?
9. F8: ((nods)) [mhm]
10. FAC: [deine Tante] und du. mhm. Da gibt's ne Frage.
[your aunt] and you. Mm-hm. There's a question over there.
11. F1: ähm, sie hatte ja auch einen Sohn, ((Name)), ähm, und wie weit äh geht es ihm, wo ist er jetzt?
emm, she had a son too, ((name)), em, and how far err how is, where is he now?
12. F8: also, er ist noch im ((Ortsname)) im Heim und am Wochenende ist er bei uns und es geht ihm eigentlich ganz in Ordnung.
well, he's still in ((town name)), in a foster home, and he comes to us at the weekends and actually he's doing quite well.
13. F1: und Mama und Papa und (?)
and mum and dad and (?)
14. F8: so wir sehen ihn als großen Bruder und meine Eltern halt als seine Eltern so.
well we consider him a big brother and my parents are sort of like his parents.
15. F1: okay.
16. 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.
17. ((F8 nods))
18. 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]
19. 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, ab er das 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.
20. FAC: aha
21. F1: das man einfach täglich sieht und (?)
that you see on a daily basis and (?)
22. 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?
23. F8: ja.
yes.
24. FAC: spri-sprecht ihr auch darüber so wenn ein Todesfall oder ein Unfall oder was blödes auch passiert, also teilt ihr dann auch die schlechten Moment in der Klasse untereinander?
Do you- do you also talk about it when there's been a death or an accident or even when something stupid happens, well do you share the bad experiences within the class too?
25. F1: ja, also zwischen den engen Freunden und.
yes, well close friends amongst themselves and.
26. FAC: die Anderen, ich guck euch immer mal so an, wenn ich ein Nicken wahrnehme dann mhm toll.
the others, whenever I notice nodding I look at you like that, mm-hm great.
27. F1: F8, du trägst ja auch oft die Jacke von ihr. Wirst du das auch weiterhin machen? Um einfach

sie an dir zu haben.

F8, you do wear her jacket a lot. Are you going to continue doing that? Just to have her close to you.

28. F8: ((nods)) mhm

Extract 8 regards a narratives about grandparents, a type of family narrative which is widespread in the Italian setting and of which there are also few examples in the German setting (not shown here), revealing that grandparents are very important for the construction of family identity. In this extract, starting from a classmates' picture, children tell the kind of relationship they have with their maternal and paternal grandparents, which is affected by assiduity in seeing them, due for example to distance or death. These narratives opens with M3, who has a closer relationship with his paternal grandparents because his maternal grandparents live far from where he lives (turns 1-12). Then, it continues with F7, who has always been closer to her maternal grandparents, because she has always been with them, but now is seeing more frequently the paternal ones because of her father's problems (turns 21-25). M9 is closer to his paternal grandparents because they were more present in his life, while his maternal grandparents died (turn 26). Finally F1 tells that she is closer to her paternal grandparents because they live near and that she has always had a strict relationship with her grandparents because of familiar problems that made her lived with them for a while. Finally, F1 introduces the theme of grandparents' death, as a very painful experience (turns 28-37).

Extract 8

Italy (SS1, 2A, first meeting)

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

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

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

2.4 Summary

Family narratives are stories about sibligns and their love and conflictive relationships with them, cousins, parents and and their special relationship with them, uncles, grandparents and painful experiences connected to family members. Trough these narratives, the chilred define themselves both distancing from their relatives therefore affirming their unicity and joining with them, therefore creating a family identity. In all these cases, affective relations are the most important aspect of narratives.

Chapter 3. Personal life stories

Personal life stories regard events, places, sports, animals and objects that are relevant for the children, as part of their life. Stories about events, which are meaningful to the children, leave a trace in the children's memory because they are characterized by an emotional component connected with experiences and relationships with relatives, and sometimes they contribute to position the children in relation to family or larger groups.

Specific places are important for children for aesthetic reasons or affective links including the people who went there or live there. Sports are linked to the definition of children's identity as sportspersons committed to make sacrifices to obtain results, anxiety connected to good performances, relationships with family members, coaches and playmates. Objects and animals regard principally affective relationships of children with toys and pets.

Sometimes, these narratives contribute to create family identity, highlighting relationships with family members that gifted or possessed objects and animals. Sometimes they contribute to create the children's identity as a specific persons with needs and fears.

3.1 Events

Extract 1 regards a type of narrative which is quite common, especially in the Italian and Uk settings, i.e. weddings. Memories of weddings are very appreciated by the children, especially for what concerns parents' and relatives' weddings, linked to affective relationships and to family identity. If relatives' wedding are often first person narratives, parents' ones are often third person narratives transmitted as family narratives, except from some cases in which the child was present. In extract 1, the wedding event is linked to family identity construction based on the symbol of clothes (turns 15-22). The narrative contributes to create a larger group identity based on the type of wedding which foresees F7's uncle who takes the place of her father, something that the facilitator stresses as unusual in Italy.

Extract 1

Italy (PS2, 5A, second meeting)

1. FAC: è una foto dove siete vestiti: spiegami questa foto (..) innanzitutto pensi che ci siano delle somiglianze con quelle che abbiamo visto? ((indicando le foto sui banchi))
It's a photo in which you are dressed: explain to me this photo (..) first of all do you think there are some similarities with those that we have seen? ((pointing at the photos on the desks))
2. F7: ((looks at the photos)) no
3. FAC: no? Chi sono queste due persone? ((indicando la foto))
No? who are those two persons? ((pointing at the photo))
4. F7: mia madre e mio e mio zio
My mother and my and my uncle
5. FAC: tua mamma, tuo zio e questa qui sei tu?
Your mother, your uncle and that one here are you?
6. F7: ((nods))

7. FAC: vediamo se trovo una foto che gli assomiglia eh? ((sfoglia le foto sul banco)) hai ragione non ci sono (.) ma questa foto quando è stata fatta?
Let's see if I find a photo that looks like this eh? ((browses the photos on the desk)) you're right there are not (.) but when was this photo taken?
8. F7: quando avevo: cinque anni
When I was: five years old
9. FAC: avevi cinque anni?
were you five years old?
10. F7: sì
Yes
11. FAC: e come mai eravate in questa situazione? Cos'è una tenda? Una: cos'era questo questo luogo che cos'è?
And why were you in that situation? What is this a tent? A: what was that place wha is this?
12. F7: la Nigeria
Nigeria
13. FAC: è in Nigeria
It's in Nigeria
14. F7: ((nods))
15. 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
16. 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,
17. FAC: sì
yes
18. F7: e: (.) mettendo i vestiti con lo stesso tessuto,
e: (.) wearing dresses made of the same tissue,
19. FAC: sì
Yes
20. F7: sembra che siamo tutt'uno
It seems that we are one
21. 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
22. F7: ((nods))
23. FAC: e e che cosa ricordi di questa fotografia?
And and what do you remember about this photo?
24. F7: che era il matrimonio di mia madre
That it was my mum's wedding
25. FAC: il matrimonio di mia mamma
My mum's wedding
26. M2: con tuo pa[dre]
With your fa[ther?
27. FAC: [che si è
[who is
28. F7: con mio zio
With my uncle
29. FAC: che si è sposata con tuo zio
Who married your uncle
30. F7: sìhh
yeshh
31. M2: quindi [con suo fratello con suo fratello
So [with her brother with her brother
32. 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

33. Some: ((comment))
34. T: s[h::
35. 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]
36. M?: [perché è morto?
[why he is dead?
37. FAC: [perché e: [cos'era suc-?
[Why e: [what did it happen?
38. F7: [perché lui non poteva venire al matrimonio
[because he could not come to the ceremony]
39. FAC: ok
40. F7: perché non poteva pagare il viaggio
Because he could not pay for the journey
41. FAC: sì perché tuo papà dove si trovava?
Yes because where was your dad?
42. F7: in Italia
In Italy
43. FAC: ah: eh questo non ce l'avevi detto voi eravate ancora in Nige- Niger o Nigeria?
Ah eh you didn't tell us you were still in Nige- Niger or Ningeria?
44. F7: Nigeria
45. FAC: in Nigeria
46. F7: ((nods))
47. FAC: e il papà era venuto in Italia
And your dad had come to Italy
48. F7: ((nods))
49. FAC: e come mai era venuto qua? Per cercare lavoro?
And why did he came here? To search a job?
50. F7: sì
Yes
51. FAC: e sai dove abitava?
And do you know where did he live?
52. F7: a ((città))
In ((city))
53. FAC: a ((città)) ok e il matrimonio tra tuo papà e la tua mamma si è svolto senza che ci fosse il tuo papà
in ((city)) ok and the wedding between you dad and you mum took place without you dad,
54. F7: ((annuisce)) però c'è qualcuno che ha preso il suo posto
((nods)) but there was someone who took his place
55. FAC: quindi ((indica la foto)) e era al posto di tuo padre non è che si è sposata con tuo zio
So ((points at the photo)) e he took your father's place she didn't marry your uncle
56. F7: no
57. FAC: c'era bisogno di una figura maschile
They needed a male figure
58. F7: ((nods))
59. FAC: e [e e
60. F7: [dello stesso::
[of the same::
61. FAC: tu avevi già quattro o cinque anni?
were you already four or five years old?
62. F7: sì
Yes
- (.)
63. FAC: e come te lo ricordi quel: matrimonio?
And how do you remember that: wedding?
64. F7: che tutti lanciavano dei soldi ((mima il gesto)) ahh

- That everyone was throwing money ((mimics)) ahh*
65. FAC: lanciavano dei soldi?
were they throwing money?
66. F7: ((annuisce)) ai miei genitori e questi soldi loro li potevano usare
((nods)) to my parents and they could use those money
67. FAC: sì
Yes
68. F7: per avere un futuro
Tu have a future
69. 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
70. F7: [((nods))
(.)
71. 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?
(.)
72. F7: ((alza le spalle)) sono stata là due mesi
((shrugs)) I was there for two months
73. FAC: solo due mesi
Only two months
74. F7: sì
Yes
75. FAC: ma: l'importanza di fare un matrimonio prima di venire in Italia (.) da [ti ha raccontato la mamma
But: the importance of celebrating a wedding before coming to Italy (.) from [did your mum tell you
76. 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
77. FAC: ah: sei nata in Italia
Ah: you were born in Italy
78. F7: ((nods))
79. 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
80. F7: ((nods))
81. FAC: ((annuisce)) e la mamma ti ha raccontato qualcosa di questa: cerimonia?
((nods)) and did your mum tell you something about this: ceremony?
82. F7: che la si doveva fare per forza davanti ai miei nonni,
that they had to make it necessarily before my grandparents
83. FAC: ecco infatti è questo che non capivo
Ah indeed I didn't understand this
84. F7: e: con: un cantante,
and with: a singer,
85. FAC: sì
yes
86. F7: che poteva essere famoso o no
Who could be famous or not
87. FAC: ok
88. F7: e noi ne abbiamo preso uno famoso che era anche nostro amico
And we took a famous one who was also our friend
89. FAC: che durante la cerimonia ha cantato?
Who sang during the ceremony?
90. F7: ((nods))

[...]

313. FAC: volevi aggiungere una cosa?
Did you want to add something?
314. M3: sì anch'io come la situazione di F7
Yes me too like F7's situation
315. FAC: sì
Yes
316. M3: e: la mamma si è sposata in Guinea e il papà era già in Italia
E: mum married in Guinea and dad was already in Italy
317. FAC: e quindi anche da voi avete dovuto trovare una persona che
And so you too had to find a person who
318. M3: eh
319. FAC: chi è che aveva scelto per per per mettersi – ma tu eri là in Guinea oppure se- eri qui in Italia?
Who did she choose to to take – but were you there in Guinea or ar- were you here in Italy?
320. M3: ero in Guinea
I was in Guinea
321. FAC: te lo ricordi?
Do you remember it?
322. M3: ((moves head meaning so so))
323. FAC: o eri piccolino?
Or were you too young?
324. M3: ero piccolo
I was young
325. FAC: e cosa ti hanno raccontato di quel giorno?
And what did they tell you about that day?
326. M3: e: non me l'hanno raccontato perché (ero piccolo)
E: they didnt' tell me about it because I (was young)
327. FAC: eh però questa cosa è interessante che (.) ci si può sposare anche senza che il papà ci sia (.) eh? qui in Italia non ce lo farebbero micca fare lo sai? (.) siamo strani noi qui in Italia eh? hh
Eh but this thing is interesting that (.) one can marry even without dad it there (.) eh? Here in Italy they wouldn't allow us to do this you know? (.) we are strange here in Italy eh?

Extract 2 is another example of narrative of wedding. The children tell of the wedding ceremonies they participated, highlighting emotional moments (turns 7-25), embarrassing situations (turns 29-38, 67-69), sad and happy moments (turns 41), meeting family members after a long time (turns 42-43), behaving badly or causing troubles (turns 45-47, 50-61, 79-89). The facilitator tries to move to different faith weddings (turns 16, 48, 72), enhancing F3's narrative about a wedding in Thailand and obtaining a comparative perspective between different places (turn 78).

Extract 2

UK (PS3, 5A, second meeting)

1. FAC: Shall we look at another picture, let's see which ones come up
2. ((Classroom chats))
3. FAC: A., how many pictures did you bring in? K., would you like to come up and share your picture?
4. F1: ((pulls her own ponytail as she comes up to the front))
5. Class: K.!
6. FAC: So, would you share with us a bit about your picture
7. F1: ((finger to mouth as she gets lost for words)) It was my aunts wedding and when I was about seven
8. 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?
9. F1: I felt really excited being there to like be there
 10. FAC: And did you have a special job, were you involved in the ceremony?
 11. F1: ((Gestures to show roses being thrown)) Oh yeah, I was the rose girl so I was throwing roses.
 12. 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
(..)
 13. F1: ((nods))
 14. FAC: Okay and where did the marriage happen?
 15. 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
 16. FAC: Okay, was it a religious ceremony?
 17. F1: Yeah, it was a Christian.
 18. FAC: It was a Christian ceremony. So, what was it like?
 19. F1: ((smiles)) After we were sat down (..) ((unclear)) it was a little bit boring.
 20. FAC: It was a bit boring, was it long as well?
 21. F1: ((Uses hands to display excitement)) Yeah, but when me and ((unclear)) with the rings it was like
(..)
 22. FAC: It was exciting?
 23. F1: ((Smiles)) Yeah.
 24. FAC: Was it emotional?
 25. F1: Yeah.
 26. FAC: It sounds really (..) has anybody else here been to a wedding?
 27. ((Classroom all talks at once))
 28. FAC: Who wants to share with me about their wedding favourite experiences? Who can remember going to a wedding and share something about it.
 29. F1: ((points to people in class))
 30. M1: I was at a wedding and you know the platform they go to to get married
 31. FAC: The platform as in when they stand up.
 32. M1: (?)
 33. FAC: Oh no, so you went to the wedding and the ceremony was on and you fell down the stairs, can you remember that?
 34. M1: Not very well.
 35. 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?
 36. M1: Maybe talking about it.
 37. FAC: And how did it feel when they told you.
 38. M1: Embarrassment.
 39. FAC: Has anybody else got a memory about a wedding they want to share?
 40. 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.
 41. 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?
 42. F3: ((Gestures with hands)) Because I was smaller I had to go and say hello (?).
 43. 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
(..)

44. 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 (?).
45. FAC: Oh wow. The people that were getting married?
46. M2: Yeah.
47. 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?
48. F1: ((points to M3)).
49. 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.
50. FAC: At the wedding?
51. M3: ((smiles)) Yeah
52. FAC: And do you think the adults knew that you were doing all of this at the wedding?
53. M3: Yeah.
54. 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?
55. M3: Yeah and our parents were just dancing.
56. FAC: And do you think the parents knew what you were doing all of the time, all of these potions and
57. M3: Yeah.
58. FAC: They did and they were okay with it?
59. M3: Yeah.
60. FAC: And who were you doing these potions with, were they people that you normally see?
61. M3: ((smiles)). Yeah and some people that I don't normally see.
62. FAC: So, would it be a member of your family or
(..)
63. M3: Friends and family.
64. FAC: Both. Yeah, you see them every time there is an event.
65. F4: When was eight I went to a wedding there was some policemen in a car (?) (..) and my mum was talking to them (?).
66. FAC: you went into them and what did he say to you?
67. F4: I felt embarrassed for the rest of the day.
68. FAC: What sort of wedding was it that you went to?
69. F4: It was in Thailand.
70. 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?
71. F4: The bride and the groom were colorful
72. FAC: So, very colourful and elaborate outfits, yeah?
73. F4: And it took place at a Temple (?) house.
74. FAC: Okay and where did you go to the wedding?
75. F4: groom's house.
76. 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.
77. 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.

78. FAC: You couldn't deny it.
79. M4: And then we went home and I said mummy can we go home now.
80. FAC: After you had eaten all of the cake?
81. M4: Yes.
82. FAC: And can you remember that wedding very well?
83. M4: Yeah.
84. FAC: How old were you?
85. M4: I was five.
86. 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?
87. 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.

Extract 3 is an example of narrative about a school trip, a kind of event which appears in both Italian and German settings. M4 and M5 tell about the school trip of the class at a swimming pool and a zoo. M5 tells that he went to the swimming pool where he swam, dived and went down the slide and that he enjoyed everything (turns 4-20). The following discussion regards going down the slides and diving, leading to the facilitator's conclusion that the child has learnt that diving is not allowed in Germany from the edge of the pool (turns 22-50). M4 tells of the zoo, the animals he saw from the train and the pictures with his mobile phone, and that he liked the elephants (turns 52-71). After that the facilitator has opened participation to classmates about the zoo, the pictures and the videos they took there (turns 72-84), some questions are asked to the two boys about diving rules in Syria (turns 84-94).

Extract 3

Germany (SS3, 6, fourth meeting)

1. FAC: was möchtet ihr der Klasse erzählen?
what would you like to tell the class?
2. M5: ähm.
emm.
3. M4: von Klassenfahrt.
about school trip.
4. M5: von Klassenfahrt. (.) Ich äh, Ich äh erzähl von Schwimmbad und M4 erzählt von Zug
about school trip. (.) I, er, I err tell about swimming pool and M4 tells about train.
5. FAC: mhm.

6. M5: ja
yes
7. FAC: ja (2.0). Die anderen gucken und hören zu.
yes (2.0). *The others are going to look and listen.*
8. ((murmuring with T))
9. FAC: was ist denn im Schwimmbad passiert? (.) Was war da so?
so what happened at the swimming pool then? (.) What was it like?
10. 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.*
11. ((T1 laughs))
12. M5: ja (.) und (.) und schön groß ((lacht))
yes (.) and (.) and nice and big ((laughs))
13. FAC: was gab es da alles? (.) Wie sah das Schwimmbad aus? (2) Wie viele Becken hatte das denn?
*what kinds of things did they have there? (.) What did the pool look like? (2) How many
pools were there?*
14. ((murmuring))
15. FAC: was hast du da alles gemacht im Schwimmbad?
what kinds of things did you do at the swimming pool?
16. M5: ich habe gemacht alles. Also, (.) Schwimmen, spring, äh
I everything have done. Well, (.) swimming, dive, err
17. FAC: Rutschen?
did you down the slide?
18. M5: ja.
yes.
19. 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?
20. M5: alles.
everything.
21. FAC: okay.
22. ((class laughs))
23. FAC: gibt's da Fragen zu? (.) War ja anscheinend eure Klassenfahrt.
are there any questions about that? (.) I take it that it was your school trip.
24. F3: bist du auch gerutscht?
did you go down the slide too?
25. M5: nee.
nah.
26. FAC: ah. doch nicht geruscht?
ah. So you didn't go down after all?
27. T1: seid ihr doch nicht geruscht?
*so you *plural* didn't go down after all?*
28. M5: nee.
nah.
29. T1: aber ihr habt doch einen Reifen in der Hand gehabt.
*but you *plural* were holding a tyre.*
30. ((M5 nods))
31. T1: oder?
weren't you?
32. FAC: mit der Reifenrutsche?
on the tyre slide?
33. ((everyone talks over one another))
34. M2: seid ihr gesprungen?
*did you *plural* dive in?*
35. M5: ja.
yes.

36. M2: (?)
37. M5: also draußen.
well, outside.
38. M2: draußen durfte man nicht springen.
diving wasn't allowed outside.
39. M5: ja.
yes.
40. M2: Man durfte dort überhaupt nicht springen.
diving wasn't allowed there at all.
41. M5: doch.
yes it was.
42. M2: nein
no it wasn't
43. Several: nein, man durfte dort überhaupt nicht springen.
no, diving wasn't allowed there at all.
44. ((children talk over one another))
45. 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.
46. M5: ja.
yes.
47. FAC: gibt's da irgendwie sowas wie solche Sprungbretter oder sowas?
are there diving boards or something like that there?
48. Several: nein.
no.
49. M2: da darf man überhaupt nicht springen.
diving isn't allowed there at all.
50. FAC: ok. (.) Das heißt du hast jetzt gelernt, dass man in Deutschland im Schwimmbad nicht vom Rand springen darf.
*I see. (.) So that means now you *singular* have learned that in Germany it's not allowed to dive from the edge of the pool.*
51. M5: ja ((nickt))
yes ((nods))
52. FAC: möchtest du dazu noch was erzählen, oder soll dein Kollege hier jetzt. Ja? (.) ihr könnt gleich danach noch fragen stellen zu beiden.
would you like to tell us anything else or should your pal here take his turn. Yes? (.) you ((plural)) can ask both of them questions right afterwards.
53. M4: (?) vom Zug. Ich hab viel Foto von Tier gemacht. und mit M5 und mit M13
(?) from train. I took much photo of animal. And with M5 and with M13.
54. FAC: mh (.) Aus dem Zug [heraus]?
mm-hm (.) Looking out from [the train]?
55. T1: [habt] ihr das Bild hier? (.) Auf dem Handy?
[do you] have the picture here? (.) on your mobile phone?
56. M4: ich hab kein Handy jetzt
now I have no mobile phone.
57. T1: achso.
ah I see.
58. FAC: was ist denn auf dem Foto drauf?
so what's the photo of?
59. M4: ähm. viele Tier. (.) Elefant und so.
umm. Many animal. (.) Elephant and stuff.
60. FAC: mh. (.) ok
61. M4: und noch (?)
and also (?)
62. FAC: und hast du die mit deinem Handy gemacht oder [womit hast du sie fotografiert?]
and did you take them with your mobile phone or [what did you use to take the photos?]
63. M4: [ja]

- [yes]
64. Fac: ok (.) alles klar
okay (.) I see
65. M4: ja.
yes.
66. FAC: und welche Tiere fandest du am besten?
and which animals did you like the best?
67. M4: besten?
best?
68. FAC: gab's da welche?
were there any?
69. M4: ja (.) Elefant
yes (.) Elephant
70. FAC: Elefant
elephant
71. M4: ja
yes
72. FAC: ok (.) Wart ihr da auch mit im Zoo?
I see (.) Were you at the zoo too?
73. several: ja
yes
74. M4: M3
75. M3: ähm, also wir waren im Zoo (?) Elefanten, da haben die die ganze Zeit so gemacht ((macht Bewegung)) und sind gegen die Wand gelaufen.
emm, well we were at the zoo (?) Elephants, they were going like this the whole time ((gestures the movement)) and walked against the wall.
76. ((M5 laughs))
77. M10: einer ist gegen die Wand gelaufen.
one walked against the wall.
78. F2: er hat Anlauf genommen und ist ((macht Bewegung))
he took a run at it and did ((gestures the movement))
79. ((many children talk over one another))
80. FAC: ((zu M4)) Hast du den Elefant auch tanzen sehen?
((to M4)) did you see the elephant dancing too?
81. M4: ja, hab ich gesehen.
yes, I saw it.
82. FAC: ja? (.) Und habt ihr da nur Fotos gemacht oder hat auch jemand Videos gemacht von den Tieren?
*really? (.) and did you *plural* just take photos or did someone also take videos of the animals?*
83. M5: ich hab Foto gemacht.
I took photo.
84. FAC: Fotos? Videos? (.) ok (.) Einige nicht. (.) Gibt's noch Fragen, also auch Schwimmbadfragen und so, hier waren ja noch einige.
photos? Videos? (.) I see (.) Some didn't. (.) Are there any other questions, also maybe swimming pool questions or something, there were a few here.
85. M5: M13.
86. M13: gibt's in Syrien Zoos oder Schwimmbäder.
are there zoos or swimming pools in Syria.
87. M4: [ja]
[yes]
88. M5: [ja]
[yes]
89. F11: darf man in Syrien von den Beckenrändern ins Schwimmbad springen?
is diving from the edge of the pool allowed in Syria?
90. M5: was?

- what?
91. F11: darf man dort?
is it allowed there?
92. M5: [ja.]
[yes.]
93. M4: [ja]
[yes.]
94. FAC: ((lacht)) (.) Okay. Noch Fragen? (.) nein? ok, danke schön ihr beiden.
((laughs)) (.) okay. Any more questions? (.) no? Aright, thanks very much to both of you.

Extract 4 regards earthquakes and catastrophic events. With this exception, this theme regards the Italian setting, as earthquakes and floods happened recently in one of the two areas where the project was held. These events are told with many details about impressive and sometimes frightening experiences. In extract 4, M1 tells that, during an earthquake, he had to go inside a bunker with his family and other people and even if no one got injured, this impressed him because of the devastation it caused (turns 1-12). The facilitator highlights how fearful this experience must have been for M1 (turns 5 and 11). M2 adds that in Kabul earthquakes are normal but this was rather unusual. The facilitator co-constructs the relevance and the scaring nature of this experience (turns 14 and 15).

Extract 4

UK (PS3, 6A, first meeting)

1. FAC: Were you there too?
2. M1: No, but I saw on the news (..)
3. FAC: On the Richter scale. And who was with you in the bunker/earthquake?
4. M1: There was like my family, my uncle, my dad, and my mum, and my grandmother, and my brothers and sisters.
5. FAC: That's quite a big memory as well to have, you wouldn't have time to take pictures at that time, you would have been too fearful of what was going to happen. What was the room like that you were in?
6. M1: It was covered with really, really hard bricks, and most of the house were bricks and wood, and that part was really protected, so we had to go inside there and we were a little bit squashed as well.
7. FAC: And how did you know when to come out, when it was safe to come out?
8. M1: When it stopped then we come out, and all the glass and everything broke off the counter.
9. FAC: Wow, and what was it like when you came out, what changed?
10. M1: ((Puts hands to head and face)) The first thing I said, I think everyone does this, I was like wooh! And I was nearly ((unclear)) then I was in like a protected area ((unclear)).
11. FAC: And you were praying to be safe? Yeah, I think I would be quite scared and I would want to pray as well to... for myself and for everybody else. Was anybody injured at that time?
12. M1: No-one was injured. No-one was injured but (..)
13. FAC: Thank you for sharing that, that was a big memory there.
14. M2: ((Gestures with hands)) In Kabul earthquakes are normal. There's like fives, fours, sometimes sixes, but like there's never ever been a nine.
15. FAC: Wow. So, you were there for a nine. That was scary. And how long ago was it?
16. M1: It was like a year ago.
17. FAC: Thank you so much for sharing, thank you. So, we're going to go back-round and start looking at our pictures. Thanks so much. So, you're going to bring in lots of pictures that you've taken yourself next time, yeah. And I think, already we've spoken about quite a bit, so I've really enjoyed seeing them.
18. ((class talk))

3.2 Places

Extract 5 regards a photograph portraying a girl who is taking a picture in Rome. The story is about Rome, the beauty of the city and the affective link with the father who was with her and who took the picture in which the girl looks like him (turn 1). F7 highlights the affective relationship with her father and stresses the beauty of the monuments, among which the Colosseo and the altare della patria (turns 21-46), and the fact that she liked to see them particularly because she knew the story behind them (turns 48-58).

Extract 5

Italy (SS1, 2A, third meeting)

1. “Ciao sono F7, e questa è la mia foto l’ho portata e: perché ci sono io che sto facendo una foto a Roma al in un palazzo molto importante em: mi piace molto perché l’ho fatta se sembra proprio una fotografa pros- professionista anche se non ho mai fatto foto in vita mia em: questa foto l’ha scattata mio padre con il suo telefono mentre io stavo facendo questa foto appunto a una scritta in greco e con la sua macchina em: mi piace molto appunto perché m: ero messa in una posizione che sembra proprio come se l’avesse fatta lui e quindi e: mi ricorda lui”
“Hi I am F7, and this is my photo I brought it e: because there’s me taking a picture in Rome to a very important building em: I like it very much because I took it I lo- I really look like a prof- a professional photographer even if I have never taken a photo in all my life em: my father took this photo with his phone while I was taking precisely that picture to a greek writing and with his camera em: I like it very much because m: I had a posture that it seems that I was him and so: it reminds me of him”

[...]

21. FAC: ah ho capito e ci puoi raccontare ti ricordi che cosa stavi fotografando [che palazzo importante dicevi
Ah I understand and can you tell us do you remember what were you photographing [what important building you said
22. F7: [era l’altare della
patria,
[it was the Altare della patria
23. FAC: ah però!
Just guess!
24. F7: e: eh sì solo che non me lo ricordavo [come si chiamava ((indicano il video))
E: eh yes but I didn’t remember [what was the name ((pointing at the video))
25. FAC: [hh
26. F7: e: e: in realtà è stato un colpo di fortuna perché c’è stata un’apertura straordinaria perché ero andata di domenica di domenica non è aperto però e: ho avuto questa fortuna e non so esattamente che cosa ho fotografato m[a
e: e: actually it was a stroke of luck because there was an extraordinary opening because I went on Sunday on Sunday it’s not open but e: I had this stroke of luck and I don’t know exactly what I photographed b[ut
27. FAC: [ma che cosa ricordi di quella di quella giornata lì?
[but what do you remember about that day?
28. F7: e: che abbiamo è stata una faticaccia perché abbiamo visitato una marea di posti tra cui il Colosseo, e: altri [lo zoo
e: that it was a hard work as we visited many things among which the Colosseo, and: others [the zoo
29. FAC: [è stato il giro di Roma in:
[it was the tour of Rome in:
30. F7: sì esatto
Yes exactly
31. FAC: hh
32. F7: in tre giorni abbiamo visitato tutta Roma

- In three days we visited all Rome*
33. FAC: ma eravate alloggiati [in: centro? in un hotel?
But did you stay [in: the centre? In a hotel?
34. F7: [in un hotel sì anche molto bello
[in a hotel yes very nice too
35. FAC: sì?
Really?
36. F7: ((annuisce)) sì
((nods)) yes
37. FAC: e: la cosa che ti ha colpito di più a Roma?
And: what impressed you the most in Rome?
38. F7: il Colosseo
The Colosseo
39. FAC: il Colosseo?
The Colosseo?
40. 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
41. FAC: ma da che punto di vista?
But from what point of view?
42. 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
43. FAC: [è poco curato tu dici mh
[you say it's sloppy mh
44. 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
45. FAC: [quindi te
dici i segni del tempo so[no:
[so you say
the signs of the time a[re:
46. F7: [eh esatto sono evidenti
[eh exactly they are evident
47. FAC: mh e a te cosa ti è piaciuto del Colosseo?
Mh and what did you liked of Colosseo?
48. F7: e: cioè vis- col fatto che l'avevamo appena studiato in storia appena (.) poco prima, e:
((annuisce)) sì fidati em: ((a un compagno))
e: well be- because we had just studied it in history (.) just before, e: ((nods)) yes trust me em:
((to a classmate))
(.)
49. FAC: e quindi [hai ti eri
And so [you were
50. F7: [al di là di vederlo dal vivo invece che dalle foto era più bello ((annuisce))
[further than seeing it live instead of in picture it was nicer ((nods))
51. FAC: e: che cosa cioè quando guardavi il Colosseo ti venivano in mente le immagini che hai
and: what well when you looked at the Colosseo the images came across your mind that you
52. F7: che avevamo visto a scuola e[:
that we had seen at school a[nd:
53. FAC: [e che rappresentavano all'epoca
[and that represented at that age
54. F7: esatto perch[è
Exactly beca[use
55. FAC: [perché lì facevano cosa facevano? [le partite: di calcio no?
[because there they did what did they do? [football: matches, ins't it?
56. F7: [e: nohh e: dei
combattimenti tra i gladiatori, su: nell'acqua [e:
[e: nohh e: fightings
between gladiators, on: inside water [and:

57. FAC: [ma te ti piacciono quelle cose lì?
[but do you like those things?
58. F7: m: cioè da vedere in in quel momento sì però non mi metto a fare io le battagliehh
m: well to see in in that moment yes but I don't want to fighthh
59. FAC: no immagino di no (.) qualcuno di voi è stato a Roma e ha visto il Colosseo
No I suppose not (.) has someone of you been in Rome and has seen the Colosseum

Extract 6 regards the affective link of M5 with Czechoslovakia. M5 narrates that he was at a science museum with his family in Czechoslovakia when he was little (turns 1-47). Then, he highlights that he went there many times and he is also returning this year. The facilitator comments on his special connection with the city and asks of his family. M5 tells that his grandmother once lived there, therefore his family used to go there to see the place where she lived with her sisters. This promotes the facilitator's comment about how much he likes that city (turns 74-79). Finally M5 tells how nice was the hotel where he stayed in Czechoslovakia with part of his family, that he took a picture of it and that he hopes to return there with the rest of his family (turns 80-95).

Extract 6

Germany (PS5, 3B, first meeting)

1. FAC: du willst deine Frage stellen?
you want to ask your question?
2. ((F6 nods))
3. FAC: ja? Dann (.) wollt ihr erstmal das Foto uns zeigen?
is that so? Well then (.) do you ((plural)) want to show us the photo first?
4. ((F6 stands up and walks around the circle))
5. FAC: °°ganz schon verrückt ne?°°
°°absolutely crazy, isn't it?°°
6. M3: ja, es sieht ganz komisch aus, es sieht aus wie (?)
yes, it looks really strange, it looks like (?)
7. F6: und jetzt die Fragen ((liest vor)): wo warst du?
and now for the question ((reading aloud)): where were you?
8. M5: in der Tschechei.
in Czechoslovakia.
9. F6: wann war das?
when was it?
10. M5: also ich glaube, dass ich sechs oder sieben war.
well, I believe I was six or seven.
11. F6: in welcher Stadt war das?
what city was it?
12. M5: weiß ich nicht mehr.
I don't know anymore.
13. FAC: ohohoh ((lacht)) manchmal ist es schwierig auszusprechen.
hee hee hee ((laughs)) sometimes it's difficult to pronounce.
14. F6: mit wem warst du da?
who were you with?
15. M5: mit meiner ganzen Familie.
with my whole family.
16. F6: hattest du Spaß?
did you have fun?
17. M5: ja.
yes.
18. F6: war das Deutschland?
was it in Germany?
19. M5: nein.
no.

20. F6: wie alt warst du?
how old were you?
21. M5: sieben-
seven-
22. F6: ok das war's!
okay, that's it!
23. ((F6, FAC and other children laugh))
24. FAC: aber (.) Habt ihr das Bild auch gesehen, ne?
*but (.) did you *plural* see the picture too, didn't you?*
25. Many: ja.
yes.
26. FAC: habt ihr eine Frage zu dem Bild?
do you have a question about the picture?
27. ((children put their hands up))
28. FAC: ((zu F2)) ja?
((to F2)) yes?
29. F2: hier ist- also dieses Bild finde ich irgendwie komisch.
here is- well I find this picture strange somehow.
30. M8: ja, das ist komisch, weil es ein Bildschirm ist
yes, it's strange because it's a screen.
31. FAC: ja?
yes?
32. M9: ich frage mich, wie er im Fernsehen reinkommt.
I wonder how he got on TV.
33. M5: da war so (.) es gab ein Bildschirm, dahinter war eine Kuppel und da konnte man reingehen und das wird automatisch übertragen halt, aber das war nicht echt im Fernsehen. Es war nur so ein großer Fernseher, wo man reinkommt so.
it was like this (.) there was a screen, behind it there was a dome. You could go in there and it would be transmitted automatically, but it wasn't really on TV. It was just a big TV where you go into it.
34. FAC: [ah toll]
[oh great]
35. M8: [oh cool]
36. M6: in welchem Jahr war das?
which year was that?
37. M5: mmh
38. M6: zweitausend-
two thousand and-
- (4.0)
39. M5: °°weiß ich nicht°°
°°I don't know°°
40. 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?
41. ((M5 nods))
42. FAC: Ok. Aber spannend! Was war das, war das ein Museum?
I see. Well that's fascinating! What was it, was it a museum?
43. M5: ja, also es war kein Museum aber so ähnlich wie ein Museum?
yes, well it wasn't a museum but it was a bit like a museum?
44. FAC: ein was?
a what?
45. M5: es war so ähnlich wie ein Museum.
it was a bit like a museum.
46. FAC: so ein Technik-Museum vielleicht? (.) Kennt ihr so- kennt ihr auch so ein Technik-Museum mit so besonderen Experimenten?

something like a science museum maybe? (.) do you ((plural)) know any- do you know a science museum like that with special experiments?

47. Children: ja.
yes.

[...]

71. FAC: ((zu M5)) also das war im Prinzip was, wo du was besonderes gelernt hast, an dem Tag im Museum?
((to M5)) so that was effectively something, when you learned something ^ special that day at the museum?
72. M5: es war ein großes museum und da gab's verschiedene emm Räume und dann bin ich 2017 nochmal dahin gefahren. Weil es so schön war.
it was a big museum and there were various, umm, rooms and then I went back there in 2017. Because it was so nice.
73. FAC: ach das ist ja toll!
oh that's great, isn't it!
74. M5: und ich fahr glaube ich dieses Jahr nochmal hin.
and I think I'll go back there again this year.
75. FAC: ah, hast du eine besondere Verbindung zu der Stadt? Hast du auch also auch vielleicht Familie dort? Oder?
oh, do you have a special connection to the city? Do you maybe have family there too? Or what ?
76. M5: ja meine Oma hat da mal gelebt.
yes my grandmother used to live there.
77. FAC: achso, ah, und da habt ihr sie mal besucht?
*I see, aha, and you *plural* went to visit her there?*
78. M5: also sie lebt da nicht mehr, sie lebt in Berlin, aber wir haben ihr Heimatort halt besucht, wo sie gewohnt hat mit ihren anderen Schwestern.
well she doesn't live there anymore, now she lives in Berlin but we visited her home town you see, where she used to live and with her other sisters.
79. FAC: ahhh. Deswegen wart ihr ganz oft da. Schön! Das heißt du magst die Stadt auch sehr gerne. Schön!
ahaaa. That's why you were there really often. Lovely! That means you like the city a lot too. Lovely!
80. M5: ich war auch an der (?) zwischen Deutschland und der Tschechei.
I also went to the (?) between Germany and Czechoslovakia.
81. FAC: und da habt ihr auch Urlaub gemacht?
and were you on holiday there?
82. M5: ja, das war in so einem Hotel und, das war ein Hotel, das war auch schon in der Tschechei und (.) da war, da habe ich auch ein Photo gehabt aber ich habe es nicht mehr gefunden.
yes, that was in like a hotel and, it was a hotel, it was nice in Czechoslovakia too and (.) it was, I also had a photo of it there but I couldn't find it anymore.
83. FAC: ah, okay
84. M5: sonst hätte ich es auch mitgebracht.
otherwise I would have brought it with me too.
85. FAC: ja? Viele schöne Erinnerungen an die Tschechei. (.) Tschechien sagt man heute, oder? (.) Ich glaube [Tschechei]
is that right? Lots of happy memories in Czechoslovakia. (.) I think they say the Czech Republic these days, don't they? (.) I think so [Czechoslovakia]
86. M8: [ne, man] sagt Tschechei.
[no, they] say Czechoslovakia.
87. FAC: ja?
is that right?
88. M8: Mmh.

89. FAC: ich glaub- ok. Weil ich ja dachte, dass das mittlerweile- ich glaube dass, das hat sich ja nach 1990 sich ganz viel geändert, zwischenzeitlich hieß das Gebiet Tschechei oder wurde das Gebiet Tschechei genannt aber mittlerweile kenne ich als Tschechien, ne? Mit- aber das war nicht in P- war das in Prag (.) vielleicht?
I think- okay. Because I thought that nowadays- I think, that a lot has changed since 1990, for a brief period the area was called Czechoslovakia or was the area called Czechoslovakia and now I know it as the Czech Republic, isn't that it? With- but that wasn't in P- was that in Prag (.) do you think maybe?
90. M5: mmh.
91. FAC: weißt du nicht, ne.
you're not sure, are you.
92. ((M5 shakes head))
93. FAC: aber du fährst gern dahin. Total schön! Es ist eine schöne Erinnerung!
but you like to travel there. That's lovely! It's a really nice memory!
94. M5: das war in einem Hotel, da war ich mit einer Oma, meinem Opa und mit meinem Papa da, und da (.) da wollte ich meine Mama überreden, dass ich mit ihr und meiner Schwester auch noch hinfahre, und vielleicht klappt's dieses Jahr.
that was in a hotely, I was there with my grandmother, my grandfather and my dad, and then (.) then I wanted to convince my mum that I should travel there with her and my sister, and maybe it'll happen this year.
95. FAC: ah toll. Wir drücken dir die Daumen. Vielleicht können wir alle mal in dieses tolles Fernsehen reingehen, wenn wir mal in der Tschechei sind! (.) Schön, vielen Dank!
oh great. We'll cross our fingers for you. Maybe we could all go into that great TV when we're in Czechoslovakia! (.) Nice, thanks very much!

Extract 7 includes many different connected stories about family holiday places. M1 narrates that he has a big house in Portugal with a swimming pool and a treehouse, thus receiving all his big family on holidays (turns 1-14). Then, M2 tells he once broke his tooth tripping on the edge of a swimming pool in Egypt (turn 16). M3 tells he once went to a waterpark in Dubai and pretended to swim with his belly on the ground (turns 18-20). The facilitator tells a story about when she was a child at the seaside with her parents (turns 21-23). M5 continues to tell that, when he went to Turkey, a guy saved him because he was drawing in the swimming pool (turn 26). The facilitator comments on the link between the places the children have visited (turns 27-29). After that, M6 tells other stories reminding when he went to Minorca with his mother (turn 30) and F6. She was going to the seaside in a coach and they came across an accident that scared her a lot (turns 31-33). Finally M6 narrates that when he went to Italy with his family, they had a big house with a swimming pool where he nearly drowned (turns 35-37). Finally, the facilitator highlights the link between different water experiences (turn 38).

Extract 7

UK (PS3, 5A, first meeting)

1. M1 I've got a massive house.
2. FAC: What out there?
3. M1: ((nods)) In Portugal.
4. FAC: Do you like being there a lot and do you have family there?
5. M1: Yeah. It has its own swimming one and treehouse.
6. FAC: And treehouse, wow. That's why you had such a big smile. ((FAC alludes to photograph))
7. M1: It has to fit all my family in, all of my cousins. So, it has to be big because I have a massive family. I have three uncles and one auntie.
8. FAC: And they all live in the house?
9. M1: Yeah.
10. FAC: And are they Portuguese, are they from Portugal?
11. M1: No, no, no they're all English.
12. FAC: Okay, so you will share and go over together and stuff?
13. M1: Yeah.

14. FAC: Okay, so big family holidays. Have you got any memories to share or questions?
15. M2: ((Makes swimming movements with hands)) It reminds me of when I broke my tooth, because I was in Egypt and in my hotel, I went to the swimming pool and I was walking and the water was really wet, and there was just, right next to me, there were people swimming, and then they were making so much splashes that the water went on, and I was walking and then I tripped and broke my tooth.
16. FAC: Oh wow, that's a big memory, yeah.
17. M3: I have a memory. So, I went to Dubai this waterpark is called (?) and there is like KFC and McDonald's, and they have this surfing place (?) over there. So, I just put my tummy on the ground. I didn't learn how to swim, and then there were trees like this and then I ate McDonald's.
18. FAC: You know when you put your belly on the ground, was it so that you could pretend to be swimming?
19. M3: Yeah.
20. FAC: Do you know what - you really remind me when I was a little girl, which was a really, really long time ago, my dad took me swimming to Brighton which is a seaside
21. ((Class all talk – talking about also visiting the same sea-side as FAC))
22. FAC: And my dad, he couldn't swim but I didn't know he couldn't swim. And he put me on his shoulders when I was a little girl, probably about your size, and I was on his shoulders and he took me up. And I was wondering why my mum was getting really cross. She was standing on the side of the sea and she was going like this come in, like this. And my dad was laughing. And I think he was laughing because he was kind of joking with my mum because she knew he couldn't swim. And he took me out a little bit. And I thought my dad was the best swimmer in the whole wide world and I was safe, but really he was taking me out and he couldn't swim either. And I was on his back and then he had to come back in because my mum told him off, and you've really made me remember that.
23. M4: And my dad he took me to the deep end like 2 m and (?) and those boys over there (?) sometimes the wave comes, so what happened my dad said come here and then I went there, he picked me up and then he's like jump and I will catch you, and I was no - I'm scared and then he'd take me back.
24. FAC: Oh wow. So, there's all these memories coming from your photograph. I think there's some more maybe, one or two more.
25. M5: So, this reminds me of when I went to Turkey because in Turkey there's trees like this, and there's this really big swimming pool and it has a very tall slide that goes in circles. And also, this kind of reminds me when I went to Turkey ((unclear)) because I went on this float and you're allowed to go down the slide with it, then I didn't know I was in the deep end with the float, but I went upside down and I didn't know how to swim at the time. So, this guy I didn't really know he helped me, and he helped me out and then he put me on the side, so.
26. FAC: Oh wow, he was your guardian angel, wasn't he. When you said you went to Turkey loads of people here said I've been to Turkey, who else went
27. ((Lots of hands up))
28. FAC: you guys have got so many links together. If I had a big string now, we'd have a string going all the way around. ((Points around to whole class who are now talking)) How many links in this classroom? I'll have to check with Katrina, see who she wants to ask.
29. M6: This reminds me of the time when I went to Minorca, and it was like really hot, and it had almost like the same layout of the hotel and (..) but the pool wasn't as big. It reminds me of when I went there with my mum.
30. F2: When I was like about five years old, I went on a coach to a seaside near a castle, and what happened with that - the coach driver was a bit crazy about cigarettes. And apparently he nearly crashed into a car, and I was where the window was and I was like really scared - mum can you save me, can we get out of this coach please, I was scared. But then the coach driver stopped because of like a huge accident, because like a child who was really young and a man who was really drunk drove a car and he crashed, and it didn't go on fire and the child was safe and the man, everyone was safe. But the police were like shouting move, come on, why are you (?) in my head, like mummy why are the police being mean, but it was because that they wanted us to be safe.

31. FAC: And do you remember that, how old were you when that happened?
32. F2: Five.
33. FAC: Oh wow, thank you. K. do you want to pick one more and then we'll go onto another picture.
34. M6: This reminds me of when I went to Italia. ((makes embarrassed gesture at saying Italia))
35. ((Whole class united feedback to say 'Italy')).
36. 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.
37. 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.
38. ((Whole Class Applause))
39. 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.

Extract 8 regards a farm with which M1 has an affective link because it is his grandparent's house. He connects it to the construction of identity as skilled in farms' jobs. M1 tells of his grandmother's job, which has to do with crops, while his grandfather breeds chickens, which foxes keep on eating during the winter, pigs and other animals. The facilitator highlights that being there with his grandparents, M1 has developed many skills that in the city children usually do not have (turn 7). The classmates' questions and M1's replies about crop's cultivation contribute to the construction of M1's authority.

Extract 8

UK (PS3, 5A, second meeting)

1. FAC: Okay, maybe you can find out for us next time you're there and share that with us, and what did your grandma have to do with the crops, what was her job?
2. M1: ((Points to height of snow)) She was (?) and my grandad has chickens there and last year in December, when I went, there was like this big snow but there were foxes and they kept on eating the chickens.
3. FAC: Did you see that happen?
4. M1: No. Well, once we were playing chess, me and my friend, and a fox took the chickens when we finished (?) it was missing.
5. FAC: Oh no, because you were playing chess you missed it, oh dear what did he say?
6. M1: ((Looks back to FAC)) He used to have pigs and different animals.
7. FAC: So, that's a lot different to us living here in London without crops and animals in our gardens and in our (?) lots of different experiences. So, I guess you've kind of developed loads of skills from being there - that you know about crops and how to water them and how to pick them. Has anybody got any questions?
8. M2: ((Raises hand and smiles as speaking)) Did he have blonde hair?
9. M1: Yes.
10. F1: Was it hard to like make some crops and stuff?
11. M1: ((Looks around classroom at other children)) Yes.
12. F2: ((Hands behind head, plays with hair)) Was it hard to make some crops and stuff?
13. M1: ((Continues to look to classroom, holds photo in both hands)) Yes. ((Looks at his own photo))
14. M3: Out of all the crops you (..) so like out of everything, like that you made, which one was the hardest?
15. M1: Sweetcorn

3.3 Sports

Extract 9 regards sport. Narratives of sport are very common in the Italian setting, and less in the German one. In extract 9, the story regards swimming, enhanced by M11's picture of his swim goggles returning from a competition (turn 12). The narrative is connected with the definition of M11's identity as a competitive swimmer, that is a person who consistently commits in this sport, making also some sacrifices (turns 16-40). This narratives, as the picture that originated it, are used by M11 as a reminder not to give up, in a moment of tiredness or for some problems with his mates, after years of passion and sacrifices (turns 16, 40 and 41).

Extract 9

Italy (SS1, 2B, first meeting)

1. M?: han detto tutto
They told everything
2. M11: e:
3. FAC: vieni vieni dai vienci – o vuoi parlare da lì?
Come come come on come and – or do you want to talk from there?
4. M11: boh (??)
5. FAC: parla da lì dai
Come on talk from there
6. M1: (?)
7. FAC: aspetta c'è una domanda prima c'è una domanda
Wait there's a question first there's a question
8. M7: ma secondo voi cos'è quella cosa verde?
But in your opinion what is that green thing?
9. FAC: adesso te perché lo sai perché che te l'ha detto
Now you because you know it because he told you
10. M11: ((comes closer))
11. FAC: allora partia- partiamo dalla cosa verde
So let's star- let's start from the green thing
- (..)
12. M11: è: ero: tornato da: una gara, (.) tipo alle: dieci e mezza di sera una roba del genere e allora ero stanchissimo e: ho fatto sta foto su: una sulla tovaglia de: del mio: del del mio tavolo in sala,
it's: I came: I came back from: a competition (.) like half past ten in the evening more or less and so I was very tired and: I took that picture on: on the tablecloth of: of my: of of my living room's table
13. FAC: quindi non è il tappetino in piscina
So it's not a rug in the swimming pool
14. M11: no l'ho fatta: appena tornato da: una gara lunghissima chehh [stavo
No I took it: when I had just came back from: a very long competitin [I was
15. FAC: [e cosa ti ha spinto a fare
[and what led you to take this photo?
16. M11: perché cioè volevo comunque ricordarmi anche tipo in futuro che: comunque se non avevo smesso di nuotare oppure avevo tipo litigato con i miei compagni una cosa del genere che comunque (.) avevo fatti molto sacri- avevo fatto molti sacrifici e: da quando ero ragazzo per: nuotare così tanto: fare:
because well I also wanted to remember in the future that: anyway if I had not left swimming or I had fought with my playmates or something like that anyway (.) I had made many sacri- I had made many sacrifices and: since I was a boy to: to swim so much: to make:
17. FAC: perché è lo sport del nuoto implica sacrifici
Because swimming implies sacrifices
18. M11: sì cioè com- io faccio cinque giorni a settimana cioè e fra compiti, scuola, e: e: nuoto non

- riesco [molto a:
yes well li- I practice five days a week and with homeworks, school, and: and: swimming I am [not able to
19. FAC: [quindi lo fai a livello agonistico
[so you do it competitively
20. M11: sì non riesco molto a vedermi con i miei amici tipo molte volte i miei amici mi chiedono esci stasera oppure (.) a: oggi pomeriggio e io gli devo dire di no perché ho: nuoto
Yes I'm not able to see much my friends as many times they ask me are you going out tonight or (.) a: in the afternoon and I have to say no because I have: to swim
21. FAC: ma questo secondo te era un presentimento? O meglio stavi in un momento di difficoltà e quindi dici ma forse è meglio che la fotografo adesso perché poi (.) chissà fino a quando (.) continuerò oppure [no
But do you think this was a premonition? Or better you were in difficulty and therefore you said it's better to take this picture now because later (.) who knows until when will I (.) continue or [not
22. M11: [s::ì siccome era una settimana in cui ero molto stanco cioè ero stato anche male perché avevo la febbre e: non mi ero allenato quella settimana quindi alla gara: non ero andato neanche tanto bene per[ché avevo ancora un po' di febbre e non non riuscì- non riuscivo
[y::es because that week I was very tired I mean I had been sick because I had a fever and: I didn't train that week so in the competition: I hadn't been good be[cause I still had a little fever and I wasn't wasn't able
23. FAC: [mh
 perché normalmente sei bravo
 [mh
because usually you are good
24. M11: cioè sì abbastanza me la cavo sono meglio di altri cioè
Well yes quite enough I am quite good I am better than others well
25. FAC: ok
26. M11: e:hh
27. T: modesto
Modest
28. M1: (?)
29. FAC: e quindi dici ma se deve continuare così –
And so you say if it has to continue this way -
30. M11: sì esatto cioè mi stancavo mio sta- in quella settimana il nostro allenatore ci ammazzava proprio quindi cioè ci faceva degli allenamenti durissimi facevamo duecentosettanta vasche in un allenamento cioè ci ammazzavano proprio e allo[ra
Yes exactly I was tired my co- that week our coach killed us so that is he made us do very hard trainings we made two hundred seventy tubs in a training I mean he killed us and s[o
31. FAC: [però quando sei in piscina che fai le
 vasche puoi parlare con gli amici no?
[however when you are in the swimming pool and you are doing tubs you can talk to your friends, right?
32. M11: sì però poco cioè (.) cioè arrivi aspetti cinque secondi poi devi ripartire [quindi non è neanche molto
Yes but not much well (.) I mean you arrive wait five seconds then you have to start again [so I't not very
33. FAC: [ho capito quanto
 tempo fa l'hai fatta la foto?
[I understand how long ago did you take the picture?
34. M11: e: due tre mesi fa
e: two three months ago
35. FAC: ok e quando la riguardi che che cosa pensi oggi?
Ok and when you look at it what do you think today?

36. 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
37. 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 -
38. M11: no [cioè
No [well
39. FAC: [avrei potuto anche non farla
[I could also have not taken it
40. 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
41. 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?

Extract 10 regards another sport experience, linked to relationships between playmates, and a group identity construction. M4 and M5 tell of a football match that they played and won against older kids, scoring goals. They tell it as a great game that they won as a group (turns 1-24). Moreover, they tell of their distinctive way of celebrating goals with a high five (turns 26-37). M4 and M5's identity as a strong group is reaffirmed in the fact that it was an official tournament and that they always play against older kids (turns 37-42). This narrative project M2's football narrative, related to his relationship with his cousin in Syria and with M4 and M5 (turns 44-57).

Extract 10

Germany (SS4, STG1, second meeting)

1. ((M4 and M5 have a football picture from the internet, present a memory together))
2. FAC: erzählt doch mal, was habt ihr für ein gemeinsames Erlebnis?
so, do tell us about your joint experience.
3. M4: wo wir ein Spiel gegen die Großen gemacht haben.
we played a game against the big kids.
4. FAC: ohh, und wie war das?
oh, and how was it?
5. M5: (?)
6. FAC: erzähl mal, was war - das war doch bestimmt ein besonderes Spiel.
and say, what was - that was probably a very special game.
7. M4: das besondere an dem Spiel war, dass wir da gewonnen haben.
the special thing about the game was that we won.
8. FAC: ahh, wie viel größer waren die denn?
ehh, how much bigger were they then?
9. M4: mhm, fünfzehn.
umm, fifteen.
10. FAC: ein paar Klassen höher? Magst du mal erzählen wie das, wie das war das Spiel?

- a couple of year groups older than you? Would you like to tell how, what the game was like?
11. M5: mhm. gut. ja.
mm-hm. Good. Yeah.
12. FAC: ja?
yeah?
13. M5: ja.
yeah.
14. T1: (?)
15. M4: das war nachmittags.
it was in the afternoon.
16. M5: hier auf dem Bolzer, wo wir rausgegangen sind.
in the playground here, where we went out.
17. T1: schön.
nice
18. FAC: uh, und wer hat die Tore gemacht?
uh-huh, and who scored the goals?
19. M4: [ich].
[me].
20. M5: [ich].
[me].
21. M4: ich hab ein Tor gemacht und er auch.
I scored a goal and so did he.
22. FAC: achso.
I see.
23. M4: abwechselnd.
in turns.
24. FAC: immer abwechselnd? Das heißt, das ist ein tolles Spiel, was ihr tatsächlich auch zusammen bestritten habt.
always one after the other? So that means it was a great game that you really worked together in.
25. M4: ja.
yeah.
26. FAC: toll (.) und habt ihr gefeiert danach?
brilliant (.) and did you celebrate afterwards?
27. M4: ja
yeah
28. FAC: und wie habt ihr feiert?
and how did you celebrate?
29. ((M4 says nothing, shrugs))
30. FAC: habt ihr einen besonderen Torjubel?
do you have a special cheer for a goal?
31. ((M4 shakes head))
32. M5: einklatschen
big high fives
33. FAC: so mit beiden so ((hebt die Hände hoch))
Like that with both ((lifts hands in the air))
34. M4: ja.
yeah.
35. FAC: wie genau?
how exactly?
36. ((M4 and M5 demonstrate))
37. FAC: so macht ihr immer? Schön. ((lacht)) Si-Siegesklatsch. (.) Toll. (.) Und habt ihr dann noch mal gegen die gespielt seitdem?
that's how you always do it? Nice. (laughs) Cel- celebratory high fives. (.) Great. (.) And have you played against them again since then?
38. M4: wir haben auch gegen Große, eigentlich fast nur gegen Große gespielt.

- we've played against the big, actually almost only against big.
39. FAC: ach tatsächlich nur gegen Große?
oh really just against the big kids?
40. M4: ja.
yeah.
41. FAC: und das war ein offizielles Turnier wo andere auch gegeneinander gespielt habe, oder
and that was an official tournament where others played against one another too, wasn't it
42. M4: ja, (?)
yes, (?)
43. FAC: toll. Gibt's da noch zwei Fragen zu? (.) zu diesem Fu- zu dieser Fußballerinnerung? (.)
Einige, richtig.
great. Are there another couple of questions about that? (.) About this Foo- about this football memory? (.) A few, right.
44. ((M4 gives the microphone to M2))
45. M2: ich liebe Fußball.
I love football.
46. FAC: ja (lacht)
yeah (laughs)
47. FAC: magst auch gerne Fußball? Hast du auch mitgespielt bei diesem Spiel?
do you like football too? Did you take part in this game too?
48. ((M2 shakes head))
49. FAC: ah.
50. M2: in Syrien spielen Fußball.
in Syria play football.
51. FAC: in Syrien habt ihr immer ges-
in Syria would you always pla-
52. M2: mit mein Cousin [..], aber ich gewinne mit dreißig Tor.
with my cousin [..], but I win with thirty goal.
53. ((FAC laughs))
54. M2: mein Cousin gewinnt mit 20 Tor, ich gewinn mit 30 Tor.
my cousin wins with 20 goal, I win with 30 goal.
55. FAC: ((lacht)) Toll. (.) Spielt ihr auch manchmal zusammen Fußball?
((laughs)) Great. (.) *Do you also play football together sometimes?*
56. M4: ja.
yeah.
57. FAC: in der Hofpause? (.) Immer wenn's nicht regnet? (lacht) Schön. Noch eine Frage?
at playtime? (.) whenever it doesn't rain? (laughs) Nice. Any other questions?

3.4 Animals

Extract 11 regards M6's affective relationship with a pet. This is a type of narrative frequent in the Italian setting and also appearing in the German one. M6's cat is presented as a brother (turn 15), a creature with which M6 has a strong affective link, also due to the fact that M6 rescued him when he was harmed (turns 16-24). The cat is always close to him (turns 27-34), helps M6 and comfort him when he is in trouble (turns 15, 26).

Extract 11

Italy (SS2, 2A, second meeting)

1. FAC: allora qui possiamo dire che (.) con quella di prima (.) sono seduti tutti e due si può dire che è seduto il gatto?
So here we can say that (.) with the one before (.) they are both sitting can we say that the cat is sitting?
2. M6: m: [s:i

- M: [y:es
 3. ?: [è sdraiato
[it is lying
 4. FAC: è sdraiato dici?
Is it lying you say?
 5. M6: è sdraia- è accovacciato sul letto
It is lyin- is crouching on the bed
 6. FAC: ok ma il vostro compagno ci ha po- ha portato diverse foto di gatto oggi parliamo di questa
 qui (.) ma secondo (.) voi perché il gatto?
Ok but your classmate brough- brought many photos of cats today we talk about this one here
(.) but in your opinion (.) why the cat?
 7. ?: [ma non lo so non ha senso
[I don't know it makes no sense
 8. ?: [perché quell'altro è morto
[because the other one died
 9. [((overlaps))
 10. FAC: è un gatto femmina?
Is it a female cat?
 11. M3: è un maschio
It's a male
 12. F7: è un [maschio
It's a [male
 13. FAC: [non lo so adesso ce lo racconta lui ci vuoi raccontare? (2.0) [racconta vai pure
[I don't know now he tells us would you tell us? (2.0) [tell us go on
 14. M6: [em: il gatto rappresenta
 diciamo il fratello (.) che ho sempre desiderato essendo figlio unico, e:m: è anche (..) nei suoi
 modi mi tira su il morale comunque e viene a consolarmi (.) spe[sso
[em: the cat represents
let's say the brother (.) that I always wanted because I am an only child, e:m: and it is also
(..) in his manner he lifts my spirit anyway and come sto comfort me (.)
 15. FAC: [ah quindi avete un
 rapporto molto:
[ah so you have a rapport
 very:
 (.)
 16. M6: sì
Yes
 17. FAC: molto l- siete molto legati
Very con- you are very connected
 18. M6: sì perché (.) quando l'ho: preso, era: un trovatello, era: l'avevano trovato di fianco a un
 cassonetto in mezzo alla neve
Yes because (.) when I: took him, he was: a stray, he was: they found him behind a trash bin
in the snow
 19. M?: questo?
This one?
 20. M6: con la [coda spezzata
With a [broke tail
 21. FAC: [ah
 22. M?: ma questo qua?
But this one?
 23. M6: ((annuisce)) (.) adesso no
((nods)) (.) not now
 24. Some: hh
 25. M6: e: è già è: da: quando sono piccolo ormai che ce l'ho questo gatto, e:m: comunque è stato
 mio fratello in tante occasioni

- And: it's a: it's since I was little that by now I have this cat, e:m: anyway he was my brother in many occasions*
26. FAC: ma quando dicono che i gatti sono degli animali indipendenti, che non han voglia di stare
But when they say that cats are independent animals, that they don't want to be
 (.)
27. M?: il mio gatto è uguale
My cat is the same
28. FAC: questo non è così
This is not like that
29. M6: no per niente
Not at all
30. FAC: quindi siete: invece: molto legati [vuole stare sempre lì con te?
So on the contrary: you are: very close [does he want to stay always there with you?
31. M6: [sì sì
 [yes yes
32. FAC: voi avete [delle esp- scusa
Do you have [some expe- sorry
33. M6: [non forse non sempre ma: molto spesso
 [not maybe not always but: very often
34. FAC: [spesso
 [often

Extract 12 regards other affective relationships with animals and the painful experiences of their deaths. F10 shares her experience with her old cat who her family adopted when she came to their house as a stray, probably because the former owner abandoned it (turns 1-17). F10 tells that the cat stayed with them for a long time until she was run over and they buried her in the garden (turns 20-27). This narrative is followed by other narratives about cats' deaths. F3 tells she had three cats, all died and when the last of them died she felt very sad and another child tells that his cat died too (turns 31-38). The facilitator's comments on sharing painful experiences (turn 40). After some other observation about the cat's size and the photo's details, M6 shares his experience with his dog and his cat who used to walk and cuddle up together (turns 57-60).

Extract 12

Germany (PS4, 3, second meeting)

1. F3: das Bild gehört F10. Das ist F10s Katze. Die Katze heißt Krümel.
the picture belongs to F10. This is F10's cat. The cat is called Crumb.
2. F10: das ist meine neue Katze Krümel. Das ist meine alte Katze, die schon gestorben ist.
this is my new cat, Crumb. This is my old cat who is dead already.
3. F3: mhm. und, die Katze (?) guckt neugierig. (.) Das sieht aus als würde sie (.) die Katze irgendwie so sitzen würde, weil man hier den Bauch richtig sieht.
mm-hm. And the cat (?) is looking curiously. (.) It looks as if it were (.) as if the cat would somehow sit like that because you can really see its belly.
4. FAC: ja.
yes.
5. F3: und.
and.
6. M4: wo war das?
where was it?
7. F10: das war in der Stube bevor wir die Bank drinne hatten, bevor meine kleine Schwester da war, da hatten wir immer den Sitzsack in der Stube stehen und da war immer ihr Lieblingsplatz.
that was in the living room before we put the bench in, before my sister was there, we used to always have the bean bag sitting in the living room, there and that was always her favourite spot.
8. FAC: mhm. (.) Du kannst einfach rumgucken, wer ne Frage hat und ihn aufrufen oder die.

- mm-hm. (.) You can just take a look around to see who has a question and ask him or her to speak.*
9. F10: F6.
10. F6: wie hieß die Katze?
what was the cat called?
11. F10: Blacky.
12. M?: oh süßer Name.
oh cute name.
13. F10: M3.
14. M3: wie alt warst du da?
how old were you at the time?
15. F10: Blacky, ähm, aber die war uns zugelaufen, das kann ich sagen und ich weiß auch noch wann. Also, vor,
Black, em, she came to us as a stray, I remember that much and I also remember when that was, so, it was,
16. FAC: ein bisschen lauter
speak up a bit please
17. F10: vor ähm, zwei Jahren war die glaub ich uns zugelaufen. Zu mein, zu meiner Oma wollten, da stand die auf einmal vor der Tür und da haben mich meine Eltern gefragt, ob ich die Katze kenne. Und da haben- hab ich nein gesagt. Hab ich sie gestreichelt und wir schätzen, dass sie irgendwie ausgesetzt wurde, weil die ganz weiches Fell hatte wie als würde sie schon oft gestreichelt. Und da ham wir se Mil-, da haben wir ihr Milch hingestellt und ein Karton mit einer Decke gemacht. Und, am nächsten Tag ((lachend)) la- lag auf unserm Hof eine Spitzmaus ((lacht)). Als dankeschön für die Milch, aber die haben wir gleich weggeworfen und dann haben wir sie behalten.
it was em, two years ago I think that she came to us. To go to, we were going to go to my grandmother's house, and there she was at our door all of a sudden and then my parents asked me if I knew the cat already. And then we- I said no. I stroked her and we guessed that she had been put out by previous owners because she had really soft fur as if she had been stroked a lot. And then we put out mil- then we put out milk for her and a cardboard box with a blanket in it. And the next day ((laughing)) there w- there was a shrew in our yard ((laughs)). Like a thank-you for the milk, but we threw it away immediately and then we kept the cat.
18. FAC: mhm.
19. F10: F7.
20. F7: ähm, war die- war die schon länger bei euch?
emm, was she- was she with you for a long time?
21. F10: was?
what?
22. F7: war die Katze auch schon länger bei euch?
did the cat live with you for a long time?
23. F10: ja, die war schon ganz schön lang bei uns. So ein und ein halbes Jahr war die bei uns. pff. und dann wurde sie überfahren.
yes, she was with us for a really long time. About one and one half years she was with us. Pfft. and then she got run over.
24. FAC: ohh.
25. F10: und dann haben wir sie auf der Straße gefunden, wo sie überfahren wurde.
and then we found her on the street where she had been run over.
26. F7: und wo wurde sie dann hin, die wurde ja irgendwo hingebracht oder?
and where did she go then, she would have been brought somewhere wouldn't she?
27. F10: also, die haben wir dann in unserem Garten vergraben.
well, then we buried her in our garden.
28. FAC: mhm. Guck mal da gibt's noch ein paar Fragen.
mm-hm. Look, over here there are a few more questions.
29. F3: (?)
30. FAC: dass ihr als nächstes dran kommt?
that you want to be next?

31. F3: ich wollte was sagen.
I wanted to say something.
32. FAC: mhm.
33. 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.
34. FAC: mhm.
35. F3: und da hat Oma mir das dann gezeigt als Mama mich aus dem Kindergarten abgeholt ähm hat. Und da bin ich dann nach oben gerannt und Mama hat mich so gefragt, ist alles in Ordnung, da hab ich so getan als ob alles in Ordnung war und dann hab ich mich oben aufs Sofa ge-ähm gesetzt und dann hab ich mich- und dann hab ich alleine ins Kissen geweint.
and then granny showed it to me when mum picked me up from emm kindergarden. And then I ran upstairs and mum asked me if everything was okay, I pretended that everything was okay and then I s- em sat on the sofa upstairs and then I had- then I cried into the pillow by myself.
36. FAC: oh nein. Das ist auch traurig ne. Kennt das jemand sowas.
oh dear. That's sad too isn't it. Has anyone else experienced something like that.
37. ((many children agree. Some put their hand up to speak))
38. M?: meine Katze ist auch gestorben.
my cat died too.
39. ((many children tell that their cats also died))
40. 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 man sich drüber austauscht. 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?
41. F10: F12.
42. F12: ähm, warum hat die Katze auf dem Bild so einen dicken Bauch?
emm, why does the cat in the picture have such a fat tummy?
43. F10: ((lacht)) das ist weil, die erst so den Bauch hier nach vorne gemacht hat ((zeigt wie man den Bauch nach vorne macht)).
((laughs)) that's because she had just put her belly out to the front like this ((shows how to push belly out to the front))
44. F7: die hat sich ausgestreckt.
she was stretching.
45. F10: ja, aber war auch schon ein bisschen schwanger.
yeah, but she was also a little bit pregnant already.
46. FAC: ah, ok, mhm.
47. F10: F2.
48. F2: und was ist das mit den (?) hinten an der Katze?
and what are the (?) at the back of the cat?
49. F10: das ist die Decke, damit man sozusagen nicht so voller Katzenhaare wird.
that's the blanket, it's so that you don't get so covered in cat hair.
50. FAC: mhm Aber gut beobachtet ne. Manchmal konzentriert man sich bei nem Foto dann auch auf eine Sache und dann sieht man, dass im Hintergrund auch noch interessante Dinge gibt. mhm. Schön.

mm-hm, well noticed wasn't it. Sometimes with a photo we concentrate on one thing and then you can see that in the background there are also plenty of interesting things. Mm-hm. Lovely.

51. M10: wie groß war die Katze da?
how big was the cat there?
52. F10: als sie uns zugelaufen ist oder als wir sie schon hatten?
when she came to us or when we already had her?
53. M10: aufm Bild.
in the picture.
54. F10: so ((zeigt mit ihren Händen wie groß)) so groß, auch nicht ganz so groß, ganz so große Katze. Aber ungefähr so. Bisschen. So groß war sie. So lang und so. M6.
this ((uses hands to indicate how big)) this big, so not really that big, not that big of a cat. But about that. A bit. She was that big. This long and like this. M6.
55. M6: (?)
56. FAC: was denn?
what's that?
57. M6: ich hatte auch mal ne Katze und dann auch noch ein Hund. Und da waren wir immer mit unserem Hund draußen spazieren und unsere Katze ist immer hinterher gelaufen. Und sagten immer alle draußen, jetzt passiert, und es ist gar nicht passiert. Sie ist einfach weiter gelaufen.
I had a cat once too and then a dog as well. And we always used to go out on walks with our dog and the cat would walk along behind us. And everyone outside would say, any minute now, and it never even happened. She just kept walking.
58. FAC: und was haben die gedacht das passiert?
and what did they think was going to happen?
59. M6: und dann. Sie haben sogar im Korb zusammen gekuschelt.
and then. They even cuddled up in the basket together.
60. FAC: ehrlich?
really?
61. F7: (?)

3.5 Objects

Extract 13 regards the affective relationship between some children and their toys, a type of narrative which is widespread only in the Italian setting. This type of narrative is connected with the construction of children's personal identity, because it expresses their weakness and their affective needs that lead to the affective relationship with toys. M4 tells of the lion he had when he was little and that until he grew up was his confident in both happy and sad moments (turns 1-17). The intimacy of this type of narrative also emerges in the fact that most of the children usually do not narrate it to their friends (turns 18-23).

Extract 13

Italy (SS1, 2B, first meeting)

1. M4: anch'io ce ne avevo uno era un: leone, l'avevo chiamato ((nome)),
I had one too it was a: lion, I called it ((nome))
2. FAC: ((name))
3. M4: ((name))
4. FAC: come il tuo migliore amico
Like your best friend
(.)
5. M4: m: sì e:
m: yes and:
6. FAC: hho no?

7. M4: no non avevo un amico di nome ((nome)) però l'ho chiamato così (.) non non mi ricordo chi me l'ha regalato però è rimasto con me finché:
no I didn't have a friend called ((name)) but I called it that way (.) I don't don't remember who gave it to me but it remained with me until:
8. M1: °(?)°
9. M4: hh
10. FAC: finché non sei cresciuto
Until you've grown up
11. M4: sì: finché non sono arrivato in terza elementare quarta ((fa un gesto muovendo la mano))
Yes: until I came to third year of primary school fourth ((makes a gesture with the hand))
12. FAC: ok
13. M4: poi l'ho buttato giù in garage ((mima il gesto)) fine lì
Then I threw it down in the garage ((mimes)) end of it
14. FAC: adesso non ha più nessun valore
And now it has no more value
15. M4: sì: m: ha un valore perché sono rimasto sempre con quello lì è stato il mio più bello il mio: giocattolo più bello, (.) ci ho sempre parlato di tutto nei momenti belli,
yes: m: it has a value because I always remained with that one it was my cutest my: cutest toy, (.) I have always talked to it of everything in happy moment,
16. FAC: mh
17. M4: tristi, brutti, in qualsiasi momento però (.) è sempre rimasto ((fa un gesto con la mano a indicare l'importanza))
Sad, bad, in every moment but (.) it always remained ((gesture to indicate importance))
18. FAC: ma (.) questi legami affettivi che avete con i vostri giocattoli di quando eravate bambini, (.) li raccontate ai vostri amici oppure prefer[ite tenerli
But (.) these affective links that you have with your toys of when you were children, (.) do you tell them to your friends or do you like to keep
19. M1: [no
20. M4: no
21. M1: io no
I don't
22. ((overlaps))
23. M7: se capita sì
If it happens yes

Extract 15 regards the affective relationship between F3 and an object that has passed down in her family through different generations. Affective links with objects are present in all settings, even if they are much more frequent in the Italian setting, however with few examples. This type of relationship is related both to children's identity, as children have an intimate relationship with them, and to family's identity, as they are connected with family members in various way. F3 tells of her guardian angel that reminds her of her family, of happy memories and of time that passes by. F3 tells that her family is very attentive towards it in order not to brake it. It looks after them: for example when she had an operation and her mum could not go with her, she always had it with her because she thought it could take a bit of fear away (turns 12-22).

Extract 15

Germany (Lessing-Schule, 6A, second meeting)

1. F3: also, ich hab was mit, was in der Familie liegt, das wird schon seit Jahren rumgereicht, immer an die Älteste, die als nächstes geboren wird, ich habs von meiner Uroma, dann meine Oma zu meiner Oma, dann meine Mutter und jetzt ich. Das kriegen wir halt immer so zusagen, wenn wir geboren werden, kriegen wir das dazu als Geschenk und das ist mir halt sehr wichtig, weil es ein Familienerbstück ist, sozusagen, und es erinnert halt an alte Zeiten auch, das steht auch bei Geburtstagen halt immer mit bei den Geschenken. Das man weiß, dass das zur Familie gehört und ja ich find's halt auch echt schön und es erinnert halt einen immer an die Familie und an alte Zeiten, ja. Deswegen fand ich es wichtig, das auch mal vorzustellen.

well, I brought something which is passed down in my family, it has been passed around for years, always to the oldest, the next one born. I got it from my great grandmother, then my grandmother to my grandmother, then my mum and now me. We always like get it basically when we're born, we get it as a present and it's just really important to me because it's a family heirloom, so to speak, and it reminds us of times gone by, it's always in amongst the presents on birthdays. So that we remember that it belongs to the family and yeah I think it's really nice and it like reminds us of the family and times gone by. That's why I thought it was important to show it to you.

2. FAC: klasse, was ist das ist das nen
fantastic, what is it, is it a
3. F3: das ist ein kleiner Schutzengel mit einem Kreuz dran und so, und da er steht bei mir im Zimmer genau neben meinem Nachtschrank, weil es mir halt auch sehr wichtig ist und das erinnert mich halt immer an meine Familie, an die schönen Momente auch, und deshalb ist es mir sehr wichtig.
this is my little guardian angel with a cross on it and that, and it is in my bedroom just next to my bedside table because it's like very important to me too, and it always reminds me of my family, of the happy memories too, and that's why it's very important to me.
4. FAC: das heißt, dieser Schutzengel ist auch schon einige Jahrzehnte alt, ne?
that means this guardian angel is already several decades old too, isn't it?
5. F3: kann man sagen.
you could say that.
6. FAC: wow, ging der mal kaputt, wurde da mal eine Reparatur oder so dran?
wow, did it ever get broken, was it ever repaired or something?
7. F3: also, bis ich es hatte, hab ich noch nichts gesehen.
well, until I got it, I've never noticed anything.
8. FAC: mhm.
9. F3: ja.
yeah.
10. FAC: wow, okay, klasse.
wow, okay, fantastic.
11. T1: darf ich den in die Hand nehmen, oah, lässt den bloß nicht fallen, ich mag den ja gar nicht nehmen.
could I touch it, oops, just don't drop it, I don't even want to take it.
12. F3: also, wir haben ihn auch immer in der Schachtel wenn wir den irgendwo hinstellen.
well, we always have it in its case when we put it up somewhere.
13. T1: ich wollt grad sagen, das hat man (?) seid bloß vorsichtig damit. ((gibt ihn weiter rum))
*I was just about to say, you could (?) just be *plural* careful with it. ((passes it on around the group))*
14. ((children talk over one another))
15. T1: das ist auch gut so, musst auch ein bisschen schützen deinen Schutzengel, der passt auf dich auf oder?
that's also right isn't it, you need to guard your guardian angel a bit, it looks after you doesn't it?
16. F3: manchmal ja.
sometimes, yeah.
17. T1: ja. Nimmst du den auch mit manchmal?
yeah. Do you take it with you sometimes?
18. 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 (?)
19. 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?
20. T1: sie erzählt nämlich gerade, wann sie den Schutzengel mit dabei hat, das find ich ganz wichtig.
she's actually explaining when she takes the guardian angel with her right now, I think it's very important.

21. F3: also, wo ich operiert worden bin, hatte ich den auch mit, weil meine Mutter ja nicht mitkommen konnte, und ich halt immer sehr viel Angst davor hatte, hab ich den auch immer bei, dass der dann halt auch bisschen die Ängste weggenommen hatte.
well, when I had my operation I took it with me too because my mum couldn't come with me, and I was always really scared, I always have it with me, so that it could take away the fear a bit.
22. FAC: wow

Extract 16 regards a cot. Some children have affective experiences with it, regarding their childhood, above all in the UK setting. F1 tells that the day before Halloween, when she was about three and her sister was in the cot, she put a scary mask on to frighten her, but she started crying when she saw her actual face. So F1 kept the mask on for the whole day to keep her happy. F1 highlights that this object is linked to the memory of an happy moment and of her love for her sister.

Extract 16

UK (PS1, 6A, third meeting)

1. F1: ((stands next to F, but raises hand))
2. FAC: Yeah
3. F1: Um, I think it was the day before Halloween and I had a (?) 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
8. FAC: ((laughs)) (..) so she (..) it was the other way round? ((laughs and C1 nods)) (..) so she thought you looked better with the mask on? ((laughs))
9. F1: Yeah ((laughs)) (..) and I had the mask on for literally all day until I went to bed
10. FAC: to keep her happy
11. F1: Yeah ((giggles))
12. FAC: ((addresses class)) So you know what, sometimes when you don't think you've got a memory, it's funny how you listen to each other (..)
13. F1: (?) is she (..)? ((when FAC is speaking))
14. FAC: when you listen to each other
15. F1: Sorry
(..)
16. FAC: do you want to ask him what he has to say?
17. F1: He said he has a question
18. FAC: Oh ok

3.6 Summary

Personal life stories regard events that impressed children like weddings, school trips and earthquakes, places that are beloved because they are connected to their past and to their relatives, sports, performances, sacrifices and relationship with playmates, the affective relationship with animals and the experience of their death, the affective relationship with objects which are connected to their and their family identities. Through these narratives, the children construct their identity in relation to the world and things that happen to them, to their relatives and their past, as sportsman and as part of a group of playmates and in relation to their needs and feelings concerning objects and animals.

Chapter 4. Narratives of history

Historic narratives are mostly connected to stories regarding grandparents' or great-grandparent's life experiences, often related to war, which the children have been told, directly or indirectly (by another family member). Therefore, it's a type of narrative about children's family that passes on from a generation to the other and that constitutes part of the family heritage. In many cases, children tell that they would have liked to know better their grandparents and are sorry about not having spent enough time with them. In some cases, these historic narratives lead to narratives about war and about being a soldier, and to conversations on children's perspectives on being a soldier and on war. In some other cases, in the German setting, these stories regard the recent history of being a soldier nowadays or experiencing wars and fleeing: these stories represent painful experiences that children have gone through directly.

4.1 Second World War

Extract 1 regards historic narratives about war, connected to the events of great-grandparents' life, a kind of historic narrative which is spread in the Italian set of data, and that we find in one case also in the UK one. The story regards two episodes, happened to M3's great-grandmother, who is portrayed in a black and white picture while she is posing in her house in front of the photographer (turns 1-36). M3 tells that he has brought this picture to talk of her life, even through other narratives (turns 63-67). The episodes regard the Second World War and reveal the courage of the great-grandmother who in the first one complains with the Germans about the theft of a pig and manages to obtain from him a compensation (turns 69-83) and in the second one she manages to rescue the daughter who was going to be taken by the Moroccans (turns 86-94).

Extract 1

Italy (SS1 2B, First meeting)

1. FAC: vieni a raccontarci e manda a sedere i tuoi compagni che non hanno capito niente di [quella foto sbaglio?
Come to tell us and send your classmates to their seats as they understood nothing about [that photo am I right?
2. M3: un po' sì [no sì
a bit yes
[no yes
3. FAC: han capito tutto?
Did they understand everything?
4. M3: no non tutto
No not everything
- (..)
5. M7: ah e che e che gliel'ha scattata suo marito
ah and that and than her husband took it
- (.)

6. FAC: ok provate a sedervi che adesso sentiamo la storia vera
Ok try to seat that now we listen to the true story
7. M3: e: [allora
e: [well
8. FAC: [la sai la storia vera?
[do you know the true story?
9. M3: sì sì
Yes yes
10. M?: siamo dei geni
We are geniious
11. M3: quella era la: mia nonna paterna, come [han detto loro
That was the: my paternal grandmother, as [they told
12. M7: [nonna?
[grandmother?
13. FAC: la nonna non la bisnonna
The grandmother not the great grandmother
14. some: bis-
Great
15. M3: bisnonna paterna, e: poi e: non gliel'ha scattata suo marito (.) il fotografo,
paternal great grandmother, and: then e: her husband didn't take the picture (.) the photographer
16. ?: ah
17. M3: e: lì si trovano a ((città)) perché la mia bisnonna veniva da ((paese)) che era una frazione
provincia di ((paese)) e ((paese)) è in provin[cia di
And: there they were in ((city)) because my great grandmother came from ((village)) that was a village in the province of ((village)) and ((village)) is in provin[ce of
18. FAC: [ma queste cose te le hanno raccontate per
raccontare della foto oppure te le avevano già raccontate?
[but did they tell you these things to tell you about the picture or had they already told you?
19. M3: no le sapevo già
No I already knew them
20. FAC: ah sì?
Really?
21. M3: sì
Yes
22. FAC: ma non l'hai mai conosciuta la nonna?
But dodn't you ever met your grandmother?
23. M3: sì l'ho vis[ta
Yes I have seen he[r
24. FAC: [la bisnonna
[the great grandmother
25. M3: sì ma da piccolissimo [poi n::
yes but I was really little [then n::
26. FAC: [quindi non la ricordi
[so you don't remember her
27. M3: non me la ricordo cioè un po' sì
I don't remember her well a bit yes
28. FAC: e poi immagino che fosse (.) un po' più in là con gli anni rispetto a questa foto qui
And then I suppose she was (.) a bit older than in this photo
29. M3: sì lì e: aveva diciotto anni
Yes she was eighteen there
- (.)
30. FAC: [mentre invece quan-
[while whe-
31. M3: [è nel millenovecentoventi quella foto

32. FAC: *[it's in one thousand nine hundred twenty that photo*
ah però allora dai ra- dacci tutti gli elementi che hai
Just guess so tell u- give us all the elements you have
33. M3: e: p[oi
And t[hen
34. FAC: [no ai tuoi compagni raccontalo a loro [che io mi metto qua
[no tell it to your classmates tell it to them [I'll stand here
35. M3: [era: a casa di mia nonna, e: cioè no- come avete
detto voi sì era un pochino benestante, e quello lì è non è un orologio però era un braccialetto
decorativo che l'è han messo quando ha fatto la foto, quella lì era una cravatta, [e:
[it was: in my grandmother's house, e: well no- as
you said she was a bit wealthy, and that is not a watch but an ornamental bracelet that they: gave to
her when she made the photo, that was a tie, [and:
36. FAC: [perché andavano di
moda in quel periodo lì?
[because it was a
fashion in that period?

[...]

57. M3: eh perché ho portato questa foto perché volevo conoscerla cioè un po' di più perché non ho
saputo (.) quasi niente volevo proprio chiederlo a lei però non ho potuto
eh why I brought this photo because I wanted to know her a little more because I didn't know
(.) almost nothing I just wanted to ask her but I couldn't
58. FAC: non hai potuto
You couldn't
59. M3: e: allora ho portato questa foto perché anche quello che mi racconta: la mia prozia e mia
nonna, e: cioè mi: era interessante della sua vita e allora ho portato:
and: so I brought this photo because even the things my grandmother and great aunt tell me,
e: well to me: it was interesting about her life and so I brought:
60. FAC: ma ci sono altre cose che ti hanno raccontato di lei?
But are there other things that they told you about her?
61. M3: sì
Yes
- (.)
62. FAC: [che cosa
[what
63. M3: [che è successo un episodio durante la seconda Guerra Mondiale che e: lei aveva una fattoria
cioè suo marito e: allora praticamente i tedeschi hanno: gli avevano: rubato un maiale
[that an episode happened during Second World War that e: she had a farm well her husband
and: so basically the Germans have: they stole a pig from them
- (.)
64. FAC: [ah
65. M3: [e allora e: dopo lei aveva de- e: era andata dal capo dei tedeschi a ((città)) e ha detto ma voi
mi avete rubato un maiale dovete ridarmelo e quel capo dei tedeschi era bravo cioè non era
cattivo
[and so e: after that she de- e: went to the Germans' leader in ((city)) and told him you stole
my pig you have to give it back to me and that German's leader was good I mean he wasn't
bad
66. FAC: ah
67. M3: e: allora dopo si è trovata
And: so then she found
68. FAC: perché ci sono i tedeschi bravi [e i tedeschi meno bravi
Because there are good Germans [and less good Germans
69. M3: sì sì e: ((fa un gesto con la mano,

sembra indicando qualcosa di passato)) e allora si è trovata dopo il giorno dopo il maiale gliel'han dato però e:

- [yes
yes and: ((gesture with the hand
indicating something past)) and so she found the day after the pig that they gave back to her
but e:
70. M1: morto
Dead
71. M3: poco perché:: delle parti le avevano già mangiate e poi volevano portargli i soldi (.) del
maiale
A bit because:: they had already eaten some parts and then they wanted to give her the money
(.) for the pig
72. FAC: ah
73. M3: per[ché
Be[cause
74. FAC: [beh però
[just guess
75. M3: pagarglielo poi mia nonna ha detto ma no guarda tenetevi voi i soldi che io non li voglio e
loro han detto prendi i soldi o ti spariamo
To pay for it then my grandmother said no keep the money I don't want it and they said take
the money or we shoot at you
76. FAC: però
Just guess!
77. M3: eh li ha presi ((sorride))
eh and she took it ((smiles))
78. ((comments and laughs))
79. FAC: e hai qualche altra:: (.) storia su perché insomma [è un personaggio
and do you have some other:: (.) story about because well [she's a person
80. M3: [sì anche un'altra poi [non ne so più
[yes another one then [I don't know others
81. FAC: [eh
82. M3: che e: c'erano a ((paese)) erano venuti anche i marocchini e: lì durante la seconda Guerra
Mondiale alcuni e: mia nonna mi ha detto che non si comportavano tanto bene
That e: there were in ((village)) there were also the Moroccans and: there during the Second
World War some e: my grandmother told me that they didn't behave well
83. FAC: mh
84. M3: e allora c'era un rifugio verso il Po perché la casa di mia nonna c'era un argine e poi c'era
subito il Po (.) e allora c'era un rifugio e praticamente i marocchini erano sì erano nascosti lì
e loro li cercavano non so perché non me l'hanno detto e: poi mia nonna quando era: er- avrà
avuto: quattro anni era uscita e: però nessuno se n'era accorto che era uscita e i marocchini
cioè la: l'hanno vista e volevano prenderla poi però mia nonna cioè li ha fermati
and so there was a shelter near the ((river)) Po because my grandmother's house there was a
riverbank and then there was the Po (.) and so there was a shelter and basically the Moroccans
were they hided there and they were searching them I don't know why they didn't tell me e:
then my grandmother when she was: w- she could have been four years old she went out and:
but nobody noticed that she had gone out and the Moroccans well saw her and wanted to take
her but my great grandmother stopped them
- (.)
85. M3: [prima
[before
86. FAC: [ah sì?
[ah really?
87. ?: [la bisnonna
[the great grandmother
88. M3: sì
Yes

Extract 2 regards pictures that remind the children's dead relatives, originating an historical narrative about war. F1 and M1 tell of pictures that remind them their died cousin (turns 1-14). M2 tells that he never met his grandfathers but he saw them in some pictures with weapons, as they were at war: one of them was killed, while the other sank with his submarine (turns 21-47). Pictures of M2's grandfathers are only war pictures because during everyday life it was not common to take pictures (turns 50-57).

Extract 2

Italy (SS1 2A, First meeting)

1. FAC: vi ricorda qualcosa di foto che avete voi a casa?
Does it remind you some photo that you have at home?
2. F1: sì quella con mio cugino che adesso non c'è più
Yes that with my cousin that now is passed away
(.)
3. FAC: il tuo cugino?
Your cousin?
4. F1: sì
Yes
(..)
5. FAC: ti ha lasciato?
Did he leave you?
6. F1: e: a sedici anni
e: when he was sixteen years old
7. FAC: ((annuisce)) ha avuto un (.) un incidente? [una malattia?
((nods)) did he have (.) an accident? [a illness?
8. F1: (((annuisce poi abbassa la testa con gli occhi lucidi)))
[((nods then lower her head with watery eyes))
9. FAC: ((annuisce)) quindi la la fotografia in questo caso servirebbe per per ricordare [eh?
((nods)) so the the photo in this case could help you to to remember [eh?
10. F1: (((annuisce con le lacrime agli occhi)))
[((nods with tears in her eyes))
11. FAC: per mantenere vive delle persone che che non ci sono più voi avete delle foto che vi servono
To keep alive persons that that are gone do you have some photos that help you
12. M1: tipo mio cugino (.) anche mio cugino
Like my cousin (.) also my cousin
13. FAC: che non non c'è più e che tu ricordi perché lo lo riguardi in fotografia
That has has gone and that you remember because you see him him in photo
14. M1: ((we don't see if he nods))
15. FAC: oppure i nonni magari qualcuno i nonni (.) avete dei nonni che sono: scomparsi [per l'età:
or grandparents maybe someone grandparents (.) do you have grandparents that have passed away [because of their age:
16. M5: [io con mio nonno
[I with my grandfather
17. FAC: e che ricordate guardando in fotografia?
And that you remember looking at photos?
18. F5: ((nods))
19. FAC: o che conoscete solo perché magari lo vedete in fotografia
Or that you only know because you see him/her in photo
20. M3: no io la bisnonna [tipo: (?)
No I have a great grandmother [like: (?)

21. M2: [sì (?) non li ho mai neanche conosciuti i[o i nonni
[yes (?) I have never even met [my grandparents
22. M?: [io ho il nonno che è morto
[I have a grandfather who died
23. FAC: non li hai mai conosciuti?
Didn't you ever met them?
24. M2: ((shakes his head))
25. FAC: in foto li hai visti?
Did you see them in photo?
26. M2: sì
Yes
27. FAC: e che impressione ti davano guard[ando le foto?
And what impression did they give you loo[king at the photos?
28. M2: [ah eran sempre o o con delle mitragliatrici in mano
[ah they were always with machine guns in their hands
29. FAC: mitragliatrici?
Machine guns?
30. M2: sì erano in guerra
Yes they were at war
31. FAC: erano in guerra?
Were they at war?
32. M3: [ah le foto del
[ah photos of
33. M2: [sì eran sempre con delle: pistole in mano [con le
[yes there were always with some: guns in their hands [whith the
34. FAC: [ma che che guerra:
[but what war:
- (.)
35. M4: la seconda
The secondo one
36. FAC: la seconda guerra mondiale
World War Two
37. M2: ((annuisce)) sì perché due i cioè io avevo due nonni no?
((nods)) yes because two the well I had two grandfathers right?
38. FAC: sì
Yes
39. M2: che hanno combattuto il primo è stato ucciso in guerra
Who fought the first one was killed during the war
40. FAC: ah
41. M2: il secondo è: sempre in guerra lui era andato in una spedizione con con un sottomarino che si chiamava il gorgo,
the second one is: in war too he took part in an expedition with with a submarine that was called "il gorgo"
42. FAC: sì
yes
43. M2: e è affondato con tutto il sottomarino
And he sank with the whole submarine
44. FAC: ah però! E quindi sono rimaste le due nonne da sole
Just guess! And so the grandmothers remained alone
45. M2: sì
Yes
46. FAC: che però tu non hai conosciuto
That however you didn't know
47. M2: no no no queste qua ci sono cioè la mia nonna quella di quello che è morto nel sottomarino è morta quest'anno

- No no these ones are still there well my grandmother that of the one who died in the submarine died this year*
48. FAC: aia
49. M2: e invece l'altra è mort- cioè l'altra invece cioè è ancora viva
And instead the other one is d- I mean the other one is still alive
50. FAC: ho capito ma delle foto dove loro sono insieme le hai oppure solo quelle di guerra?
I understand but do you have some photos in which they are together or do you have only the war ones?
51. M2: no solo quelle di guerra
No only the war ones
52. FAC: ho capito
I understand
53. M2: perché non ci son mai state perché loro stavano cioè stavano insieme fino a cioè in quel tempo lì a quei tempi lì c'era comunque la guerra se ne stavano insieme prima di essere richiamati a fare: la guerra vera e propria e quindi cioè non avevano: la macchina fotografica
Because there's never been because they were already well they were together until well at that time at that time there was the war and they were together until they were called for the real war and then I mean they had no camera
54. FAC: sì non c'era abitudine a fare le foto[grafie]
Yes there was not the habit to take pi[ctures]
55. M2: [esatto e poi è diventata abitudine quando eran già in guerra e: [cioè non
[exactly and then it became an habit when they were already at war and: [well didn't
56. FAC: [e quindi restano solo quelle foto lì
[and so only that photos remain
57. M2: sì
Yes

Extract 3 regards a story about grandparents' war experiences that are part of the heritage of narratives of family identity. F1 tells that her grandfather had many brothers: one of them was in the army where he got a glass eye and another one was evacuee during the war. F1 says that his grandfather experienced evacuation when he was only ten and he had to go away from his home to four different families. Finally, he came to visit them at school when they studied the Second World War. The facilitator comments on how they must have learnt a lot about her grandfather's life, in particular about his identity of being in the war and being an evacuee (turn 4).

Extract 3

UK (PS1, 6A, third meeting)

1. F1: My great grandad he had a lot of brothers and one of them was in the army and he had a glass eye and then the warden he was in the army and (?) in the army he had a glass eye and one of his other brothers (?) and he came to visit the school in year three and we were in the back building
2. FAC: Oh wow (..) so he came in to meet everybody at school?
3. F1: Yeah, because he told us the story because we learnt about World War Two and he was an Evacuee (..)
4. FAC: so you must have learnt a lot about your grandad's life, about being in the war but also about being an evacuee (..) as a child was he an evacuee?
5. F1: Yeah
6. FAC: Oh ok (..) where was he and where did he have to go to?
7. F1: He went to somewhere in the (?)
8. FAC: Oh, ok (..) and what did he say about it that experience about being an evacuee?
9. F1: I think he was like (?)

10. FAC: Wow, and do you know how old he was?
11. F1: Ten
12. FAC: Ten? He had to (..) to be an evacuee he had to go away from his home and then he went to four different families
13. F1: Yeah (?)
14. FAC: Wow (..) gosh there are a lot of connections here somehow with our generations and our previous ancestors going on (..) ok (..) anybody else have a picture or anybody else want to share anything or talk about anything from these pictures?

4.2 Recent wars

Extract 4 regards the experience of being a soldier nowadays and other experiences linked to recent wars. This type of narrative is only in the German setting. It is not related to grandparents but to children's painful experiences. F11 tells of her boyfriend and their affective relationship (turns 1-7), when F8 adds that he is in the army (turn 9). F11 expresses her sorrow because she can only see him during the weekends and she is scared because he could go in a conflict zone (turns 13-20). The facilitator tries to comfort her with a hug (turn 21), then the teacher and the facilitator comment on the difficulty for people who serve nowadays (turn 24) and on the different painful experiences linked to war that the children have been through, like fleeing their houses and having hard times in other countries (turns 25-26). Some narratives are shared about the country of origin of some children who were not born in Germany and about painful experiences of coming there (turns 27-47). Finally a discussion starts about how people arrived and went to other destination and how this enriched everyone (turns 48-69).

Extract 4

Germany (SS2, 6A, second meeting)

1. F11: also, das ist mein Freund. ((lacht))
well, this is my boyfriend. ((laughs))
2. ((everyone laughs))
3. F1: zeig mal T1
show it to T1.
4. T1: ich wollte grad mal, wolte, ah sehr schön.
I was just about to, about to, oh lovely.
5. F11: also, er ist mir halt wichtig und er schläft halt immer Samstag bis Sonntag bei mir.
well, he is just important to me and he always stays at my house from Saturday to Sunday.
6. ((children laugh))
7. F11: und ähm ja, wir reden halt immer viel, ist auch immer sehr lustig mit ihm. Ähm ((lacht)) und dieses Wochenende hat er wieder bei mir geschlafen und dann haben wir uns mit F8 getroffen und was noch. und ((Name)) und ((Name)). Das war halt auch lustig, weil wir da ein bisschen rumgesponnen haben. Und, ja.
and em yeah, we just talk a lot all the time, it's always really fun with him. Emm ((laughs)) this weekend he stayed at my house again and we met up with F8 and what else. And ((name)) and ((name)). That was fun too because we messed about a bit. And, well yeah.
8. FAC: mhm.
9. F8: Also, ähm, der Linas Freund ist bei der Bundeswehr und dann wenn ich dann samstags bei Lina bin meistens, dann ist er halt auch da und dann machen wir halt auch viel dumme Sachen zusammen. Wir erzählen dann auch so, oder er erzählt dann halt über die Bundeswehr und das wird dann auch sehr spannend und lustig
Well, F11's boyfriend is in the army and then mostly when I'm at her house on a Saturday he's there too and then we do a lot of stupid things together. We chat together or sometimes he tells us about the army and then it's really interesting and funny.
10. FAC: ah, okay. Also kommst du auch gut mit ihm klar?
ah, okay. So you get on well with him?

11. F8: ja.
yes.
12. FAC: war dir das wichtig, dass dass sie auch gut mit ihm, mit deinem Freund klar kommt?
was it important to you that he also gets on well with he- that he also gets on well with your friends?
13. F11: ich sehe ihn halt immer nur ähm am Wochenende, ja halt, weil er bei der Bundeswehr ist.
I only ever see him at the weekends, yeah so, because he's in the army.
14. FAC: ah-
15. F11: und ich denke als samstags immer, ah nee sonntags immer um halb zwei immer zum Bahnhof bringe und dann fährt er dann wieder.
and on Saturdays I always think, oh no I mean every Sunday at half past 1 I bring him to the train station and then he goes back.
16. FAC: okay, wo muss er hin?
I see, where does he have to go back to?
17. F11: ähm, er fährt vier einhalb Stunden mit dem Zug, aber ich weiß jetzt nicht ganz genau, wo er ist. Na, er erzählt halt viel von der Bundeswehr und dass er dann irgendwann auch ins Ausland muss und davor hab ich halt ein bisschen Schiss, nicht dass er dann (n)
emm, he always travels by train for four and a half hours, but I forget exactly where he is. Um, he talks a lot about the army and that some day he'll have to go abroad, and I'm a bit scared of that, not that he (n)
18. FAC: nicht, dass er dann?
not that he?
19. ((F11 starts to cry))
20. FAC: ah, dass er in ein Krisengebiet muss, meinst. Ah okay.
oh, you mean not that he gets sent to a conflict zone. Ah I see.
21. ((F1 goes up to her and hugs her, T1 strokes her back))
22. FAC: och, ajaja. Mhh.
oh, dear dear dear. Mm-hm.
23. FAC: naja, das ist jetztte vielleicht auch äh, setzt dich ruhig, du kannst dich ruhig wieder auf dein Platz setzen ja.
well, maybe that's enough for now, er, you can sit down, you can feel free to sit back down in your spot.
24. T1: ich mein heutzutage ist das natürlich auch äh schwer auch für Leute, die dann im Einsatz sind.
I mean it's er difficult of course for the people who serve nowadays.
25. FAC: naja, ich denk auch grad an, an auch an die Jungs, die hier sitzen oder die Mädchen mit Fluchterfahrung, die vieles auch schon durchhaben, das ist ja auch noch mal ne ganz andere Erfahrung, die hier im Raum ist. Ne?
well, just now I'm thinking about the, about the, the boys, that are sitting here or the girls who have experienced having to flee their homes, who have been through a lot too, that's also a completely different type of experience that we have here in the room. Isn't it?
26. T1: denn M1 hat ja auch gesagt, er ist ja aus dem Iran, ihr seid ja auch eure eure Reise war ja nicht nur toll, du bist auf eine angenehme Weise hergekommen, aber andere wenn wir da andere Leute hier sind schwieriger hergekommen.
because M1 also said, he comes from Iran you see, you're also, well, your, your journey wasn't just pleasant, you came here in a comfortable manner, but others, if we think about other people here they had a tougher time getting here.
27. FAC: mhm, woher seid woher seid ihr gekommen? Aus welcher Region?
*mm-hm, where are you *plural*, where do you come from? From which region?*
28. F1: ((M7)), wo seid ihr her? Wo kommt ihr her?
((M7)), *where are you *plural* from? Where do you *plural* come from?*
29. M7: ich, Afghanistan.
me, Afghanistan.
30. FAC: Afghanistan, du bist von Afghanistan gekommen, mhm. Du auch ja? mhm und, und und was ist mit

- Afghanistan, you *singular* came from Afghanistan, mm-hm. You ((singular)) too is that right? Mm-hm, and, and what about*
31. M4: (?)
32. FAC: wo?
where?
33. M4: Afghanistan.
34. FAC: Afghanistan auch mhm.
Afghanistan too, mm-hm.
35. F1: ((F10)), hier ist Syrien, (?) ist Syrien.
((F10)), here is Syria, (?) is Syria.
36. M7: Afghanistan.
37. T1: Afghanistan. und ((M3)).
Afghanistan. and ((M3)) too.
38. ((children talk over one another))
39. FAC: auch Afgh- Syrien auch, mhm.
also Afgh- Syria too, mm-hm.
40. T1: aber M4, kannst du dich noch, wie war das dann hier her zu kommen, war das für dich schwer?
but M4, can you still, what was it like for you to come here, was it hard for you?
41. M4: äh, (?) schwierig
err, (?) difficult
42. T1: schwierig, ja? Erinnerst du dich da ungern dran.
difficult, is that right? Do you not really like thinking about it.
43. M4: was?
what?
44. T1: erinnerst du dich ungern daran?
do you not like think thinking about it?
45. ((M4 speaks to M1 in Farsi))
46. M1: ja, er erschreckt sich dann auch meistens, warum er überhaupt so was erlebt hat.
yes, he mostly feels horrified, why he even had to experience something like that.
47. T1: okay, er will das jetzt einfach auch nicht so.
okay, he doesn't really want it like that right now.
48. FAC: aber er könnte ja auch in der Klasse irgendwann vielleicht auch mal drüber erzählen, weil ich die Klasse ja wirklich als so Schwamm empfinde, die schon alles mit aufsaugen, ja also, ihr seid da schon sehr, ne sehr starker Klassenverband oder?
but maybe he could also tell the class about it at some point, because I feel like this class is really like a sponge, that soaks everything up along side it, yes well, you really are very, a very strong group as a class, aren't you?
49. T1: kennen wir eigentlich gar nicht anderes, von Anfang an war's bei uns so. Ja, also, dass immer Leute dazugekommen sind aus Eritrea, aus Syrien, Afghanistan, auch wieder gegangen sind, wo wir auch manchmal traurig waren, ne?
we've never known it any other way, it's been like this since the beginning for us. Yes well, that people always joined us that were from Eritrea, from Syria, Afghanistan, and also went away again, and we were also really sad about it sometimes, weren't we?
50. ((F1 lists off many names))
51. T1: richtig ja.
yes that's right.
52. ((many children speaking at the same time))
53. T1: die musste wieder zurück, eine musste also wirklich wieder nach Hause.
she had to go back, so one girl really had to go back home.
54. F1: und andere sind dann ähm, also ich weiß, ((Name))
and the others were then emm, well I know, ((name))
55. T1: ist nach Göttingen gegangen.
went to Göttingen.
56. F1: ja, und äh ((Name)) sind glaub ich Richtung Ostsee und ((Name)) glaube ich auch.
[Irgendwas haben die da gesagt]

- yeah and err ((name)) went somewhere towards the Baltic Sea and ((name)) too I think.
[they said something about that]*
57. T1: [ja, ((Name)) auch, richtig]
[yeah, ((name)) too, that's right]
58. FAC: gibts noch Kontakte, ein paar Kontakte?
is anyone still in contact, still in contact with any of them?
59. F1: ja mit ((Name)) haben wir Kontakt per Whatsapp.
yeah we're still in contact with ((name)) via Whatsapp.
60. FAC: mhm.
61. F1: er schreibt auch mit uns immer Englisch.
he always texts us in English too.
62. ((children laugh))
63. F1: und immer wenn wir über irgendetwas schreiben, kommt dann auch so ein englischer Satz
und wir so alle hä?
*and whenever we write about something there's a random English sentence and we're all like
huh?*
64. T1: aber er hat viel dazu beigetragen, dass also ihr auf Englisch kommunizieren könnt, ne. Das
fand ich so schön, wie ihr das gesagt habt, wir lernen auch voneinander. Also nicht nur.
*but he really contributed to you being able to communicate in English, didn't he. I thought
you phrased it really nicely, you said we also learn from one another. So not just from one
another.*
65. F?: er hat immer "I teach you" gesagt.
he would always say "I teach you".
66. ((children talk over one another))
67. FAC: mhm, ich würde aber gerne noch einen Applaus geben, danke dir für dein-
mm-hm, but I would like to give another round of applause, thank you for your-
68. ((Applause))
69. T1: ich glaub das geht jetzt auch mal an alle, die heute hier äh auch sehr sehr persönliche Dinge
so gesagt und ich fand das auch äußerst mutig, was ihr heute hier auch so gesagt habt, das
hätten wir jetzt auch noch weitergeführt, viele haben auch wirklich auch aus ihrem innersten
so erzählt und das fand ich heute von euch wirklich großartig, auch wenn hier manchmal
Störungen dabei waren, leider.
*I think that applies to everyone here today, er, also very very personal things that have been
said and I found that extremely brave and the things you have said, we would have continued
to talk about them, many have really talked about their deepest feelings and I just found that
really excellent today, even if there were unfortunately some interruptions.*
70. FAC: mhm, ich find dass das ist, also es war ja dann auch gut und ähm, ich find's immer nur für
mich schwierig, ich hab Tinnitus auf beiden Ohren, ich höre halt wirklich schlecht, wenn
immer noch Hintergrundgeräusche sind, ansonsten ja, ich find das wahnsinnig toll, was ihr
hier für für potential in diesem Klassenverband habt, das ist ja wirklich wie so ein Verband,
den man auch um eine Wunde legen kann oft also von daher danke ich euch auch für das
Vertrauen und ihr könnt euch auch sicher gehen, dass das was hier auch erzählt wird, hier
bleibt und dass das nicht nach außen getragen wird auch die, die keinen Gegenstand oder
Foto dabei haben, danke für die Aufmerksamkeit, das war grandios, ja, da dank ich euch.
*mm-hm, I think it, it's, well it was also good then and em, I just find it difficult personally, I
have tinnitus in both ears, so I can't hear very well at all whenever there are background
noises, otherwise yeah, I found the potential that you have in this class group unbelievably
great, it really is like a bandage that you can often wrap round an injury so that's why I'd like
to say thanks to all of you for your trust and you can feel confident that anything that was
told here will also stay here and that it won't be taken outside. Also to those who didn't have
an object or a photo, thank you for your attention, it was tremendous, thanks to you.*

Extract 5 regards another recent historical narrative about war in the city of Aleppo. M4 and M5 present F6's picture in which there are two portraits of Aleppo, saying that before the war everything seems normal and after it everything is destroyed and people do not like to live there or to go there on holidays. The classmates add that they would not like to go there on holidays and that they do not feel good looking at the picture (turns

1-11). The narratives moves to the children's tank experiences, which are related to museums and testing grounds but not to seeing a tank driving through a village or a city to destroy houses (turns 12-41). In turn 42, M3 adds a consideration about the people who died because of tanks, then after some other questions about the setting of the picture, F6 tells of her painful and frightening experience of war and bombing in Aleppo and fleeing from them and her hopes that war finishes (turn 52).

Extract 5

Germany (SS2, 5B, second meeting)

1. ((M4 and M5 present a picture belonging to F6))
2. M4: also, dieses Bild, also, das ist das Land Syrien und die Stadt da heißt Aleppo und und ähm auf dem ersten Bild sieht man noch dass hier alles heile ist, dass da auch noch Menschen laufen, dass hier auch so ein riesen Turm ist und ähm dass hier auch Autos, Mopeds, und alles noch schön ist. Auch hier so ein paar Bäume. Und das wirkt da noch wie ne normale Stadt.
well, this picture, well, this is the country Syria and the city is Aleppo and em on the first picture you can see that everything is still intact, that poeple are walking around and that there is a huge tower here and that em there are also cars, mopeds and everything is still fine. There are even some trees here. And it looks like a normal city.
3. M5: und unten ist ähm, da war bestimmt Krieg, man sieht hier auch einen Panzer und da ist alles kaputt, also ich glaub- wir glauben, dass das das Vorher Foto und das das Nachher ähm. Die ganze Häuser sind auch kaputt und der Turm äh ist auch kaputt.
and below it's em, there was probably a war, you can see a tank here and everything is broken there, so I believe- we believe that this one is a before photo and this one after. All of the houses are destroyed too and the tower is broken too.
4. M4: also hat alles auch aus Trümmern und man stellt sich auch vor, dass man auch jetzt nicht gerne leben möchte und auch keinen Urlaub dort machen möchte.
so everything is just rubble and you can also imagine that people wouldn't like to live there or go there on holiday.
5. FAC: ich hab grade von den anderen auch ganz viel, nä, wie gehts euch, wenn ihr das Foto seht, würdet ihr da gerne Urlaub machen wollen?
so from the others too I just saw a lot, em, how do you feel when you see that photo, would you like to go there on holiday?
6. ((children say no))
7. FAC: nicht ne. Gehts euch gut wenn ihr das Bild seht?
no you wouldn't would you. Do you feel good when you see that picture?
8. ((children say no))
9. M6: welches, das untere oder das obere?
which one, the top one or the bottom one?
10. M?: das untere.
the bottom one.
11. M6: achso.
I see.
12. M6: da hätte ich schon ein bisschen Angst, wenn auf einmal auf ein Panzer rumfährt.
I think I would actually be a bit scared if suddenly a tank started driving around.
13. FAC: mhm, habt ihr schon mal einen Panzer in echt gesehen.
mm-hm, have you ever seen a tank in real life.
14. ((children say yes))
15. M6: ich bin sogar schon mal in einen gefahren.
I even drove in one once.
16. FAC: du bist sogar schon mal in ein gefahren, und habt wo-
you even drove in one once, and whe-
17. M6: mein Vater ist, ja, war ja früher bei der Bundeswehr und da war er immer Panzerpilot, fährt immer (?).

- my dad is, yeah, he used to be in the army and he was always the tank pilot, always driving (?)*.
18. M7: ja, wir haben einen Panzer gesehen, beim (?)Treffen.
yeah, we saw a tank at the (?) meeting.
19. FAC: okay.
20. M7: das ist jetzt leider nicht mehr hier.
it's not here anymore unfortunately.
21. FAC: okay.
22. F4: ja und ich hab einen gesehen, dass ist auch schon länger, her, da waren wir in au- so einen Panzermuseum, da standen halt ganz viele, die man sich angucken kann, war also, auf dieser Art wars schon irgendwie interessant zu sehen wie die drin aussehen, aber so, glaub auf diesem Bild nicht.
yeah and I saw one, it was quite a while, ago, we were in like an exhi- in a tank museum, there were loads of them that you could look at, so it was, that way it was kind of interesting to see what they look like inside, but like the way it is on the picture no.
23. 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.
24. M6: ja.
yes.
25. M8: ja.
yes.
26. FAC: was kaputt zu machen, ja?
to destroy something, is that right?
27. M6: ja, also auf dem Testgelände.
yes, well on the testing ground.
28. 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.
29. M6: mhm, dass die, das war so ein neuer Panzer
mm-hm, that they, it was like a new tank.
30. FAC: mhm.
31. M6: da haben die ausprobiert.
they were testing it out.
32. FAC: du kannst ruhig was sagen.
you can feel free to say something.
33. M8: ähm, und wir waren in ((Ortsname)) 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 ((name of town)) 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.
34. FAC: ah, okay, das hat dann Spaß gemacht euch ne.
ah, I see, that was probably fun then wasn't it.
35. M6: ja, schon.
yeah, it was.
36. 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.
37. M6: mhm.
38. FAC: und auch kein Testgelände, oder?
nor was it a testing ground, was it?
39. M?: das ist real life.
*that's real life *in English for effect*.*
40. FAC: das ist real life. Gibt's Fragen, ja bitte.

- that's real life. Are there questions, yes, you please.*
41. M?: ich wollte auch noch dazu sagen, wie waren auch mal im Panzermuseum und da haben wir auch ganz viele Panzer gesehen, das war in Münster ja ich glaub in Münster war das.
I wanted to say something about that too, we once went to the tank museum too and we saw lots and lots of tanks there, it was in Münster yeah I think it was Münster where it was.
42. FAC: mhm.
43. M3: und da konnte man auch in so nen Panzer reingehen, aber ich bin da nicht reingegangen, weil das sehr eng war und ja. das war schon, ab und zu hat man so gedacht, ja, wenn die dann so auch im Krieg sind, da waren ja ähm auch polnische oder auch Flugzeuge waren ja auch da. Ah, die waren ja alle nicht mehr im Betrieb, auf ner Bundeswehr, aber die haben sie ja alle außer Betrieb gesetzt und haben die dann da reingestellt, auf der anderen Seite, wars sehr interessant, aber auf der anderen Seite hat man auch so gedacht, als die im Einsatz war, das war, das war eventuell auch, wo Leute von gestorben sind.
and there you could go into a tank but I didn't go inside because it was really cramped and yeah. That was already, sometimes you thought like yeah, if they were then in a war too, there were also em Polish or also planes were there too. Er, they weren't operating any more, on an army (barracks), but they took them all out of operation and put them in there on the other hand it was really interesting, but on the other hand you also though, when they were in operation, that was, that was maybe also, what people died because of.
44. FAC: mhm, ja. Habt ihr noch Gedanken dazu? Habt ihr vielleicht Fragen auch noch mal an die Gruppe zu dem Bild?
mm-hm, yes. Do you ((plural)) have any more thoughts on that? Do you maybe have questions for the group with the picture?
45. M4: M6.
46. M6: äh, ich bin mir nicht so sicher, als, äh, äh, weil das vorne und nachher ist, weil unten, also am oberen Bild da sind an der rechten Seite keine Bilder, äh, Bilder, Häuser und unten sind da noch aber Häuser. Und das sieht auch aus [als wenn das in der Wüste wär].
err, I'm not quite sure, when, er, er, because it's in front and after, because the bottom, because on the top picture there are no pictures on the right hand side, er pictures, er houses and and on the bottom there are still houses though. and that looks [as if it were in the desert].
47. F?: [vielleicht, vielleicht] ist das von der also, hier ist das ja, hier geht's ja noch weiter die Straße und vielleicht ist das einfach die andere Seite
[maybe, maybe] that's from the, well, there's this here you see, here is the continuation of the road and maybe it's just the other side.
48. M6: ah ja, stimmt, kann ja auch sein.
oh yeah, right enough, that might be the case.
49. M9: ((steht auf geht auf das Bild zu)) ja, doch, da steht ja, das hier stehen ja das große Haus und da steht ja das.
((stands up and walks towards the picture)), yeah, that's right, there is the, over here is the big building and over here there's that.
50. FAC: mhm ja, war da noch was, ne Frage? Dann würde ich vorschlagen, bevor wir auflösen, kriegt ihr erstmal nen großen, ein großes Dankeschön und ein großes einen großen Applaus.
mm-hm, yeah, was there anything else, another question? Then I would suggest that before we finish up you all get a big, a big thank you very much and a huge round of applause.
51. ((Applause))
52. FAC: okay, wollt ihr das Fo- äh Foto wieder in die Mitte legen und dann fragen wir doch mal denjenigen, dem das Bild gehört, derjenigen, der das Bild gehört, ob du uns da vielleicht noch mal mehr zu sagen möchtest.
okay, then could you put the pho- er photo back into the middle and then we'll ask the person whose picture it is if you ((singular)) would maybe like to say a little more about it.
53. F6: also, ich komme aus Syrien und ich wohne in Aleppo und diesen Foto habe ich in Internet gesucht und da habe ich ähm, ein Krieg gesehen und da hab ich den Bomb- Bomben wie sie unten fallen und da hab ich natürlich Angst und mh das ist echt nicht gut, dass wir müssen aus dem Syrien flüchten und ich wünsche gegen den Krieg, also weg und äh Syrien wieder gut ist.

- well, I come from Syria and I live in Aleppo and I searched for this photo on internet and I saw em, a war there and and the bo- bomb how they fall down and of course I am scared and that's really not good, that we must to flee Syria and I wish against the war, well, away, and err Syria is good again.*
54. FAC: mhm. Herzliches Dankeschön. Stimmt es, dass das ein Vorher und ein Nachher Bild ist?
mm-hm. Thank you very much. Is it true that it's a before and after picture?
55. F6: ähm, ja.
emm, yes.
56. FAC: ja.
yes.
57. F6: das ist.
that is.
58. FAC: habt ihr also gut erkannt, ja, mhm. Möchtet ihr vielleicht noch Fragen stellen? Habt ihr noch Fragen zum Bild? Hast du da lange gesucht im Internet oder hast du den Begriff eingegeben schon? Oder was hast du da eingegeben im Internet damit du das Bild bekommst?
so well spotted by all of you, yeah, mm-hm. Would you ((plural)) like to ask any more questions? Do you have any questions about the picture? Did you spend a long time searching the internet or had you found that picture before? Or what did you type into the search engine to find that picture?
59. F6: ähm, ich hab geschrieben, ähm Fotos von Aleppo. In den Krieg und nach- und äh vor dem Krieg und da hab ich gefunden.
em, I wrote, em, photos of Aleppo. In those war and after- und er, before the war and then I found.
60. FAC: ah ja, das war dir wichtig ne, dass du das mal ne. mhm. Klasse, merk das auch grade in der Stimmung ja. Ich kann beobachten, dass wir jetzt alle recht angespannt sind hier ja. Ist so ein bisschen Gefühl von, ah, wie schon gesagt, ja da möchte man kein Urlaub machen, das ist kein schönes Gefühl, wenn man auf das Bild guckt, herzliches Dankeschön auch an dich, dass du uns das rausgesucht hast und die Erinnerung mit uns teilst danke. Okay.
ah I see, that it was important to you wasn't it, that you that erm yeah. Mm-hm. Class, do you all notice the atmosphere now. I can see that we're all a bit uptight here now. It's that kind of feeling of, er, just like you already said, yeah you wouldn't like to go there on holiday, that's not a nice feeling, when you look at the picture, thanks very much to you for looking out that picture for us and sharing the memory with us. Okay.

4.3 Summary

Historical narratives mainly regard the children's grandparents and great grandparents experiences connected to war, war and peace and the pros and cons of being a soldier, and the childrens' direct war experiences, like having to flee from a conflict zone or having a boyfriend who is a soldier. These narratives contribute to the children's construction of their identity, both in relation to their family members, whose stories are part of the family heritage and identity, and with respect to their personal and unique way of experiencing and thinking about war experiences.

Chapter 5. Narratives of migration

Narratives of migration regard experiences linked to migration as separation from beloved persons and places, the journey from a place to another and the return to the place of origin or the aspiration to return in the future. These narratives can be linked to personal aspirations and feelings, to family bonds and to group identity.

5.1 Migration and separation

Extract 1 regards migration and separation, a type of story included in all settings and concerning mainly family relationships, i.e. separation from family members, and group identity, i.e. separation from a place and a way of life. Extract 1 regards the story of migration first of F9's father, then of F9. The picture that F9 has brought regards the painful experience of distance due to migration. It portrays the girl with her sister in Morocco and was taken to give to her father an image of the distant daughters, while he was in Italy (turns 1-34). Later, F9 came to Italy and could meet her father, but the experience of migration was not easy for her, as she was afraid by everything that was different from where she came from, in particular language (turns 35-59).

Extract 1

Italy (SS2 2A, Second meeting)

1. FAC: ma questa fotografia in che occasione è stata fatta?
But in what occasion was this picture taken?
2. F9: in una festa in Marocco
During a feast in Morocco
3. FAC: una festa in Marocco (.) e: quindi la particolarità di questa foto è tipica (.) del paese: dove vivevano i tuoi?
A feast in Morocco (.) and: so the peculiarity of this photo is typical (.) of the country where your parents used to live?
4. F9: sì
Yes
(.)
5. FAC: ci puoi raccontare questa: questa vicenda? In cui: hai fatto questa foto te la ricordi?
Can you tell us about this: this occasion? In which: you took that photo do you remember it?
6. F9: e: sì e: ero: cioè mia madre l'ha fatta perché dovevamo darla a mio padre (.) che era in Italia
E: yes e: I was: well my mother took it because we had to give it to my father (.) who was in Italy
7. FAC: ah tuo papà era in Italia
Ah your father was in Italy
8. F9: sì
Yes
9. FAC: perché lui è venuto in Italia prima di voi

- Because he came to Italy before you*
10. F9: sì
Yes
11. FAC: e: quindi per fargli avere una fotografia: delle figlie ha fatto questa foto?
And: so to give him a photo: of the daughters she took this picture?
12. F9: sì
Yes
13. FAC: ma ti ricordi in che circostanza è stata fatta?
But do you remember in what occasion it was taken?
- (.)
14. F9: e: ((shakes her head))
15. FAC: no?
16. F9: ((shakes her head))
17. FAC: il il posto dov'è?
And where is the place?
18. F9: e: vicino alla casa dei miei dei miei nonni
e: near my my grandparent's house
19. FAC: ho capito ma è un era uno studio di un fotografo oppure un posto particolare?
I understand but is it a was it a photographic studio or a particular place?
20. F9: no è un pos- un posto particolare dove e: (.) in quel giorno preciso tutti si vanno a fare le foto là
No it's a pl- a particular place where e: (.) on that precise day everybody go there to take pictures
21. FAC: ah sì?
Ah really?
22. F9: sì
Yes
23. FAC: e e come mai accade questa cosa?
And and why does this thing happen?
24. F9: eh perché la tengono come ricordo
Eh because they keep it as a souvenir
25. FAC: ma è un posto aperto per tutti oppure bisogna:
but it that place open for everyone or you should:
26. F9: no aperto per tutti
No it's open to everyone
27. FAC: è aperto per tutti
It's open to everyone
28. F9: ((nods))
29. FAC: e si decide di andare lì per fare delle fotografie
And you can decide to go there to take pictures
30. F9: sì
Yes
31. FAC: il tuo papà poi quanto tempo è stato da solo prima che tu: potessi rivederlo qua? (..) molto tempo?
How long did your father remain alone before you: could see him again here? (.) a long time?
32. F9: sì
Yes
- (.)
33. FAC: quindi è stato molto tempo qua a usare la fotografia per per ricordarsi di te
So for a long time he used the photo to to remind you
34. F9: sì
Yes
- (.)
35. FAC: e quando vi siete rivisti? (2.0) hai voglia di raccontarci quando hai visto il papà?
And when did you meet again? (2.0) would you like to tell us when you saw your dad?
36. F9: e: l'ho visto nel e: il primo giorno che sono venuta in Italia nel duemiladieci

- E: I saw him in e: the first day I came in Italy in two thousandten*
37. FAC: quindi son già passati sette anni
So it's already seven years ago
38. F9: sì
Yes
39. FAC: mh e quando sei arrivata qui come: che impressione hai avuto?
Mh and when you came here how: what impression did you get?
40. F9: e: ero spaventata
e: I was afraid
41. FAC: dai da che cosa in particolare?
Really! Because of what in particular?
42. F9: perché non sapevo: m: era diverso (..) e:
because I didn't know m: it was different (..) and:
43. FAC: l'ambiente era dive[rso]
The environment was diff[erent
44. F9: [sì
[yes
45. FAC: ma anche le persone trovavi: diverse da quelle che frequentavi?
But did you also find the people: different from those you knew?
46. F9: sì
Yes
47. FAC: in che cosa: c'e- era: cosa vedevi di diverso?
In what: there wa- what was different?
- (..)
48. F9: per primo la lingua
First the language
49. (.)
50. FAC: ah la lingua è un problema [è stato eh
Ah the language it's a problem [was eh
51. F9: [sì e:
[yes e:
52. FAC: cioè non capivi niente di quello che si diceva
I mean you didn't understand nothing of what they said
53. F9: no (.) e: (2.0) e: basta
No (.) and (2.0) e: that's it
54. FAC: il papà ti ha rassicurato in qualche modo quando ti ha visto così:
Did your dad comfort you in some way when he saw you so:
55. F9: sì
Yes
56. FAC: cosa ti ha detto? Ti ricordi?
What did he say? Do you remember?
57. F9: cioè mi ha detto di: che: dopo un po' per cioè iniziavo a capire la lingua e quindi [mi ha detto
Well he told me to: that after some time for well I would have started understanding the language and so [he told me
58. FAC: [e quindi
era più facile p[oi dopo
[and so it
was easier a[fter some time
59. F9: [sì
[Yes

Extract 2 also regards migration and separation from family members. M1 has brought two pictures of him with his cousin, one taken nine years before, when he saw him for the last time before he fled to Germany, and the other one taken one month before, when he saw him again in Austria. M1 fled to Germany and was separated from his cousin for nine years, then his cousin also fled to Austria, so that they could meet, when M1 went to visit him and his uncle (turns 1-20). M1 tells that he is very close to his cousin, and he considers

him as a big brother. Thus, separating again from him was very painful because he did not know when he could see him again (turn 25). A conversation starts about their family relationship: how did they keep in touch during all these years, what is the age gap between the two children and similarities and differences between them and their other cousins (turns 26-53).

Extract 2

Germany (SS2, 6A, second meeting)

1. M1: ähm, ich hab ein Bild äh mit meinem Cousin vor ungefähr neun Jahren in (?) gemacht bevor ich nach Deutschland geflüchtet bin. Ähm, das Bild ist mir halt wichtig, weil ich ihn nach neun Jahren wieder gesehen habe und das in Österreich. Und dazu zeige ich dann auch noch mal ein Bild. Ähm, das Bild wurde bei einer Feier gemacht. Äh,
emm, I took a picture err with my cousin about nine years ago in (?) before I fled to Germany. Emm, the picture is like important to me because I saw him again nine years later and it was in Austria. And on top of that I'm going to show another picture. Erm, this picture was taken at a party. Err,
2. ((child enters))
3. M1: das Bild ist mir wichtig, weil er nicht nur mein Cousin ist sondern auch wie mein älterer Bruder. Ähm. ((sucht ein weiteres Bild))
the picture is important to me because he's not just my cousin, he's more like a big brother to me. Emm. ((looks for another picture))
4. FAC: wo wurde das Bild gemacht, das erste? Ich konnte das schlecht sehen.
where was the picture taken, the first one I mean? I couldn't see it properly.
5. M1: das erste, kann ich auch gleich rumgeben.
I can pass the first one round in just a moment.
6. FAC: ah, cool okay.
ah alright, cool.
7. M1: das ist das Bild, was wir vor einem Monat gemacht haben. Da war ich in den Ferien in (?).
this is the picture that we took a month ago. I was on holiday in (?).
8. FAC: warte Sekunde M1, ich versteh dich grade nicht.
wait a second M1, I can't hear you right now.
9. F1: okay, jetzt.
okay, now.
10. FAC: okay, jetzt.
okay, now.
11. M1: äh, das Bild wurde ungefähr vor einem Monat gemacht, da war ich in den Ferien in Österreich und hab ihn und meine Tante besucht. Und ja, ich würde ihn halt auch gerne beimir hier in Deutschland haben. (?)
err, the picture was taken about a month ago, I was in Austria during the school holidays and I visited him and my aunt. And yeah, so I would also like to have him here in Germany.
12. FAC: ist er noch im Iran?
is he still in Iran?
13. M1: nee, er ist jetzt in Österreich.
nope, he's in Austria now.
14. FAC: ah, ja okay. Also, er ist quasi (.) du bist nach Deutschland ge- geflüchtet und er ist nach Österreich geflüchtet.
aha, yes I see. So basically he (.) you fl- fled to Germany and he fled to Austria.
15. M1: ja, vor ungefähr einem Jahr.
yeah, about a year ago.
16. FAC: mhm. Und wie gefällt es ihm da?
mm-hm. And how does he like it there?
17. M1: gut, weil er lebt da mit seinem weiteren Bruder und der ist da schon auch länger.
good because he lives with his other brother there and he's been there for quite a while too.
18. FAC: mhm. Okay, und wann habt ihr vor euch das, das nächste Mal zu sehen?
mm-hm. Alright, and when do you plan on, on seeing one another again?

19. M1: äh, in den Sommerferien.
 err, in the summer holidays.
20. FAC: mhm.
21. M1: F1.
22. F1: ähm, ja also. Wie war das für dich, dass du dein Cousin oder quasi großen Bruder für dich
 nach neun Jahren wieder gesehen hast?
 *erm, so, well. How did it feel for you to see your cousin or for you sort of big brother again
 after nine years?*
23. M1: ich hab mich eigentlich richtig gefreut.
 I was actually really happy.
24. ((children talk at the same time))
25. M1: und ja, als ich dann wieder nach Deutschland gekommen bin, kam ich eigentlich mit Tränen,
 weil ich wusste das ich ihn jetzt ähm, lange nicht mehr sehen werde und ja.
 *and yeah, when I came back to Germany actually I came back with tears in my eyes because
 I knew that I wouldn't see him emm, see him for a long time again so yeah.*
26. FAC: wie habt ihr Kontakt gehalten, die Jahre über?
 how did you keep in contact over the years?
27. M1: ja, über whatsapp.
 yeah, via Whatsapp.
28. FAC: aha.
29. ((children laugh))
30. FAC: seit neun Jahren. Ich weiß gar nicht, whatsapp gibt's das so lange?
 for nine years. I don't even know, has Whatsapp even been around that long?
31. M1: nee, äh. Früher haben wir halt immer telefoniert.
 nah, er, before that we always spoke on the phone.
32. FAC: mhm.
33. M1: und dann haben wir irgendwann so geschrieben.
 and then at some point we just texted like that.
34. FAC: mhm.
35. M1: habt ihr noch irgendwelche Fragen?
 do you ((plural)) have any other sorts of questions?
36. ((children say no))
37. T1: du kannst uns ja mal das erste Bild zeigen.
 you can go ahead and show us the first picture.
38. FAC: ich, hier gibt's ne Frage, hier gibt's ne Frage.
 I, there's a question here, there's a question here.
39. M1: F9.
40. F9: wie groß ist der Altersunterschied bei euch?
 how big is the age difference between you?
41. M1: äh, so drei bis vier Jahre ungefähr.
 err, about three or four years.
42. ((several children talk over one another))
43. FAC: ah, spannend, (?)
 uh-huh, interesting (?)
44. ((children talk over one another))
45. FAC: ihr seht euch also ähnlich.
 so you look quite similar.
46. T1: ich fand auch aber die Ähnlichkeit, er hat noch ein Bild mitgebracht, wo sie äh gefeiert
 haben, da sieht man auch die Ähnlichkeit.
 *I thought so too but the similarities, he brought another picture with them from when they
 were at a party, you can see the similarities there too.*
47. M1: ja, also ich hab noch einen kleinen Cousin, der wohnt in der (?) also neben an.
 yeah, well I have another younger cousin, he lives in (?) so really closeby.
48. F1: ja, ein Block weiter.
 yes, a block away.
49. M1: und die sagen, der sieht genauso aus.

- and everyone says he looks exactly the same.*
50. F1: der sieht genauso aus wirklich. Vom Gesicht her.
he really does look exactly the same. In terms of his face.
51. T1: ist das vom Papa oder von Mamas Seite?
is that on your dad's or on your mum's side?
52. F1: die Tante und Onkel.
aunt and uncle.
53. M1: Mama.
mum's.

Extract 3 is a third example of narrative about migration and separation. M1 has brought a picture that portrays him in Afghanistan celebrating Eid (turn 7) and wearing a typical hat (turn 15), which has been passed down in his family from his father to him (turn 11). Both a family and a group identity are highlighted here. M1 tells about some cousins he met during the celebration and the facilitator asks him how he feels looking at the family reunion (turn 22), thus enhancing M1's painful narrative about separation from his relatives who are in other countries (turns 23-25). M1 tells that, according to his cousin, the house where he lived in Afghanistan was haunted. This enhances a series of scary stories (turns 27-43).

Extract 3

UK (PS3, 5A, second meeting)

1. FAC: When you choose a picture you never know what people are going to talk about, shall we see if we can get one more, I think there might be time for one more. Who's this?
2. ((Laughter as picture appears on screen))
3. FAC: Who is coming up to share this picture?
4. M1: You look like a girl! ((Laughter))
5. M2: ((steps up, his arms wave up in front of him))
6. FAC: Why did you choose to bring that in?
7. M2: Because it was Eid in Afghanistan.
8. FAC: So, it's in Afghanistan, so it's celebrating Eid.
9. 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.
10. FAC: Why did he make you wear that hat?
11. M2: Because it was my dad's old hat.
12. F: Oh, so your dad used to wear that hat as well and how does it link to Eid, how does that link to Eid?
13. M2: Because he wore it on the same day as Eid.
14. FAC: And does it represent something, does it mean something?
15. M2: It doesn't mean anything it's some hats that Afghans wear.
16. FAC: In the Eid celebration. Okay, I really love all of the sequins 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?
17. 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.
18. FAC: Oh wow, some cousins might do that sometimes when they're younger.
19. 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.
20. FAC: Were you very small?
21. M2: Yeah.
22. 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?
23. 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 .
24. 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?
25. M2: Yeah.
26. FAC: I used to sleep with my grandma when I was little .
27. 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.
28. FAC: So, you want to sleep with your grandma to be safe?
29. 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.
30. FAC: So, lots of scary stories about ghosts. Did anybody else get told stories about ghosts from their grandparents or siblings or their cousins?
31. F2: ((Standing up, hands of chair of F1 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.
32. 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.
33. 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.
34. FAC: So, she was really freaked out.
35. M3: Yes and she's like 13, so
(..)
36. FAC: So, some more scary stories.
37. 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 (?).
38. 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.
39. 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 CF1, 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.
40. F3: ((Moves around a lot whilst talking)). 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.
41. 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?

42. M1: Me.

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

Extract 4 regards migration and separation from a beloved place, a family house, and the relatives who still live there. M10, M9 and F1 talk of F10's picture, which portrays an old building in an Arabian country. F1 claims that it was F10's house before she had to flee to Germany and that she brought the picture because it reminds her the beautiful place where she lived (turns 1-13). F10 adds that it was actually her house, describing the disposition of the rooms and telling that her grandfather took the picture (turns 14-26). M1 and F10 tell that the house is still standing and the grandfather still lives there, but her room does no more exist (turns 27-35). The following conversation regards the reasons why F10 brought the picture and homesickness (turns 36-55). Finally, a reflection on what the classmates had guessed about the picture and the architectural features of the building is shared.

Extract 4

Germany (SS2, 6A, second meeting)

1. M10: äh wir haben, wir glauben, dass das ein schönes altes Haus ist. Halt, (?) weil das sieht wirklich so ein bisschen älter aus, als die die man heute halt baut. (?) bisschen anderes, ich dachte mehr so an, mehr so (?)
err we have, we think that it's a beautiful old building. You know, (?) because it really looks a bit older than the ones they build nowadays. (?) a bit different, I thought more of, more like (?)
2. FAC: ich würd euch, ich würd euch gern bitten, ähm, es geht um die Geschichten und Erinnerungen, die jeder von euch hat und jede Erinnerung ist auch unterschiedlich, von daher.
Could you, I'd like to ask you to, em, it's about the stories and memories that each of you has and every memory is different, so please.
3. M9: (?)
4. T1: red mal bitte lauter, wir verstehen doch nichts.
speak up please, none of us can hear a word you're saying.
5. M9: ich glaube dieses Bild wurde in Arabien gemacht.
I think this picture was taken in Arabia.
6. T1: arabische Land.
Arabian country.
7. M9: (?) ähm, die haben das gemacht, bevor sie weg sind.
(?) emm, they took it before they went away.
8. T1: mhm, glaubst du das ist das Wohnhaus?
mm-hm, do you think it's a residential building?
9. M9: mh?
10. T1: ein Wohnhaus gewesen?
was residential?
11. ((children talk over one another))
12. T1: was glaubt ihr denn wohl, was da drin ist in dem Haus?
what do you ((plural)) think could be inside this building?
13. F1: ich glaub, denk ich einfach mal, dass das ein ähm ein Bild vielleicht von dem Haus ist, wo die mal drin gelebt haben, bevor sie nach Deutschland, also auf die Flucht gegangen sind und ich denk einfach mal, dass dieses Bild einfach zeigen sollte, dass sie, wenn sie in Deutschland sind, sie da nicht mehr drin gewohnt, so toll war mein Haus.

- I believe, well I just think that the picture is of the building where they lived before they came to Germany, well before they fled and I think that the picture is just supposed to show that they, when they're in Germany, they don't live there anymore, that's how great my building was.*
14. T1: stecken bestimmt ganz viele Erinnerungen drin. Mhm.
I'm sure there are a lot of memories here. Mm-hm.
15. FAC: fällt euch vielleicht noch was dazu ein? Wollen wir das vielleicht mal auflösen. Ich glaub das wär ganz spannend bei dem Bild ne.
can you ((plural)) think of anything else? Shall we have the solution then. I think that was really interesting with that picture wasn't it.
16. T1: wem ist denn das Bild?
whose picture is it then?
17. F10: hier ist mein Zimmer und hier ist die Küche.
here's my room and here is the kitchen.
18. FAC: mhm.
19. T1: das ist dein Zimmer gewesen, da unten, Und das war eure Küche. Und was ist oben, hinter diesen schönen Fenstern? Was war da oben? Was ist denn da oben?
*that was your room, down there, and that was your *plural* kitchen. And what is up there, behind these beautiful windows? What was up there? Can you tell us what is up there?*
20. F10: auch Zimmer.
also rooms.
21. T1: das sind auch Zimmer ja? Ist dahinter auch ein Garten gewesen?
those are rooms too, is that right? Was there a garden back there too?
22. F10: ja.
yes.
23. T1: schön, das ist das Haus, ist das in einem Dorf oder war das eine Stadt.
nice, this is the building. Is it in a village or was it in a town.
24. F10: das ist äh, kleine Stadt, aber man, man ist sehr alt
this is, err, small town, but they, they are very old.
25. T1: und wann habt ihr dann dieses Bild gemacht?
and when did you ((plural)) take this picture then?
26. F10: ich weiß nicht mein Opa hat so gemacht.
I don't know my granddad took it like this.
27. T1: mhm. Weißt du denn jetzt noch, ob dort jemand wohnt von deiner Familie?
mm-hm. Do you know if there are still, if any of your family live there now?
28. F10: mein Opa jetzt ist dort, aber dieses Zimmer ist jetzt nicht mein.
my granddad now is there, but this room now not my.
29. T1: das ist jetzt aber, und gibt es mehr Familienmitglieder von euch, die dort wohnen, der Opi ist nicht mehr da.
but that's now, and are there any more of your ((plural)) family members that are living there, your granddad isn't there any more.
30. ((F10 shakes head))
31. M1: der Opi ist noch da, aber das Zimmer von ihr ist nicht mehr.
the granddad is still there but her room isn't there anymore.
32. T1: aber das steht noch, das Haus steht noch?
but it's still standing, the building is still standing?
33. F10: mhm
34. M1: ja, der Opi wohnt dort.
yes, the granddad is living there.
35. T1: ich dachte den Opi gibt's nicht mehr.
I thought the granddad had passed away.
36. FAC: und, wenn du das Bild. Du hast dir das Bild ja ausgesucht, ((räuspert sich)), warum war das Bild für dich wichtig?
and, when you brought the picture. You chose the picture by yourself ((clears throat)), why was the picture important to you?
37. F10: ((lacht)) weil ich liebe mein Haus und

38. T1: ((laughs)) *because my house I love and*
ist eine Erinnerung (?)
it's a memory (?)
39. F1: und ich denke sie hat das einfach ausgewählt, weil's einfach, denk, ihr zu Hause vermisst. Ja.
and I think she just chose it because, well just, I think, she misses her home. Yes.
40. FAC: mhm.
41. T1: schön, ist ein schönes Haus, finde ich.
beautiful, I think it's a beautiful building.
42. F1: und das oben mit den Fenstern ist sehr schön.
and the windows up at the top is really beautiful.
43. T1: das sieht toll aus. Hast du manchmal vor dem Haus gespielt?
that looks great. Did you used to play in front of the building sometimes?
44. F10: ((lächelt)) ja.
((smiles)) yes.
45. FAC: hast du manchmal Heimweh?
do you sometimes get homesick?
46. F10: mh?
47. FAC: mh, vermisst du das Haus manchmal?
em, do you sometimes miss the building?
48. ((F10 shakes head))
49. FAC: vermisst, habt ihr schon mal Heimweh gehabt?
do you ((singular)) miss, have you ((plural)) ever been homesick before?
50. ((children say yes))
51. F1: auf Klassenfahrt.
on school trips.
52. FAC: wer hat alles schon mal Heimweh gehabt?
who here has been homesick before?
53. ((several children raise heri hand))
54. FAC: okay, ne ganze Menge ne?
I see, that's quite a lot of you, isn't it?
55. ((children talk over one another))
56. FAC: okay, habt ihr, habt ihr erstmal noch an die Gruppe ne Frage, oder an F10 ne Frage?
okay, so do you ((plural)), do you have a question for the group or one for F10?
57. T1: ich hab jetzt mal an den M10 eine Frage. Jetzt mal ganz im Ernst, was war denn, was sagst du denn jetzt zu deinen Gedanken, die du hattest, jetzt nachdem das aufgelöst wurde?
I have a question for M10 just now. In all seriousness now, what was the, what would you say now about your thoughts you had just now after we heard the solution?
58. M10: na, dass ich's ähm ziemlich unterschätzt hatte, dass es wirklich ein Wohnhaus ist, weil das sieht auch irgendwie nicht hundertprozentig aus wie so ein Wohnhaus.
well, that I really emm, underestimated it by a lot that it really is a residential building, because it doesn't really look fully like a residential building.
59. F?: (?)
60. ((children talk over one another))
61. T1: ich hab hier eigentlich gedacht, dass das jemand ist, der aus einem anderen Land gekommen ist und ich wusste nicht, dass es F10s Haus ist und ich finde, das ist ein ganz schönes Haus.
actually I thought that this here might be somebody who came from another country and I didn't know that it was F10's building, and I think that it's a really beautiful building.
62. M?: ja, ich dachte, ähm, M9 meinte ja, das ist in Arabien.
yeah, I thought, em, M9 did say that it was in Arabia.
63. T1: im arabischen Raum hat M9 gesagt. Das war seine Vermutung und ich find das völlig fair, wenn er das sagt, ja.
in Arabic countries was what M9 said. That was his guess and I think it is completely justified for him to say that, yes.
64. F?: und ich würde das sagen (?)
and I would say this (?)
65. ((children talk over one another))

66. FAC: das gefällt euch, dass die diese. Habt ihr das oder kennt ihr das auch von, hat jemand ein Haus hier mit genau diesen geschwungenen Fenstern.
so you ((plural)) like that, that, these. Do you have those as well oder have you seen them before, does someone live in a building with the same arched windows.
67. F1: meine Nachbarn.
my neighbours.
68. FAC: aber es ist schon spannend, ne das Haus. Mhm.
but it is interesting isn't it, the building. Mm-hm.
69. T1: ich hab auch, ich würde gerne wissen, wie sich das dahinter, wie das dahinter aussieht. Und wie der Garten ist. Ja. Ja, deshalb ich fand das jetzt auch ein bisschen komisch formuliert vom M10 irgendwie, aber. ja.
I also did, I would like to know about the other side, what it looks like on the other side. And what the garden is like. Yes. Yes, that's why I also found it a bit strangely formulated by M10 just there, but. yes.
70. FAC: gut, ja, dann äh würd ich vorschlagen, es ist jetzt auch um. ich merk schon, es wird ein bisschen unruhig, aber dennoch ein herzlichen Applaus auch an die Gruppe.
good, okay, then err I would like to suggest, it's on the hour now. I'm noticing that it's getting a bit unsettled but let's nonetheless give a warm round of applause to the group too.
71. ((Applause))

Extract 5 regards another example of separation from places and change. F1 has brought a picture of herself when she was two or three years old and was about to move. She says that she chose this picture because she forgot that at the time she had curly hairs, a change in physical appearance that the facilitator stresses as shared by the children (turns 1-17). In turn 19, the facilitator highlights the theme of moving (rooms, houses and countries) enhancing F1's narrative of her arrival from Romania and living in other houses before the current one. F1 remembers her life in Romania and suggests to visit the capital, comparing its busy streets with the British ones. The children talk of the clothes she wore and her feelings in watching herself in the picture (turns 39-52). The facilitator stresses the theme of change and continuity of children in time, enhancing F3's contribution on the similarity between herself and her brother when they were babies. These narratives are concluded by the facilitator's personal story about her teddy bear.

Extract 5

UK (PS3, 5A, second meeting)

1. FAC: Okay, so we've got our first picture coming up now. So, if the person who's in this picture would like to come up and talk about it in one minute, and who is the two people who are going to be in charge of doing the videoing today. So, I think we've chosen K.
(..)
2. Classroom: K.!
3. FAC: K. and who?
4. Classroom: A.
5. FAC: Where's A.
(..)
6. ((Classroom chat; the facilitator walks to back of class, lots of smiles from children; two children smile and wave into camera, one puts hand in front of his face))
7. FAC: Come on down. We've got our first question coming. Here we go. So, where would you like to start, you stand there and I'll stand over here. So, what's your name?
8. F1: A. ((F1 stands to right of photo on screen))
9. FAC: A. So A. has brought this picture in, it was a while ago now wasn't it that you brought it in (?) do you want to tell us a little bit about your picture maybe, whatever you want to share about it.
10. F1: ((Looks at FAC)) The picture was taken when (?) about to move in (?).
11. FAC: Okay, so that was the house that you were going to.
12. F1: I think it was when I was about two or three years old ((F1 looks at floor briefly))
13. FAC: And why did you choose that picture, I wonder?

14. F1: Because (?) ((smiles))
15. FAC: And did you forget you had curly hair?
16. F1: Yes.
17. FAC: You did and did anyone else have curly her hair when you were young and now it's gone straight. So, now we know some people had curly hair and they don't have anymore. So, already we are finding out from looking at a picture our connections. Okay, and what else did you like or do you like about this picture?
18. F1: I don't know really.
19. FAC: It's something you felt like you wanted to bring in. Does anybody else remember going to a house and (..) I remember moving into a new house and being (..) wondering how all of my stuff was going to fit into a new room. So, moving is quite a big change isn't it, you can move rooms, you can move houses, move schools, move countries. So, did you have to move any countries or just houses all the time?
20. F1: We just moved because I came to primary here.
21. FAC: Was you coming from Romania in this picture?
22. F1: (?) a couple of times until we found this house.
23. FAC: Okay and do you remember Romania from living there or?
24. F1: Yeah, I remember
25. FAC: So, you've got good memories at your age now. Anybody else here been to Romania? It's somewhere I would love to go to. Oh one, who's been? Have you been on holiday or are you from there from Romania?
26. F1: Just from there.
27. FAC: I would love to go. Any suggestions what would be a good place to go first in Romania?
28. F1: The capital.
29. FAC: The capital, which is?
30. F1: ((Nods)) Bucharest.
31. FAC: Bucharest. So I should go there first and what can I expect when I go there?
32. F1: Busy roads.
33. FAC: Busy roads, busier than here?
34. F1: ((Makes expression)) Mmmm.
35. FAC: Oh okay and how does it feel different that?
36. F1: It's more (?)
37. FAC: Anywhere else that you think I should go in Romania that you would like to suggest. You can't think at the moment maybe. Tell me later? I'm going to go travelling in the summer holidays around Europe, so Romania would be great. Does anybody want to ask about the picture or has anyone got a memory that they could share, maybe about them moving countries or houses or you want to talk about. So, can I, you want to (..)
38. F1: ((looks out to class))
39. M1: Do you still have those clothes?
40. F1: Yes, I do.
44. FAC: Did you say do you still have those clothes?
45. M1: Yeah.
46. FAC: You kept them, did you?
47. F1: ((nods)) How old was I? I was about two or three.
48. F2: How do you feel when you look back at your picture?
49. FAC: You feel happy.
50. F1: Yeah.
51. FAC: Why do you feel happy, what makes you happy about seeing you back then, you now looking at you then?
52. F1: (?)
53. FAC: Lots of mischief. Anybody else take pictures of themselves and think wow I look the same or different, anybody want to share (..) who wants to share about how they look in their picture?
54. F1: ((gently points to someone in class))
55. F3: When I look at my baby pictures I look like ((unclear)) (..) I looked at my brother's picture and I went it was me turned out to his.
56. FAC: So, you were getting mixed up between you and your brother when you looked so young, oh

- wow.
41. F1: F4
57. F4: When I was probably the same age as you I had a similar jumper to you
58. F1: ((makes thumbs up sign and smiles))
59. FAC: Similar, so you've got a simifacilitaot lar picture or a similar jumper?
60. F1: Yeah.
42. FAC: I've got a picture of me in a dress when I was about nine months old. I had a really lovely dress on and then when I was about four I noticed in another picture that my teddy bear had the same dress on as I was wearing as a baby. I put my baby dress onto my teddy bear. So, that was quite interesting. I was like (..) I was that small then and I've still got the teddy bear and I might bring it in next week and show you actually, if you would like me to or I might take a picture of it. His name is Pandi. Pandi was my bear as a child and he had my dress on him. When my son was born I gave him Pandi and actually when I had Pandi, Pandi was a girl, because I love Pandi and she used to get into bed with me and she was my bear. But when my son was given Pandi, he said - oh Pandi's is a boy. And when he saw a picture of me with Pandi on my bed and Pandi had a dress on he got really upset. He said Pandi is a boy why is there a a dress on Pandi. So, there was a big discussion about Pandi, was he a girl or a boy because obviously he could be both. So, anything else to share or shall we go onto another picture. Anything else reminding, anything else coming out of there?
61. F1 I was jumping on the bed.
62. FAC: You were jumping on the bed on this picture, did you fall off. Anybody else here jump on beds, who is guilty?
63. ((Classroom sniggers)) ((F1 at front puts her finger in the air))
64. FAC: Who remembers that song (..) five (..)
65. ((Classroom sings monkey song loudly))
66. FAC: Look what the picture did to us, well done ((Applause))

Extract 6 regards migration and the memory of the country of origin. F1 tells that she has got memories of living in Palestine. She tells that snow prevented tem to go out for a long time and she missed school. She adds that in Palestine they had school on Saturdays and they had Sundays and Mondays off.

Extract 6

UK: (PS1, 6A, second meeting)

1. FAC: Have you got memories of living in Palestine (..) sort of, um (..) maybe you did things that were different that you wouldn't do here
2. F1: Um (..) there was more like because of the snow (..) I remember because of the snow there was like (?)
3. FAC: oh wow
(..)
4. F1: you couldn't go out
5. FAC: Yeah
(..)
6. F1: and after a week or something you couldn't go out because of the snow and I missed school
7. FAC: Oh, so you had no school when the snow was big (..) oh, ok (..) and er, anything else that they do there that maybe doesn't happen here?
(..)
8. F1: well, we have school on Saturdays and holidays on Sundays and Mondays
9. FAC: Oh ok, so you had Sundays and Mondays off but you came in on Saturday?
10. F1: ((nods))

5.2 Experiencing migration

Extract 7 regards a type of experience of migration, which was told in the German setting. Some children present F1's picture portraying her at the zoo with a flamingo behind her (turns 1-23). M5 intervenes to share his experience of having seen a dolphin when he lived on a ship (turns 25-30). This story enhances some questions and doubts from the classmates and the facilitator, who finds this information strange (turns 31-36). M4 explains M5's claim with the fact that he had to flee from his country because of war (turns 37). M5 confirms the information specifying that it was a big ship (turn 43). M2 suggests what migration was and M5 confirms (turns 47-51).

Extract 7

Germany (PS5, 3A, first meeting)

1. FAC: jetzt könnt ihr (.) eure Foto zusammen erklären.
now you can (.) explain your photo together
2. M2: also (.) man sieht, das war im Zoopark.
well (.) as you can see, it was in the zoo park.
- FAC: (?)
3. F3: da war F1 in einem Zoopark und hinter ihr ist ein Flamingo. (.) Das Bild ist richtig süß.
F1 was in a zoo park and there is a flamingo behind her. (.) The picture is really cute.
4. ((M7 stand up, goes into the middle of the circle, looks at F1 and claps))
5. M7: die ist klein!
she's so small!
6. FAC: ((zu M2)) magst du auch was sagen?((to M2)) do you want to say something too?
7. M2: ich hab schon was gesagt.
I already said something.
8. M7: hurra! Applaus! Applaus!
hooray! A round of applause! A round of applause!
9. ((M7 and F2 go behind the camera operator and look at his screen))
10. F2: hier ist doch im Tierpark! Das Photo!
it's in a wildlife park though, isn't it! The photo!
11. F3: ich wollte eigentlich was über mein eigenes Bild, was ich eigentlich nicht mit habe, erzählen.
I actually wanted to talk about my own picture which I don't actually have with me.
12. FAC: das können wir gleich noch machen. Magst du mich gleich- später erinnern, wenn wir mit der Runde rum sind?
we can do that in just a moment too. Would you remind me in a min- later, when we've finished with this round?
13. ((children talk over one another))
14. FAC: nein, wir machen die Reihe durch. Setzt euch, setzt euch alle einmal hin. (4.0) Alle einmal hin gesessen.
no, we're going round in order. Sit down, you should all sit down now. (4.0) Everyone has sat down.
15. M2: kommt das dann in die, in die, kommt das dann in fernsehen?
will it be on the, on, will it be on television?
16. FAC: nein.
no.
17. (?): SCHADE!
what a SHAME!
18. ((children talk over one another))
19. FAC: Ok.
20. M4: es ist hier viel zu chaotisch.
it's much too disorderly here.
21. FAC: M4 hast dich nicht gemeldet. Du hast dich gemeldet.
M4, you didn't put your hand up. You put your hand up.

22. ((children talk over one another))
23. FAC: ihr redet die ganze Zeit!
you've ((plural)) been talking the whole time!
24. M5: ich war 5 jahre alt,
I was 5 years old,
25. ((children are quite))
26. M5: ich hab gelebt mit ein Schiff
I lived with a ship
27. FAC: auf einem Schiff?
on a boat?
28. M5: ja.
yes.
29. M4: äh?
30. M5: ich hab ein Delfin gesehen.
I saw a dolphin.
31. FAC: ein Delfin hast du gesehen?
it was a dolphin that you saw, was it?
32. All + FAC: ahh!
33. M4: das glaubt ja
unbelievable.
34. M7: was für ein Land?
what country was it?
35. M4: das glaube ich ihm gar nicht!
I don't even believe him!
36. M7: was war das für ein Land?
what country was it then?
37. M4: wenn er erst aus seinem Land gekommen ist, wenn da Krieg ist
if he's only just come from his own country, if there's a war going on there.
38. F2: hey Alter ich bin [(?)]
hey get it right, it's my [(?)]
39. (((children talk over one another)))
40. FAC: [ich würde erstmal sagen,]
[I would start by saying,]
41. M2: vielleicht ist ja nun von da-
maybe now there is-
42. FAC: wenn jemand was erzählt, erstmal zuhören, würde ich sagen. (.) Auf welchem Schiff warst du denn?
if someone is talking, then we first have to listen, is what I would say. (.) What ship were you on, then?
43. M5: ähh Größeres.
err, bigger one.
44. FAC: ein größeres Schiff?
a bigger-sized ship?
45. ((M5 nods))
46. All + FAC: aah.
47. M2: vielleicht ist er von [dort nach dort] gegangen.
maybe he went from [there to there].
48. FAC: [ssch]
[shush]
49. ((child laughs))
50. M2: ja?
yes?
51. M5: ja.
yes.
52. FAC: vielleicht ist er von dort nach dort gegangen. (.) Von wem ist das Bild denn?
maybe he went from there to there. (.) whose picture is it, then?

53. F2: von F1.
F1's.
54. FAC: wollt ihr es rüber bringen? Erstmal kann F1 erzählen, wenn sie möchte, wie das Bild entstanden ist.
could you bring it over? First of all F1 can tell us about how the picture happened if she wants.

5.3 Migration and return

Extract 8 regards migration and return, a type of narrative that we find only in the Italian setting and that can be connected with personal aspirations and feelings of willing to return to the country of origins. The narrative is about group identity, diversity and family bounds. F3 has brought a picture portraying Dracula's castle, which is important because she wanted to visit it and because it was taken in Romania, her mother's country of origin. After telling of the castle (turns 2-27), the narrative moves to the mother's country and F3 tells that she visited her grandparents who live in a small village where there are not cars (turns 28-58). F3 tells she would like to live in Romania, but she is uncertain as now she is used to live in a city. She adds that her mother aims to return to live in her country and will let her decide to choose where to live (turns 59-75). The narrative moves to her mother's migration: she came in Italy to find a job but she had some problems in adapting to live in the new place. This explains her will to return to her country.

Extract 8

Italy (SS2, 2A, third meeting)

1. "F3, e: questa foto rappresenta il castello di Dracula, ci sono andata in vacanza nel duemila quattordici, in Romania, e desideravo tanto visitare questo castello, e: ci tengo a questa foto perché primo perché è fatta in Romania, quindi è da dove viene mia madre, e perché era da tanto che desideravo andare lì"
"F3: F3, e: this photo represents the Dracula castle, I went there on holidays in two thousand fourteen, in Romania, and I wanted so much to visit that castle, and: I lve this photo because first it's taken in Romania, so it's from where my mother comes, and because it was a long time I wanted to go there"
2. FAC: ma perché tu non sei nata in Romania
But why weren't you born in Romania
3. F3: no
4. FAC: no ci sono stato anch'io a vedere il castello di Dracula eh?
No I've been there too to see the Dracula's castle eh?
5. F3: ((smiles))
6. M11: davvero?
Really?
7. FAC: a me mi ha lasciato due fa vedere il collo se ti ha morso?
He left me two let me see your neck if he bit you?
8. F3: ((shows the neck))
9. FAC: a te non ti ha morso
He didn't bite you
10. M2: era troppo buona prof
She was too good prof
11. FAC: perché sei andata di giorno te
Because you went with the daylight
12. F3: sì
Yes
- (.)
13. FAC: e quindi di giorno no
And so in the daylight it doesn't
14. M15: ma è una storia vera Dracula?
But is it a true story Dracula?

15. M8: no
16. M3: sì era [(??)
Yes he was [(??)
17. F3: [(?[(?)
18. FAC: [era un principe
[He was a prince
19. M15: ah ok
20. FAC: e tu eri andata per conoscere il principe o per vedere il castello?
And did you go there to meet the prince or to see the castle?
21. F3: no per vedere il castello ((sorride))
No to see the castle ((smiles))
22. FAC: ((sorride)) e come ti è: come ti è sembrato questo posto?
((smiles)) and how did it: how did it seem to you that place?
23. F3: bello
nice
24. FAC: ti è piaciuto?
Did you like it?
25. F3: ((annuisce))
((nods))
26. FAC: è nella zona delle montagne
It's in the mountain region
27. F3: sì
yes
28. FAC: ((annuisce)) invece i tuoi di dove sono?
((nods)) instead where are your relatives from?
29. F3: mia madre è della Romania,
my mother is from Romania,
30. FAC: sì ma di dove? Di che zona?
Yes but from where? From what region?
31. F3: ah: vicino al Danu- cioè
Ah: near the Danu- well
- (2)
32. FAC: cioè più verso la capitale, o lassù verso le montagne? [in Transilvania? Non so
That is closer to the capital, or up there near the mountains? [in Transilvania? I don't know
33. F3: [no no no
[no no no
- verso le montagne
[no no no near the mountains
34. FAC: ah quindi là nella zona del castello
Ah so there in the castle zone
35. F3: no [ci vogliono quattro ore (.) per arrivare
No [it takes four hours (.) to arrive
36. FAC: [no? Ah però! (..) e di quella: di quella vacanza
cosa ricordi a parte il castello
[no? just guess! (..) and about: about that trip what do you remember?
- (..)
37. F3: cioè sono stata a casa dei miei nonni
Well I stayed at my grandparent's home
38. FAC: quindi hai conosciuto i tuoi nonni in quell'occasione lì?
So did you met your grandparents in that occasion?
39. F3: no
40. FAC: li avevi già conosciuti?
Did you already met them?
41. F3: ((nods))
42. FAC: e: i tuoi nonni là cosa fanno?
And: what do your grandparents do there?
- (..)

43. F3: e: vivono in un paese, [dove
e: they live in a village, [where
44. FAC: [piccolo?
Small?
45. F3: sì sì
Yes yes
46. FAC: mh
47. F3: dove non ci sono macchine,
where there are no cars,
- (.)
48. FAC: come mai?
Why?
49. F3: eh perché è un paese piccolo ancora cioè ((fa un movimento all'indietro della mano))
Eh because it's still a small village that is ((gesture backwards with the hand))
50. FAC: usano: metodi tradi[zionali
They use: traditional me[thods
51. F3: [sì
[Yes
52. FAC: ad esempio ci sono i carri
For example there are carts
53. F3: sì ((annuisce))
Yes ((nods))
54. FAC: ho capito
I understand
55. M11: i cavalli
Horses
56. FAC: i cavalli
Horses
57. M11: [sì
Yes
58. F3: [((nods))
59. FAC: e ti piacerebbe vivere: in un posto così?
And would you like to live: in a place like this?
- (..)
60. F3: sì e no (.) cioè da una parte sì perché cioè mi sembra più bello [a parte:
yes and not (.) that is on one side yes because well I like more [except for:
61. FAC: [sì?
[really?
62. F3: ((annuisce)) però adesso mi sono abituata alla città
((nods)) but now I got used to the city
63. FAC: sì? Quindi le cose che ci sono in città ti mancano
Really? So you miss things you have in the city
64. F3: sì
Yes
- (.)
65. FAC: ma l'idea di tornare in Roma- di andare a vivere in Romania ti è mai venuta?
But did you ever get the idea to go back to Roma- to go to live in Romania?
66. F3: sì
yes
67. FAC: sì?
Really?
68. F3: ((nods))
69. M11: bello
Nice
70. FAC: e i tuoi: chi è rumeno? La mamma?
And your: who is Romanian? Your mum?

71. F3: sì
Yes
72. FAC: la mamma cosa ti dice?
What does your mum tell you?
73. F3: che: cioè lei mi: mi lascia scegliere (.) mi dice che: quando diventerò più grande lei andrà a vivere là [e se voglio andar-
That: well she tells me: she let me choose (.) she tells me that: when I will grow up she will go to live there [and if I want to g-
74. FAC: [ah lei andrà a vivere là?
[ah will she go to live there?
75. F3: sì se voglio andare con lei ci vado se no resto qua
Yes if I want to go with her I will go if nto I will stay here
76. FAC: cioè quindi lei è ha nostalgia della Romania
Well so she misses Romania
77. F3: sì
Yes
78. FAC: e come mai ha è venuta in Italia?
And why did she came in Italy?
79. F3: perché: durante: cioè uno dei fratelli di mia madre, (.) accompagnava la gente che voleva scappare dalla Romania, e venire in Italia per trovare lavoro,
because: during: well one of her brother, (.) accompanied people who wanted to escape from Romania, and come in Italy to find a job,
80. FAC: quando c'era Ceausescu:
when there was Ceausescu:
81. F3: sì
Yes
82. FAC: e il e il sistema:
and the and the system:
83. F3: e quindi mia madre è andata con m- con il fratello (.) e sono venuti in Italia
And so my mother went with m- with her brother (.) and they came in Italy
84. FAC: e son venuti qua
And they came here
85. F3: ((nods))
86. FAC: e si son trovati: bene qui?
And did they enjoy their stay?
- (.)
87. F3: all'inizio no poi si sono abituati
Not at the beginning then they got used to
88. FAC: cos'è che non le piaceva quando è arrivata?
What didn't she like when she came here?
89. F3: eh perché c'è un grande cambiamento dal paese dove non hai luce, e non hai l'acqua cioè hai poca acqua fino ad arrivare in un posto dove ormai c'era già tutto
eh because there is a big change from a village where you don't have light, and you don't have water well you have a little water to arrive in a place where there is already everything

Extract 9 regards another story of migration and return. F6 tells that, even if she is Chinese, she was born in Italy. In early childhood, she returned to China, where she lived with her uncles believing they were her parents. She came back to Italy when she was three or four: her father came to bring her and her sister back to Italy (turns 1-37). This process of migration and return was a very strange experience: she did not know who was the unknown man who accompanied her to Italy and she discovered that he was her real father (turn 17). Rather than returning to China, where she has not been since then, F6 would like to go to Japan, both for the food and her passion for manga (turns 38-61).

Extract 9

Italy (PS2, 5A, first meeting)

1. FAC: abbiamo un'altra (.) ti piace mangiare a te? ((riferito a F6 con la mano alzata))
We have another (.) do you like to eat? ((to F6 who raised her hand))
2. F6: sìhh
yeshh
3. FAC: e che cosa in particolare?
And what in particular?
4. F6: il sushi anche se in realtà non è cinese
Sushi even if it's not Chinese actually
5. FAC: perché tu sei cinese
Because you are Chinese
6. F6: sì
Yes
7. M9: io l'ho mangiato
I ate it
8. FAC: ma sei nata in Cina?
But were you born in China?
9. F6: no sono nata qui in Italia a ((città))
No I was born here in Italy in ((city))
10. FAC: a ((città))?
In ((city))
11. F6: sì
Yes
12. FAC: [quindi vicino più vicino a casa mia
[so near nearer to my house
13. T: [e poi?
[and then?
- (.)
14. F6: ((smiles))
15. T: è nata sei nata a ((città)) poi?
She was born you were born in ((city)) then?
16. F6: e: quando tipo avevo tipo: un anno sono andata in Cina,
and: when I was like: one year old I went to China,
17. FAC: ah
18. F6: ci sono rimasta tipo due o tre anni, (.) e: quando dovevo ritornare cioè dovevo ritornare in Italia e sono andata in autobus insieme a mia sorella e poi c'era un uomo che non conoscevo e io ho chiesto ma chi sei te? E poi lui mi ha detto sono tuo padre hh
I stayed there more or less two or three years, (.) and: when I had to come back I mean I had to come back to Italy and I went on a bus with my sister and then there was a man that I didn't know and I asked who are you? And then he told me I am your father hh
19. Some: [((laughs))
20. FAC: [dai!
Really!
21. F6: hh io non lo sapevo
Hh I didn't know about it
22. FAC: ma com'era capitato che te lo sei trovato lì?
But how did it happen that you found him there?
23. F6: no perché era venuto a prendere me e mia sorella dalla Cina
No because he came to take me and my sister from China
24. FAC: ah quando siete tornate qua? (.) o quando sei andata là?
Ah when you came back here? (.) or when you went there?
25. F6: cioè quando ero in Cina mi ha portato in Italia
I mean when I was in China he took me to Italy

26. FAC: ah
27. M9: ma eri da sola in autobus?
But were you alone in the bus?
28. F6: no ero insieme a mia sorella
No I was with my sister
29. FAC: ma quanti anni avevi?
But how old were you?
- (.)
30. F6: e: tipo tre o quattro se non sbaglio
e: more or less three or four if I am not wrong
31. FAC: e quindi per te al- quando non l'avevi ancora conosciuto come te la raccontavi questa cosa che (.) non c'era il tuo papà?
And so for you al- when you hadn't already met him what did you tell to yourself about (.) the fact that you father wasn't there?
32. F6: eh perché io pensavo che e: mio padre era tipo mio zio perché vivevo insieme ai miei zii
eh because I thought that e: my father was my uncle because I lived with my uncle and aunt
33. FAC: quindi eravate una famiglia allargata diciamo
So you were an extended family let's say
34. F6: sì
Yes
35. FAC: e lo chiamavi papà tuo zio?
And did you call you uncle dad?
- (..)
36. F6: sì
Yes
37. FAC: e lui faceva finta di niente eh? per non raccontarti la sto[ria
And did he look the other way eh? Not to tell you the sto[ry
38. F6: [eh
39. FAC: hh e invece stavi dicendo che ti piace mangiare che cosa?
hh and instead you were saying that you like to eat what?
40. F6: il sushi
Sushi
41. FAC: il sushi che è più giapponese che cine[se?
Sushi which is more japanese than ch[inese
42. F6: [sì
[yes
43. FAC: perché in Cina invece che cosa c'è di particolare?
Why in China what is there of typical?
44. F6: e: il riso
e: rice
45. FAC: mh
46. F6: il tofu, (.) i ravioli, poi:
tofu, (.) ravioli, then:
47. FAC: ma sei ancora: tornata in Cina dopo: quel periodo lì?
But did you go back again: in China after: that period?
48. F6: no [cioè per per
No [well to to
49. FAC: [e ti incuriosisce l'idea di tornarci?
[and are you curiuous about going back there?
- (..)
50. F6: cioè sinceramente io vorrei andare in Giappone non in Cina
Well actually I would like to go to Japan rather than to China
51. FAC: eh perché il sushi eh?
eh because sushi eh?
52. F6: no non è [soltanto per il sushi
No it's not [only for sushi

53. FAC: [no?
 54. F6: perché ci sono delle cose Giapponesi che mi piacciono molto
Because I like very much some Japanese things
 55. FAC: ad esempio?
For example?
 56. Some: °i manga°
Manga
 57. F6: ((smiles))
 58. Some: i manga
Manga
 59. FAC: i?
what?
 60. Some: i manga
Manga
 61. FAC: ma lo sapete voi perché ve l'ha già detto [o
But do you know it because she already told you [or
 62. F2: [sì legge sempre i fumetti i manga
[yes she is always reading manga

5.4 Summary

The narratives described in this chapter regard the children's experience of migration and separation from beloved persons and places, the way in which they have lived the journey to another country and the experience or the will to return to the country of origin. Through these narratives, the children construct their identity in relation to their family bonds and unity, their unique and specific desires, aspirations and feelings and sometimes to the group to which they feel to belong.

Chapter 6. Modes of production and storytelling rights

6.1 First person narratives and personal narratives

First person narratives are related to the personal life's experiences of the child. First person narratives are frequently personal narratives, as the children are the source of the story, they experienced and remember it. In some cases, however, the children do not remember the facts because they were too young and some relative told them the story. In this case, even if they have the primary right to narrate, as they have direct knowledge of the facts and are the protagonists, some negotiation about the source often takes place.

Extract 1 is an example of first person narrative as personal narrative, very frequent in all settings. M1 tells a story about his past, his attitudes and a personal experience when he was four and his dad took him to St James's Park and bought him an ice-cream. The picture was taken by his mother when he spread the ice cream all over his mouth and his parents were laughing. M1 stresses that he is the source of the story in two ways: highlighting that the photo helps him to remember when he was younger (turn 8) and declaring that he remembers these facts (turns 23-25).

Extract 1

UK (PS3, 6A, second meeting)

1. FAC: ((So, would it be a member of your family or
1.)) So, there's been some extra pictures and we've got
lots on here that we're going to look at in a minute, but one special one from up here.
2. M1: ((at front of stands up))
3. FAC: Do you want to hold it up because it's not on the screen. There you go. ((Picture of M1 eating ice cream held to camera)) Okay and can you tell us a bit about it?
4. M1: ((M1 holds picture and smiles, looks at FAC and camera as he speaks)) This was in St James's Park and my dad bought me an ice cream and then when I was eating it, it got all over my mouth.
5. FAC: It went all over everywhere. St James's Park in London?
6. M1: Yeah.
7. FAC: Okay and last week you were really excited about wanting to bring in a picture, didn't you, you said to us you're going to definitely bring in a picture this week to share and why did you choose that one?
8. 6. M1: Because it reminds me of how I was when I was really young.
9. FAC: And how do you think you looked when you were smaller?
10. M1: ((Smiles)) I'm not sure.
11. FAC: You're not sure. Well you look like you're enjoying your ice cream.
12. M1: Yeah.
13. FAC: And do you want to share with us anything else about the picture?
14. M1: I was four years old, I think, and my mum took this picture.
15. FAC: And (...) does it bring back some special memories?
16. M1: Yeah.

17. FAC: What sort of memories does it bring back?
18. M1: It brings back how fun it was eating it.
19. FAC: And anything else?
20. M1: ((Smiles)) My family was laughing.
21. FAC: They are. So who else was with you?
22. M1: It was my mum, my dad and my uncle.
23. FAC: And can you remember back to that day or do you
(..)
24. M1: I remember.
25. FAC: You do, so it's your own memory of it. And what was the best, best thing of the day, do you think?
26. M1: ((Smiles warmly)) Eating the ice cream.
27. FAC: So you like ice cream? Would you like to share anything else about your picture or would anybody like to ask you, does anybody want to ask?
28. F1: ((Smiles)) What flavour ice cream was it?

In extract 2, F6 has brought a picture portraying her, her father and her cousin (F5) in the day of F5's confirmation. This is a first person narrative of an event in which both F6 and F5 took part and that both girls remember. F6 owns the primary rights to tell the story, as she brought the picture (turns 1-7). However, as F6 starts crying, the facilitator gives the floor to F5, who was present and therefore also owns the right to tell the story (turn 8). This does not mean that F6 has lost her primary right: in turn 16, the facilitator tries again to promote her narrative directly. Since she is still very emotional, he indirectly leaves the floor to her classmates' expressions of opinions. The facilitator himself expresses his point of view, asking F6 to confirm it. Then he asks her another question to which she responds very briefly, but expanding on the classmates' perspectives on her relationship with her cousin (turn 31).

Extract 2

Italy (SS2, 2B, first meeting)

1. F6: come hanno detto loro per me è una foto a cui tengo molto perché (..) è una delle poche foto che ho perché non me ne hanno scattate molte da piccole
As they said for me it's a photo I care very much about because (..) it's one of the few that I have because they didn't take many photo of me when I was little
2. FAC: ok
3. F6: da piccola e c'è mio padre a cui tengo molto ((con voce rotta dal pianto)) (..) [e:
when I was young little and there is my dad with whom I am very fond ((voice breaking)) (..) [and:
4. FAC: [quindi è una
è una foto molto emozionante per te vedo hh tra l'altro sei venuta molto bene in questa foto hai questo viso molto luminoso eh?
[so it's a it's a very emotional photo for you I see hh by the way you look very good in this picture you have this very bright face eh?
5. F6: ((cries))
6. FAC: e volevi aggiungere qualcos'altro? Adesso sei un po' hh coinvolta emotivamente
And did you want to add something? Now you are a little bit hh emotionally involved
7. F6: ((cries))
8. FAC: però immagino che e: quando hai visto che la tua compagna ha portato questa foto ((indicando F5)) cos'hai pensato?
But I think that e: when you saw that your classmate brought this photo ((pointing at F5)) what did you think?
9. F5: all'inizio sono stata un po' stupita perché non pensavo portasse una foto in cui c'ero anch'io
At the beginning I was a bit surprised because I didn't think she would have brought a photo in which I was there too
10. FAC: ah ah

11. F5: pensavo portasse una foto con tutta la sua famiglia o cose così o anche una sua foto invece cioè anche:
I thought she would have brought a photo with all her family or something like that or maybe a photo of her instead well also:
12. FAC: ma voi avete un rapporto di amicizia particolare?
But do you have a particular rapport of friendship?
13. F5: sì anche perché lei mia cugina quindi
Yes also because she is my cousin so
14. FAC: ah quindi c'è un rapporto a[nche familiare diciamo
Ah so there is a familiar relation[ship also let's say
15. F5: [sì ((annuisce))
[yes ((nods))
(..)
16. FAC: e: te la senti di dirci qualcos'altro sì? Hh sentiamo magari loro cosa cosa: che impressione vi fa vedere questa fotografia? Si sente questa forte emotività che ci sta dietro guardando la foto?
And: do you feel to tell something else, do you? Hh let's hear maybe them what what: what impression do you get watching this photo? Do you feel this strong emotion that is behind the photo looking at it?
(.)
17. F3: [guardando la foto no
[not looking at the photo
18. FAC: [che impressione
[what impression
19. F3: perché sembra che la protagonista è la F5 e non la F6 e: (.) e sembra che sembra un po': che sono un po' staccate tra di loro
Because it seems that the protagonist is F5 rather than F6 and: (.) and it seems that it seems a little bit: that they are a little detached between them
20. FAC: quindi in pratica dici il centro dell'attenzione è la cugina
So basically you say the cousin is the focus
21. F3: mh (.) sembra che l'abbia portata la F5 io mi aspettavo così
mh (.) it seems that F5 brought it I expected this
22. FAC: ho capito (.) eh però è interessante questa cosa cosa dite? (..) secondo voi che cosa ha spinto la vostra amica a portare la foto in cui sembra che la persona più significativa sia la cugina?
I understand (.) eh but this thing is interesting what do you say? (..)in your opinion what led her to bring a photo in which it seems that the most important person is the cousin?
23. F4: perché magari le vuole seriamente be- cioè ci tiene a lei e quindi non gli interessa se si vede – se praticamente il cioè se lei è la persona che si vede di più o che valorizza di più (.) ma non le interessa e dice (.) gli voglio bene comunque quindi non mi interessa se è lei la persona che si valorizza di più
Because maybe she really l- well she loves her and so she doesn't mind if she is – if basically the I mean if she is the person who it's more visible or valued (.) she doesn't mind this and she says (.) I love her anyway so it doesn't mind me if she is the most valued person
24. FAC: e poi secondo me c'è anche l'importanza che ci sia suo babbo [li
and then in my opinion it's important also the fact that her dad is [there
25. F4: [sì infatti
[yes indeed
26. FAC: eh?
27. F4: anche per quell[lo
Also because of tha[t
28. FAC: [dico bene? ((a F6))
[Am I right? ((to F6))
29. F6: ((nods))
30. FAC: e quindi diciamo che questa fotografia ((gesticola)) ti fa ricordare un periodo un momento del del perché quella giornata? Non so hai una memoria di quella giornata?
And so let's say that this photo ((makes gestures)) makes you remember a period a moment of of why that day? I don't know do you have a memory of that day?

(.)

31. F6: sì e: come ha detto F4 ho portato questa foto anche perché io con la F5 ho un legame molto stretto
Yes and: as F4 said I brought this photo also because I have a very close relationship with F5

In extract 3, the primary rights to tell the story regard personal life experience. These rights are affirmed by the facilitator in turn 1. After that some children have told their version of the story originated from a photo of a cat, the facilitator defines M8 as the protagonist of the story, as he lived it in first person and can tell its true version. M8 starts his story affirming his rights to tell it by assessing the classmate's version (turn 2: "also, das war richtig, dass ich da drei oder vier war"). Even if he says that he does not remember anything about that time and what the cat was thinking, he tells the story of the construction and the games played inside an igloo, as an exciting and positive experience (turns 4-8). Then, he tells that the igloo was there for two days, that he did not take a picture of it, but his mother maybe did, and that he had never built an igloo before that time (turns 10-17).

Extract 3

Germany (SS2, 5B, second meeting)

1. 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.
2. 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.
3. ((children laugh))
4. M8: ähm, äh, ((lacht)) das ist bei uns auf dem Hof, äh, da hatten wir, also das war im Winter, da lag auch schon viel Schnee und da haben wir den ganzen Hof, also mit so einem Schneeschieber, haben wir den ganzen Schnee vom Hof zusammengesammelt und ein riesen Iglu gebaut, das war echt groß. Das sieht man auch ein bisschen im Hintergrund.
em, er, that's at our house in the yard, er, we had just, well it was winter and there was a lot of snow already and we cleared the whole yard, with a snow shovel, we gathered all of the snow from the whole yard together and built a huge igloo, it was really big. You can see it in the background a little bit.
5. FAC: aha.
6. M8: vielleicht und ja da konnte man auch rein und ähm, ich, dann hatten wir das drinne mit Decken ausgelegt und da war ich so begeistert von, da hatte ich zum ersten Mal dann ein Iglu gesehen und da war ich auch das erste Mal im Iglu und da war ich so begeistert davon, dass ich da äh, die ganze Zeit drinne bleiben wollte und dann ähm, hab ich da einfach meine Katze mit reingenommen und ähm, wir hatten da als Tür so-solch eine Pappe.
maybe and you could go inside it and em, I, then we put blankets out inside it and I liked it so much, it was the first time I had ever seen an igloo and also the first time I had ever been inside an igloo and I liked it so much that I, er, I wanted to stay inside it the whole time and then em, I just took my cat in there with me and as a door we had like a- a piece of cardboard.
7. FAC: mhm.
8. M8: und ((lacht)) die Katze ist die ganze Zeit dagegen gesprungen
and ((laughs)) the cat jumped against it the whole time.
9. ((children laugh))
10. FAC: und wie lange hielt das Iglu, weißt du das noch?
and how long did the igloo keep for, do you still remember?
11. M8: mh, bis äh, zwei Tage, weil zwischendurch fiel ja auch noch Schnee.
um, until er, two days, because more snow fell in the meantime.

12. FAC: mhm. (.) Wow und hast, hast du ein- ein Bild gemacht vom Iglu auch?
mm-hm. (.) Wow and did, did you take a- a picture of the igloo too?
13. M8: ähm, äh, also ich nicht, aber meine Mutter vielleicht.
erm, err, well I didn't but maybe my mum did.
14. FAC: mhm.
15. M8: weiß ich aber nicht.
but I don't know.
16. FAC: also ich hab noch nie ein Iglu gebaut, ich weiß nicht wie es bei euch ist.
well I've never built an igloo before, I don't know about you lot.
17. ((children say yes, no))

6.2 Third person narratives and reported narratives

Third person (or vicarious) narratives regard the children's relatives, friends and classmates and their personal life experiences. Sometimes, third person narratives are also reported narratives because the source is not the child but a relative, a classmate or a picture. When vicarious narratives regard relatives, the source is often the protagonist of the story or another relative because the protagonist is dead or the child was too young to remember. Vicarious narratives regarding classmates are promoted by the facilitator through small group activities in which the children are invited to interpret a classmate's photo. In this case, the sources are the picture and the classmates, if they told something about themselves or the episode. Sometimes, the source of third person narrative is the child, who participated in the narrated events and has a direct memory about them. Extract 4 is a third person reported narrative about relatives, a type of narrative which is not very common, above all in the Italian setting, in the British one and in few cases, which are not shown here, in the German one. In this extract, M3 tells of his great grandmother's life experiences. His relatives told him these stories. In the classroom, however, M3 owns the primary rights to tell the story because he has the closest knowledge of the events. M3's rights are restored at the end of the group activity, after that the children told a story about the picture, and the facilitator ironically defines their lack of understanding, highlighting that now M3 can tell the "true story" (turns 1-9). M3 gives some details on his great grandmother and the picture, then he and the facilitator highlight that M3's relatives are the source of the story, because M3 met his great grandmother when he was too young to remember (turns 18-27). M3 underlines he would have liked to ask directly to his great grandmother about her life, but he could not; therefore his grandmother and great-aunt told him about the episodes of her life (turns 60-66).

Extract 4

Italy (SS1 2B, First meeting)

1. FAC: vieni a raccontarci e manda a sedere i tuoi compagni che non hanno capito niente di [quella foto sbagliato?
Come and tell us and send your classmates to their seats as they understood nothing about [that photo am I right?
2. M3: [no sì
((dopo)) un po' sì
[no yes
((after)) a little bit yes
3. FAC: han capito tutto?
Did they understand everything?
4. M3: no non tutto
No not everything
- (..)
5. M7: ah e che e che gliel'ha scattata suo marito
Ah and that and that her husband took it
- (.)
6. FAC: ok provate a sedervi che adesso sentiamo la storia vera

- Ok try to seat that we listen to the true story
7. M3: e: [allora
E: [well
8. FAC: [la sai la storia vera?
[do you know the true story?
9. M3: sì sì
Yes yes
10. M?: siamo dei geni
We are geniious
11. M3: quella era la: mia nonna paterna, come [han detto loro
That was the: my paternal grandmother, as [they told
12. M7: [nonna?
[grandmother?
13. FAC: la nonna non la bisnonna
The grandmother not the great grandmother
14. Alcuni: bis-
Great
15. M3: bisnonna paterna, e: poi e: non gliel'ha scattata suo marito (.) il fotografo,
paternal great grandmother, and: then e: her husband didn't take the picture (.) the
photographer
16. ?: ah
17. M3: e: lì si trovano a ((città)) perché la mia bisnonna veniva da ((paese)) che era una frazione in
provincia di ((paese)) e ((paese)) è in provin[cia di
And: there they were in ((city)) because my great grandmother came from ((village)) that
was a village in the province of ((village)) and ((village)) is in provin[ce of
18. FAC: [ma queste cose te le hanno raccontate per
raccontare della foto oppure te le avevano già raccontate?
[but did they tell you these things to tell you about
the picture or had they already told you?
19. M3: no le sapevo già
No I already knew them
20. FAC: ah sì?
Really?
21. M3: sì
Yes
22. FAC: ma non l'hai mai conosciuta la nonna?
But haven't you ever met her?
23. M3: sì l'ho vis[ta
Yes I saw her
24. FAC: [la bisnonna
[the great grandmother
25. M3: sì ma da piccolissimo [poi n::
yes but I was really young [then n::
26. FAC: [quindi non la ricordi
[so you don't remember her
27. M3: non me la ricordo cioè un po' sì
I don't remember her actually a little bit yes
28. FAC: e poi immagino che fosse (.) un po' più in là con gli anni rispetto a questa foto qui
And then I suppose she was (.) a little bit older than in this photo
29. M3: sì lì e: aveva diciotto anni
Yes she was eighteen there
- (.)
30. FAC: [mentre invece quan-
[while whe-
31. M3: [è nel millenovecentoventi quella foto
[it's in one thousand nine hundred and twenty that photo

32. FAC: ah però allora dai ra- dacci tutti gli elementi che hai
Just guess! So tell u- give us all the elements you have
33. M3: e: p[oi
And t[hen
34. FAC: [no ai tuoi compagni raccontalo a loro [che io mi metto qua
[no to your classmates tell it to them [I'll stand here
35. M3: [era: a casa di mia nonna, e: cioè no- come avete
 detto voi sì era un pochino benestante, e quello lì è non è un orologio però era un braccialetto
 decorativo che l:e han messo quando ha fatto la foto, quella lì era una cravatta, [e:
*[it was: in my grandmother's house, e: well no- as
 you said she was a little bit wealthy, and that is not a watch but an ornamental bracelet that
 they: gave to her when she made the photo, that was a tie, [and:*
36. FAC: [perché
 andavano di moda in quel periodo lì?
*[because it was a fashion of that
 period?*

[...]

57. M3: eh perché ho portato questa foto perché volevo conoscerla cioè un po' di più perché non ho
 saputo (.) quasi niente volevo proprio chiederlo a lei però non ho potuto
*Eh why did I bring this photo because I wanted to know her well a little more because I
 didn't know (.) almost nothing I just wanted to ask her but I couldn't*
58. FAC: non hai potuto
You couldn't
59. M3: e: allora ho portato questa foto perché anche quello che mi racconta: la mia prozia e mia
 nonna, e: cioè mi: era interessante della sua vita e allora ho portato:
*and: so I brought this photo because even the things my grandmother and great aunt tell me,
 e: well to me: it was interesting about her life and so I brought:*
60. FAC: ma ci sono altre cose che ti hanno raccontato di lei?
But are there other things that they told you about her?
61. M3: sì
Yes
- (.)
62. FAC: [che cosa
[what
63. M3: [che è successo un episodio durante la seconda Guerra Mondiale che e: lei aveva una
 fattoria cioè suo marito e: allora praticamente i tedeschi hanno: gli avevano: rubato un
 maiale
*[that an episode happened during Second World War that e: she had a farm well her
 husband and: so basically the Germans have: they stole a pig from them*

Extract 5 is a third person reported narrative about a relative. The source of the story is its protagonist. F1 tells of the war experiences that her great grandfathers' brother lived, in particular the experience of being evacuate when he was a child and changing different houses. F1 tells that the source of this story is the protagonist who came to her school to tell of his experience when they were studying the Second World War (turns 1 and 3). Therefore, even if F1 has the primary rights to tell the story in the classroom (turns 6 and 10), the facilitator highlights that the story has been transmitted (turn 4), referring directly to the source when asking for details (turn 8).

Extract 5

UK (PS1, 6A, first meeting)

1. F1: My great grandad he had a lot of brothers and one of them was in the army and he had a

- glass eye and then the warden he was in the army and ((cannot understand)) in the army he had a glass eye and one of his other brothers ((cannot understand)) and he came to visit the school in year three and we were in the back building
2. FAC: Oh wow (..) so he came in to meet everybody at school?
 3. F1: Yeah, because he told us the story because we learnt about World War Two and he was an evacuee
 4. FAC: so you must have learnt a lot about your grandad's life, about being in the war but also about being an evacuee (..) as a child was he an evacuee?
 5. F1: Yeah
 6. FAC: Oh ok (..) where was he and where did he have to go to?
 7. F1: He went to somewhere in the (?)
 8. FAC: Oh, ok (..) and what did he say about it that experience about being an evacuee?
 9. F1: I think he was like (?)
 10. FAC: Wow, and do you know how old he was?
 11. F1: Ten
 12. FAC: Ten? He had to (..) to be an evacuee he had to go away from his home and then he went to four different families
 13. F1: Yeah (?)
 14. FAC: Wow (..) gosh there are a lot of connections here somehow ((points in the air and addresses class)) with our generations and our previous ancestors going on (..) ok (..) anybody else have a picture or anybody else want to share anything or talk about anything from these pictures?

Extract 6 is an example of vicarious narrative regarding a classmate, promoted by the facilitator during a small group activity. This is a type of narrative which is very common in the Italian and German settings. The children tell the story of the classmate's picture. After declaring that this image is universal because it represents a hug between a parent and a child, the children tell a story about the child being sick and hugging her father for protection (turns 1-29). In turn 17, M1 highlights that the source of this interpretation is the picture, and that they asked the owner for details after having elaborated their story. In turns 30-34, there is another interpretation of the crying child and her father comforting her.

Extract 6

Italy (SS1, 2A, first meeting)

1. FAC: no le altre le le utilizziamo in un'altra maniera la prossima volta
No the others we we will use them in another way next time
2. ((overlaps))
3. FAC: secondo me le abbiám viste tutte quelle di oggi ((sfogliando le foto))
In my opinion we have seen all that of today ((browsing the photos))
4. ((overlaps))
5. FAC: ((insieme a T1 guarda le foto e cercano di capire se sono state viste tutte))
((together with T1 looks at the photos to see if they saw them all))
6. ?: e le altre prof?
And the others prof?
7. Ins1: [(??)]
8. FAC: [allora questa fotografia chi è che l'aveva: vista? Provate a raccontarcela cosa]
[so this photo who's who saw: it? try to tell about it what]
9. ((group comes closer))
10. FAC: però cerchiamo di fare una cosa (..) raccontateci una storia
But let's try to make something (..) tell us a story
11. F1: chi è?
Who is it?
12. FAC: che ci possa tenere attenti che: (..) che ci possa interessare al punto che stiamo zitti perché è interessante quello che ci dite o no?
That could keep us attentive that: (..) that could interest us so that we keep quiet because what you say it's interesting, or not?

13. M1: eh [che questa foto
Eh [that this photo
14. FAC: [o non gliela facciamo?
[or we can't do this?
15. M1: rappresenta un po' la famiglia di tutti perché tutti cioè da piccoli sono stati abbracciati ai loro genitori,
represents a little bit everybody's family because everyone has been hugged by their parents when they were young,
16. FAC: quindi è un'universale questa
So this one it's an universal
17. M1: ((annuisce)) noi prima di chiederlo al proprietario avevamo pensato che fosse malata ((nods))
before we asked to the owner we thought that she was sick
18. FAC: ah
19. M1: perché vede che è tutta: rossa un pochino: che avesse la febbre allora noi abbiamo pensato lei che sta male va a si abbraccia a una sicurezza che e sta meglio
Because you see she is all: red and a little bit: like she had fever so we thought that she feels bad she goes to she hugs a security that and she feels better
20. FAC: ah
21. M1: quindi avevamo pensato a questa: [a lei che si attacca
So we thought about this: [about her who holds
22. ?: [è la roccia
[it's the rock
23. M1: al papà come segno di sicurezza di di protezione
To her dad as a sign of security of of protection
24. FAC: ma l'idea che stia poco bene da cosa vi
But the idea that she feels bad from what
25. M1: perché è tutta un po' imbacuccata ed è anche un po' rossa in faccia ((indica))
Because she is all a little bit covered and she is also a little bit red in the face ((points))
26. FAC: [mentre il babbo mentre il babbo è vestito come se stesse in casa,
[while the dad while the dad is dressed as he stayed home,
27. M3: [ma è bianca
[but she is white
28. F2: [((tells something to M1))
29. FAC: lei è vestita come [se
She is dressed [like
30. M1: [che tipo aveva appena pianto perché c'ha gli occhi anche lucidi adesso
[like she had just cried because she has watery eyes now
31. F1: cosa? Ma piangi [sempre?
What? But do you always [cry?
32. Some: [hh
33. FAC: qualche a-qualche altra idea
any o- any other idea?
34. F2: e: forse: aveva appena pianto e il padre la stava consolando magari
E: maybe: she had just cried and the father was comforting her maybe

Extract 7 is another example of third person narrative about a classmate, elaborated during the small group activity. Sources of the narrative are the picture and the information children already had about the owner. In turn 1, F3 tells that the picture represents F10's cat. In this case, F10's primary rights of narrating her story is immediately stressed, despite the activity would not foresee this. F10 adds some details (turn 2), the classmates ask her a question and she responds (turns 6 and 7), before the facilitator can move to the part of the activity in which the classmates are allowed to ask (turn 8). The restoration of F10's rights to tell the story is evident in the part of the activity in which the children ask her other questions about her photo (turns 8-14) and she can tell the true story (turns 15, 17).

Extract 7

1. F3: das Bild gehört F10. Das ist F10s Katze. Die Katze heißt Krümel.
the picture belongs to F10. This is F10's cat. The cat is called Crumb.
2. F10: das ist meine neue Katze Krümel. Das ist meine alte Katze, die schon gestorben ist.
this is my new cat, Crumb. This is my old cat who is dead already.
3. F3: mhm. und, die Katze (?) guckt neugierig. (.) Das sieht aus als würde sie (.) die Katze irgendwie so sitzen würde, weil man hier den Bauch richtig sieht.
mm-hm. And the cat (?) is looking curiously. (.) It looks as if it were (.) as if the cat would somehow sit like that because you can really see its belly.
4. FAC: ja.
yes.
5. F3: und.
and.
6. M4: wo war das?
where was it?
7. F10: das war in der Stube bevor wir die Bank drinne hatten, bevor meine kleine Schwester da war, da hatten wir immer den Sitzsack in der Stube stehen und da war immer ihr Lieblingsplatz.
that was in the living room before we put the bench in, before my sister was there, we used to always have the bean bag sitting in the living room, there and that was always her favourite spot.
8. FAC: mhm. (.) Du kannst einfach rumgucken, wer ne Frage hat und ihn aufrufen oder die.
mm-hm. (.) You can just take a look around to see who has a question and ask him or her to speak.
9. F10: F6.
10. F6: wie hieß die Katze?
what was the cat called?
11. F10: Blacky.
12. M?: oh süßer Name.
oh cute name.
13. F10: M3.
14. M3: wie alt warst du da?
how old were you at the time?
15. F10: Blacky, ähm, aber die war uns zugelaufen, das kann ich sagen und ich weiß auch noch wann. Also, vor,
Black, em, she came to us as a stray, I remember that much and I also remember when that was, so, it was,
16. FAC: ein bisschen lauter
speak up a bit please
17. F10: vor ähm, zwei Jahren war die glaub ich uns zugelaufen. Zu mein, zu meiner Oma wollten, da stand die auf einmal vor der Tür und da haben mich meine Eltern gefragt, ob ich die Katze kenne. Und da haben- hab ich nein gesagt. Hab ich sie gestreichelt und wir schätzen, dass sie irgendwie ausgesetzt wurde, weil die ganz weiches Fell hatte wie als würde sie schon oft gestreichelt. Und da ham wir se Mil-, da haben wir ihr Milch hingestellt und ein Karton mit einer Decke gemacht. Und, am nächsten Tag ((lachend)) la- lag auf unserm Hof eine Spitzmaus ((lacht)). Als dankeschön für die Milch, aber die haben wir gleich weggeworfen und dann haben wir sie behalten.
it was em, two years ago I think that she came to us. To go to, we were going to go to my grandmother's house, and there she was at our door all of a sudden and then my parents asked me if I knew the cat already. And then we- I said no. I stroked her and we guessed that she had been put out by previous owners because she had really soft fur as if she had been stroked a lot. And then we put out mil- then we put out milk for her and a cardboard box with a blanket in it. And the next day ((laughing)) there w- there was a shrew in our yard ((laughs)). Like a thank-you for the milk, but we threw it away immediately and then we kept the cat.

Extract 8 is an example of third person narrative with the child as a source, a type of narrative which is quite common in all settings. M5 tells that he had a very close relationship with his great grandfather, based on complicity, affect and respect. In particular, he stresses that he listened to his great grandfather's stories about the second world war, when he was a partisan. M5 did not understand them, as they were expressed in strange ways. He remembers that he played cards, winning some food that they ate (turns 15, 19), and that they had fun together with his car (turns 1-20). M5 also tells of his great grandfather's death as a painful experience for him, in particular because his mother did not tell him that she was pregnant, while maybe this news would have helped him to stay alive (turns 21-27).

Extract 8

Italy (SS1, 2A, second meeting)

1. M5: allora io avevo un ottimo rapporto col mio bisnonno,
so I had a very good relationship with my great grandfather,
2. FAC: sì
Yes
3. M5: che: era uno un po' pazzo
Who: was a little bit mad
4. FAC: era pazzo?
Was he mad?
5. M5: sì e: mi faceva: ra- mi raccontava le storie mi faceva vedere delle tipo foto di quando aveva fatto la guerra che lui faceva il partigiano
Yes and: he made me: te- he told me stories he showed me photos of when he had been at war because he was a partisan
6. FAC: ma hai portato qualche foto di quelle lì? [no
But did you bring some photos of that type? [no
7. M5: [no di no che faceva il partigiano
[no about no about when he was a partisan
8. FAC: ok
9. M5: e: allora mi raccontava sempre delle storie che io non capivo perché avevo sei anni comunque
And: so he always told me stories that I didn't understand because basically I was six years old
10. FAC: cioè lo ascoltavi ma senza capire
So you listened but without understanding
11. M5: sì esatto e: allora che lui salutava dicendo un buon arrivederci non so perché lui diceva un buon arrivederci quando [salutava
Yes exactly and: so that he said goodbye telling a good goodbye I don't know why he said a good goodbye when he [said goodbye
12. FAC: [ok
13. M5: che è [una cosa un po' strana
Whis is [something quite strange
14. FAC: [forse è un modo di dire dai
[maybe it's a way of saying
15. M5: boh non lo so e: allora mi ricordo che lui andava tipo a giocare a carte
Boh I don't know and: so I remember he went playing cards
16. ?: a carte?
Cards?
17. M5: con gli altri vecchi del circolo e con gli altri pensionati
With other old people of the club and with other pensioners
18. Alcuni: hh
19. M5: e: e mi ricordo che vinceva non so i (?) che poi mangiavo io la domenica (.) e poi aveva una: una macchina che era un maggiolino mi ricordo vecchio e allora mi divertivo con lui che andavamo a far roba strana
and: and I remember that he won I don't know the (??) that I ate at Sunday (.) and then he

- had a: a car which was a Maggiolino I remember old and so I had fun with him because we went for crazy things*
20. M3: drift
21. M5: hh e: allora io adesso mia mamma un po' la odio diciamo cioè non la sopporto e: soprattutto perché quando lui stava male la notte prima che lui morisse mia madre era andata in ospedale a trovarlo e: sapeva di essere incinta di mio fratello e non gliel'ha detto
Hh and: so now let's say I hate a little bit my mum I can't stand her e: mainly because when he was feeling bad the night before he died my mum went to the hospital to visit him and: she knew she was pregnant of my brother and she didn't tell him
22. FAC: e quindi questa cosa a te ti ha: scocciato
And so this thing bothered: you
23. M5: sì
Yes
24. FAC: ma secondo te per quale motivo l'ha fatto la mamma?
But according to you for what reason did mum do it?
25. M5: eh perché lei credeva che lui potesse sopravvivere
Eh because she believed that he could stay alive
26. FAC: ah ho capito quindi non pensava che fosse (.) alla fine
Ah I understand so she didn't think he was (.) at the end
27. M5: sì esatto e:
yes exactly and:

Extract 9 shows another example of third person narrative, with the child as a source. M7 tells a story of his brother's sickness, which is the reason why his family moved to Germany (turns 1-8). M7 tells that he has a direct and in depth knowledge of his brother's condition, which is visible through the medical terms he uses to describe the situation (turns 10, 14, 39), the details he gives about his brother's sickness, its symptoms (turns 17) and its dangerousness (turns 23-29).

Extract 9

Germany (PS1, 4A, first meeting)

1. FAC: und hast du manchmal Erinnerungen ähm auch wenn du das Bild siehst, an deine Heimatstadt vielleicht oder an Tscheschenien?
and do you sometimes still remember emm maybe also when you look at the picture, do you remember your hometown or Chechnya?
2. M7: ((nickt)) ja.
((nods)) yes.
3. FAC: vermisst du das?
do you miss it?
4. M7: mhm ((bejahend))
mm-hm ((saying yes))
5. F10: war bei euch Krieg, oder?
was there a war there, wasn't there?
6. M7: nein, bloß wegen meinem Bruder, der ist krank.
no, just because of my brother, he's sick.
7. F10: oh.
8. M7: er kann gehen, reden, alles, aber bloß er ist krank. Und wenn wir jetzt zum Beispiel, vielleicht nicht nach Deutschland gezogen wären, vielleicht wäre er gestorben.
he can walk, talk, everything, but just he is sick. And if we were for example, maybe we hadn't moved to Germany, maybe he would have died.
9. F7: was für eine Krankheit war das?
what kind of sickness was it?
10. M7: ähm, weiß ich jetzt nicht aber das ist eine seltene Krankheit, sehr selten. (.) Und diese Diagnose wurde neu ge-erstellt, also die war noch nicht.

- emm, I don't know right now but it's a rare sickness, very rare. (.) And the diagnosis was made agai- was revised, so we didn't have it yet.*
11. FAC: ah, okay.
12. M7: okay, das wars. (.) ah, F9.
well, that's it. (.) ah, F9.
13. F9: war das eine schlimme Krankheit.
was it a bad sickness.
14. M7: äh, ja, die ist noch bei ihn, aber ah, die geben ihm immer Medikamente und
err, yes, he still has it but, err, they always give him medication and
15. F9: [wie alt bist du][*how old are you*]
16. F10: [Und was kann er dadurch] jetzt nicht machen?
[and what can't he do] because of it?
17. M7: Äh, er kann alles machen, bloß, er kann, äh wie sagt mal, er hatte so ne, also, diese Krankheit da stoppt er ab und zuckt so ungefähr so dreißig bis zwanzig Sekunden und geht wieder weiter.
Err, he can do everything just, he can, how do you say, he had a sort of, well, this sickness he stops and shakes about like thirty or twenty seconds and then he walks on.
18. F?: Zuckungen?
twitching?
19. M7: ja, irgendwie so.*yeah, something like that.*
20. FAC: mhm.
21. F?: ja so ähnlich.
yeah a bit similar.
22. F7: und.
and.
23. F3: ist diese, äh, Krankheit tödlich, oder [ansteckbar]?
is the, er, sickness deadly, or [contagious]?
24. M7: [ja, da kann] man sterben.
[yes, you can] die from it.
25. F?: und ist das steckbar-ansteckbar?
and is it tag- contagious?
26. M7: nein.
no.
27. F?: wie alt war er [da]?
how old was he [then]?
28. M7: [durch Blut] bloß, wenn du das Blut von ihm nimmst und bei dir rein machst.
[just through] blood, if you take blood from him and put it into you.
29. F?: naja, das ist ja klar also.
well, that is obvious of course.
30. F9: [wie alt war er da]
[how old was he then]
31. F10: ist das schwer für euch, weil das so, also für eure Familie?
Is it difficult for you ((plural)), because it is so, well for your family?
32. ((M7 shakes his head))
33. F7: geht es ihm jetzt etwa, etwas besser [als vorher]?
does he feel a bit, a bit better now [than before]?
34. M7: [ja,] er geht in die Schule, erste Klasse, und alles ist ok.
[yes,] he goes to school, first grade, and everything is fine.
35. F9: wie alt war er da?
how old was he at the time?
36. M7: da war er vier.
he was four.
37. F9: danke.
thanks.
38. F?: wurde er hier in Deutschland operiert oder?
did he get an operation here in Germany or not?

39. 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
40. F10: ähm, ach egal.
emm, oh never mind.
41. FAC: okay, dann würd ich erstmal
okay, then I would first
42. F?: das ist schon ein bisschen traurig.
that really is a bit sad.
43. 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.*
44. F?: weil, er sieht so traurig aus.
because he looks so sad.
45. 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.
46. ((children applaud))

Extract 10 regards another narrative about sibling's health problems, a vicarious narrative whose source is the child, who has a direct access to the facts. In this example, F1 tells of his sister who cannot really walk and needs a lot of support on holiday (turns 1-4). F1 tell of a trip to Disneyland when her sister was given a wheelchair and a bathtub in the hotel to help her and her family to enjoy the trip (turns 5-7).

Extract 10

UK (PS1, 6A, third meeting)

1. F1: and this is my sister who cannot really walk
2. FAC: and do you have to give her lots of support?
3. F1: Yeah
4. FAC: What sort of things would you have to do to support her on holiday, like on the lighthouse trip?
5. 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
6. FAC: So she could get around to all the places (..) otherwise it would've taken her much longer to get around
7. F1: ((nods))
8. FAC: Aah, ok, thank you for telling us about that ((turns to class)) (..) anybody else got any questions you want to ask about (..) anything about the picture?

6.3 Source problems

Some "problems" can take place both in the negotiation and in the absence of a source. In the first case, the first person narratives are not remembered as the children were too young. Therefore, a negotiation about the source of the story usually takes place. In the second case, first or third person narratives are poor because the children do not have a real source, as they do not remember and since they did not ask their relatives about the picture they brought, no one told them about it.

Extract 11 is an example of negotiation about the source of the story, something that is quite common in the Italian and in the UK settings. M2 tells a story about the teddy bear he was given when he was born by his fathers' friend (turns 1-20). The facilitator challenges M2 as a source saying that somebody told this to him, highlighting that he tells of a story happened when he was born, openly contradicting M2 and finally checking again (turns 21, 24, 26 and 28). In this action, he is supported by M2's classmates (turns 23, 27). Nevertheless M2 continues to tell that he remembers the event (turns 22, 25 and 29). The facilitator accepts M2's point of view, commenting about the uniqueness of this fact (turn 30) and asking the classmates' point of view (turns 33 and 37). M1 agrees with M2, saying that deep memories stay in our mind forever, while F5 only partially agrees as she remembers only since she was three or four years old.

Extract 11

Italy (SS1, 2A, first meeting)

1. M2: [io [io appena sono nato
[when I [I was born
2. M1: [sì era vero
[yes it was true
3. M2: c'è: c'è un amico di mio padre
There is: there is a friend of my dad
4. Ins1: sh sh
5. M2: che: mi ha regalato ((nome)) che [era che era
Who: gave me ((name)) which [was which was
6. Alconi: [hh, ((name))
7. M2: che era tipo un orso non so più alto che è ancora più alto di me
Which was a kind of bear I don't know higher which is higher than me
8. M3: ah [un pupazzo
Ah [a teddy bear
9. FAC: [un orso di
[a bear made of
10. M2: [sì
[yes
11. FAC: [di pelouche cos'era?
[a teddy bear wasn't it?
12. M2: cioè sì è tipo alto come me cioè mi arriva qua
Well yes it's like my height he comes up to here
13. FAC: mh
14. M2: e:
15. FAC: ma di plastica o di pelouche?
But in plastic or a teddy bear?
16. M2: no di pelouche?
No a teddy bear?
17. FAC: di pelouche
A teddy bear
18. M2: seduto e: e che: cioè appena sono nato il giorno: cioè quando sono ritornato a casa
Sitted and and: well when I was born the day: well when I came home
19. FAC: mh
20. M2: quando mi hanno lasciato andare è venuto questo mio amico qua di mio padre che si chiama
((nome)) e me l'ha regalato
When they let me go this friend of my dad whose name is ((name)) came and gave it to me
21. FAC: ma questo te l'hanno raccontato
But they told you
22. M2: no no no no l'ho visto io
No no no I saw it
23. Alconi: [hhh
24. FAC: [te quando sei nato

25. M2: *[you when you were born]*
 sì sì me lo rico- me lo ricordo
Yes yes I rem- I remember
26. FAC: no dai
Come on
27. M3: ma è impossibile
It's impossible
28. FAC: sì?
Really?
29. M2: sì sì
Yes yes
30. FAC: eh questa è una cosa strana [è strana eh
Eh this is a strange thing [it's strange eh
31. M1: [no perché i ricordi più profondi (li tieni) d[entro per sempre
[no because you (keep) deeper memories i[nside forever
32. M2: [però adesso tipo è [è
[but now it's [it's
33. FAC: [ma voi
[but do
 ave- avete dei ricordi di quando e[ravate
you ha- do you have memories of when you w[ere
 [sol che tipo
[only that
34. M2: [sol che tipo
[only that
35. ((overlaps))
36. F5: io i ricordi di quando ero più piccola ce li ho [anche di quando avevo
I have the memories of when I was younger [even of when I was
37. FAC: [sì ma quando eri più piccola quanto perché
 lui era appena nato
[yes but when you were how much younger
because he was just born
38. F5: ma no! Tipo già dai tre quattro anni
No! more or less three four years

Extract 12 is another example of negotiation about memory. F1 has brought a picture portraying her when she was a baby, eating a soup. Her family was laughing because it got all over her face. F1 affirms that this picture brought to her lots of memories, therefore the facilitator asks her if she can remember who took the picture (turn 4), and specifically if her memories are direct or reported (turn 5). In turn 6, F1 admits that her relatives told her about the event, then, while explaining why she decided to bring this picture, she says that she likes looking back at when she was a baby as she cannot remember it and it is interesting for her to reconstruct memories through the picture (turn 20).

Extract 12

UK (PS2, 5A, third meeting)

1. FAC: e've got time for just one more before you get ready for your activity. Tell us all about your picture, why did you choose this one and what is it about it (?) that you wanted to bring it in and who took, who owns the picture?
2. F1: ((Looks out to and talks to class)) Well as you can see I was eating, I was drinking soup but as you can see I'm not a clean person, so I got it all over my face. And I chose this picture because it was funny and it brought a lot of memories to me. And I found it special because everyone in my family was laughing and I wondered why they were laughing.
3. FAC: And who took the picture, can you remember?
4. F1: My dad took the picture.
5. FAC: And have you got any memories of that, or have you got memories that people have told you about it?

6. F1: Yeah, I've got those that people have told me.
7. FAC: What did they say about it?
8. F1: They said that
(..)
9. FAC: You can't remember
(..)
10. F1: My mum said that you look messy in that picture but I'm still messy when I eat dinner.
11. FAC: And how come you wanted to share it with everybody, what was it about that picture that is - you know what, I want to share this with all of my class?
12. F1: Because it was funny and it and it was a special moment.
13. FAC: And do you feel kind of happy or emotional about it, what comes out when you look at it and you look at you there now?
14. F1: I laugh because it's funny and I just find myself (?).
15. FAC: And how do you think you looked as a baby, do you recognise yourself, when you look at that picture do you think – oh, that's me?
16. F1: No, I don't recognise myself (?).
17. FAC: Did anybody else bring in baby pictures of themselves.
18. ((Lots of hands up in class))
19. FAC: Why do we do that, why do we like looking back?
20. F1: I don't really remember when I was a baby, and it's a bit (..) it's kind of interesting what you did when you were little and then when you look at a picture you can remember what you did before, so it brings
(..)
21. FAC: So, you've got that history of you when you were younger and what you did and you like to be told. That's so nice. You are making me feel smiley looking at baby pictures. We've got a couple of questions

Extract 13 is an example of poor narrative, as the child does not remember and did not ask about the picture. This type of narrative is reported in the Italian and German settings. M9 has brought a picture that his mother took of him when he was little, on a bench at the park (turns 1-8). M9 tells that he brought this picture because he likes it, but he does not have any direct memory of this episode. His mother did not tell him of it and he does not have an opinion about the features of the picture (turns 23-33). The facilitator moves to change and continuity of M9 in time, addressing a question to both him and his classmates. According to the classmates, M9 has changed a lot in time, only maintaining the colour of skin (turns 34-46), while M9, in defining himself nowadays, underlines that he does not know if he was happy then as he is now (turns 47-59). Then, the story moves to memory of childhood that many children say they have. F6 tells that when she was younger she was always crying and was always sullen. The facilitator highlights her change in time. F6 and another child claim that they were peaceful and happy (turns 60-83).

Extract 13

Italy (PS1, 4A, second meeting)

1. FAC: dai adesso ce la racconta eh ce la racconti questa foto?
Come on now he tells us about it eh do you tell us about this photo?
2. M9: sì
Yes
3. FAC: hai voglia?
Will you?
4. M9: ((nods))
5. FAC: dai prova a raccontarci la storia di questa foto
Come on try to tell us the story of this photo
6. M9: che e: ero andato in parco quando ero piccolo (.) avevo: due tre mesi, (.) che ero seduto sulla sulla panchina e la mia mamma mi aveva scattato la foto, e poi:: e: poi (..) e: m: (.) che:
that e: I went in the park when I was young (.) I was: two three months old, (.) I was sitting on on the bench and my mum took the photo, and then:: and: then (..) e: m: (.) that:

- (.)
7. FAC: era una giornata di pioggia,
it was a rainy day,
8. M9: no era una giornata di sole
No it was a sunny day
- [...]
23. M9: era inverno (.) [e:
it was winter (.) [and:
24. FAC: [e e hai scelto di portare questa fotografia perché c'è un motivo?
[and and why did you chose to bring this photo is there a reason?
- (2)
25. M9: perché a me piaceva questa e allora (.) volevo portare questa
Because I liked this one and so (.) I wanted to bring this one
26. FAC: però non ti ricordi (.) [cos'era accaduto
But you don't remember (.) [what happened
27. M9: [no (.) io no
[no (.) I don't
28. FAC: la mamma ti ha raccontato qualcosa [di questa foto?
Did mum tell you something [about this photo?
29. M9: [((shakes head and clicks tongue))
30. FAC: no?
31. M9: ((shakes head))
32. FAC: ((guarda la foto)) e secondo te perché è un po' storta?
((looks at the photo)) and according to you is it a little bit crooked?
33. M9: ((guarda la foto)) boh non lo so
((looks at the photo)) boh I don't know
34. FAC: ((guarda la foto)) sei (.) sei e: somigliante rispetto a come sei adesso secondo te? (.) a voi – secondo voi gli assomiglia [ancora molto?
((looks at the photo)) are you (.) according to you are you: similar compared to how you are now? (.) to you – according to you is he still [very similar?
35. Molti: [no:
36. FAC: non gli assomiglia più?
Isn't he similar anymore?
37. Alcuni: no
38. M2: solo la pelle è uguale
Only the skin is the same
39. M5: non gli assomiglia per niente
He's not similar anymore
40. FAC: solo la pelle cosa vuol dire?
What does only the skin mean?
41. M2: che la sua che il suo colorito della pelle è ugua- è uguale
That his that his skin colour is the s- is the same
42. M14: no
43. FAC: sei d'accordo
Do you agree
44. M14: non è uguale
It's not the same
45. FAC: sei cambiato molto?
Did you change a lot?
46. M13: sì
Yes
47. FAC: perché se tu dovessi descriverti adesso come (.) come: (.)descriveresti la tua persona? (..) sei un ragazzo:
because if you had to describe yourself now how (.) how: (.) would you describe your person?
48. M9: grande,

- big,*
- (.)
49. FAC: gra- grande?
Bi- big?
50. M9: sì
Yes
51. FAC: ah e: sei un tipo allegro,
ah and: are you a happy person,
52. M9: ((nods))
53. FAC: sì?
Really?
54. M9: sì
Yes
55. FAC: mentre invece quella volta sai com'eri? (.) la mamma ti dice mai com'eri quando eri piccolo?
While that time do you know how were you? (.) mum ever tells you how were you when you were young?
56. M9: [((shakes head))]
57. M2: [eri così
[you were like that
58. FAC: non te lo dice
She doesn't tell you
59. M9: n[o
60. FAC: [mh anche voi siete: avete una memoria
[mh do you are: have a memory too
61. M2: sì
Yes
62. Alcuni: sì ((sovrapp, alcuni alzano la mano))
Yes ((overlaps, some raise hands))
63. FAC: dai voi non vi ricordate com'eravate da piccoli
Come on you don't remember how you were when you were young
64. Alcuni: io me lo ricordo ((sovrapp))
I remember ((overlaps))
65. FAC: sentia- sentiamo la vo- sentiamo la vostra amica com'era da piccola (.) ma dai non te lo ricordi te
Let's li- let's listen to yo- let's listen to your friend about how she was as a baby (.) but come on you don't remember it
66. F6: (me lo ricordo)
(I remember)
67. FAC: e com'eri quando eri piccola?
And how were you when you were young?
68. F6: ero piangevo sempre,
I was I was always crying,
69. FAC: dai
really
70. F6: ero ero sempre imbronciata
I was I was always sullen
71. FAC: sempre imbronciata
Always sullen
72. F6: ((nods))
73. FAC: quindi sei cambiata adesso
So you have changed a lot
74. F6: [((nods)) hh
75. F2?: [pure io
[me too
76. FAC: anche tu?
You too?

77. F10: no io invece il contrario ero tranquillissima
No on the contrary I was very quiet
78. FAC: eri tranqui[[li-
You were qui[e-
79. F10: [infatti c'ho anche una foto ((indicando il banco))
[in fact I have also a photo ((pointing the desk))
80. FAC: questa qua?
This one?
81. F10: [((nods))
82. M?: [io ero sempre felice
[I was always happy
83. FAC: cioè noi dobbiamo far vedere questa foto perché se no la vostra compagna non è contenta
Well we have to show this photo unless your classmate is not happy

Extract 14 regards another case in which the child does not remember much about the photo (turns 8, 26), except that her mother told her she looked like her father (turn 27). This claim enhances the facilitator's comment on the bloodline with her father (turn 28) and her promotion of a conversation about the differences concerning the child then and now. The classmates ask some questions but the child is not able to answer (turns 56-62).

Extract 14

Germany (PS1, 3B, first meeting)

1. F3: ja, (?) da war ich 9 monate alt
yeah, (?) at the time I was (?)
2. FAC: versteht ihr das da hinten auch alle? (.) Was grad gesagt wurde?
can you all hear that back there? (.) What was just said?
3. F3: da war ich neun Monate alt und das war mein erster Tierparkbesuch.
I was 9 months old at the time and that was my first visit to a wildlife park.
4. FAC: und, also was mich interessieren würde, ist das ein Kinderwagen oder ein Kindersitz im Auto?
and well, what I would like to know, is that that a buggy or a child seat in the car?
5. F3: Kinderwagen.
a buggy.
6. FAC: ah.
7. FAC: und kannst du dich an den Zoobesuch erinnern?
and can you remember that visit to the zoo?
8. F3: ((lächelt und schüttelt den Kopf)) nein.
((smiles and shakes head)) no.
9. F2: sitzt neben F3 und fragt etwas sehr leise an F3
10. F3: ja °°?°°
11. FAC: habt ihr das verstanden?
were you all able to hear that.
12. Some children: yes, no.
13. FAC: ah, vielleicht liegt das daran, dass ihr etwas zu laut seid.
emm, that might be because you're being a bit too loud.
14. FAC: sag das doch bitte, frag doch noch mal.
go on, say it please, ask again.
15. F2: äh, hast du dich gefreut, wo das äh äh also freust du dich noch dass du das Bild immer noch hast?
err, were you glad when it, err, err, I mean are you still glad that you still have the picture?
16. F3: ja, ich freu, mich dass ich das Bild immer noch habe.
yes, I'm glad I still have the picture.
17. F6: F3
18. F3: ja.

- yes.
19. F6: warst du da bockig?
were you having a tantrum in the picture?
20. M2: Man, das wollt ich grad fragen!
oh man, that's what I was about to ask!
21. ((children laugh))
22. F3: ((lacht)) nein.
((laughs)) no.
23. F3: F5.
24. F4: warst du da traurig oder fröhlich?
were you sad or happy at the time?
25. F?: hat sie es [doch eben gesagt.]
she just [told us that.]
26. F3: [das weiß ich] jetzt nicht.
[I don't actually] know anymore.
- (3.0)
27. F3 : aber Mama hat gesagt, da seh ich noch aus wie mein Papa.
but my mum said that back then I still looked like my dad.
28. FAC : ah (.) du kommst nach deinem Papa, dann?
aha (.) so you come after your dad, do you?
29. ((F3 nods and smiles))
30. ((murmuring))
31. FAC: sind die schon deine Augenfa-, ist da- ist das schon deine Augenfarbe, die du jetzt hast, oder es sieht so blau aus, oder hast- hattest du da noch blaue Augen?
is your eye colour, is it- was that the same eye colour as you have now or does it look a bit blue, or do you- did you still have blue eyes then?
32. ((F3 looks at the picture))
33. F3: nein, das ist braun.
no, that's brown.
34. FAC: das ist braun?
that's brown?
35. Some children: il looks like they are blue.
36. FAC: ich glaub das ist ja so, dass die, dass die Babys (.) ihr lieben
I think it happens like that, that the, that all babies (.) hey, folk
37. ((M3 and M2 kid around))
38. FAC: ((zu M3 und M2)) Ihr lieben!
((to children talking loud)) hey, folk!
39. M3: (?)
40. FAC: also, ich, ich glaube auch, dass bei den Babys zuerst sind ja blaue Augen, zuerst haben alle Babys blaue Augen und dann entwickelt sich die Augenfarbe erst.
well I, I believe that, that babies first have blue eyes, that all babies start off with blue eyes and the colour doesn't develop until later.
41. M3: ich hab ne (?) Ich hatte immer braune gehabt.
I have a (?) I have always had brown eyes.
42. FAC: du hattest immer braune gehabt.
you've always had brown eyes.
43. M3: ja.
yes.
44. ((murmuring))
45. M3: aber das beste war bei mir: ich hatte erst blonde, dann hatte ich dreckig, dann bekomme- dann hab ich lange ein dreckblond bekommen.
but the best thing was that I, first I had blonde, then I had dirty, then I get- then I got dirty blonde hair.
46. ((children laugh))
47. FAC: wo in deinen Augen?
where, in your eyes?

48. M3: die sind braun.
they're brown.
49. FAC: wo hast du das blond und das dreckbraun her?
where did you get the blonde and the dirty brown from?
50. FAC: meinst du die Haare?
do you mean your hair?
51. M3: ja, die Haare.
yes, my hair.
52. FAC: ja, dann sag doch das ((lacht))
yes, well why didn't you say so ((laughs))
53. M4: ich hatte erst blond und dann, früher war ich blond und dann hab ich braun.
first I had blonde and then, earlier I was blond and then I have brown.
54. FAC: ah ok, von von blond zu braun.
ah I see, from, from blonde to brown.
55. ((children talk over one another))
56. FAC: entschuldigen, habt ihr noch Fragen an sie.
excuse me, do you have any more questions for her.
57. F6: welche Jahreszeit war das nochmal?
which season was it again?
58. F3: weiß ich gar nicht.
I don't even know.
59. FAC: naja, im Sommer macht Sinn, weil im Sommer sind die Tiere im Zoo alle draußen, ich war mal im Winter im Zoo und das war nicht so toll, weil die meisten Tiere in ihren Höhlen versteckt waren und da konnte man die nicht gut sehen.
well, it makes sense for it to have been summer because in summer all the animals in the zoo are outside. I went to the zoo in winter once and it wasn't very good because most of the animals were hiding away in their lairs and you couldn't see them very well.
60. F6: F3, hast, hast du auch ein Eis bekommen? (.) Und warst du (?) weil du keins bekommen hast?
F3 did, did you get an ice cream? (.) and were you (?) because you didn't get one?
61. F3: das weiß ich auch gar nicht.
I don't even know that either.
62. FAC: okay, prima, dann ein Applaus auch an dich (.) danke für die Vorstellung.
okay, great, then a round of applause for you (.) thank you for presenting.

6.4 Summary

Modes of production include first person narratives and third person (vicarious) narratives. First person narratives are related to the child and his personal experiences. Frequently, first person narratives are also personal narratives, as the child is the source of the story because he/she has experienced and remembers it. However, in some cases, the child does not remember the facts and a relative has told him/her the story: in this case, even if he/she has the primary right to narrate, some negotiation about the source can take place.

Third person narratives regard relatives, friends and classmates and their personal life experiences. Sometimes third person narratives are reported narratives, as the source is not the child but a relative, a classmate or a picture. When third person reported narratives regard relatives, the source is the protagonist of the story or another relative. When they regard classmates, they are promoted through small group activities, and the sources are the picture and the classmates. In other cases, the source of third person narratives is the child, who has a direct memory about events or persons.

Some “problems” can take place as negotiation or absence of source. In case of first person narratives, negotiation about the source takes place as the children cannot remember something. In case of both first and third person narratives the negotiation takes place as the story is poor because the children do not have a real source, they do not remember they did not ask their relatives about the picture, and no one told them about it.

Chapter 7. Transitions from photographs to narratives

We used photographs as a way to enhance stories, trying to understand what children see in the images they brought, what meanings they attach to them, and what they interpret as meaningful. The stories told by children are linked to images and to a complex imaginary, which emerges in the dialogue between the children and the facilitators. This chapter deals with the different ways and forms in which photographs and narratives are connected, i.e. with the transitions from the photographs to the narratives. Photographs present facts about world, but they do not describe or explain the meanings of these facts. Therefore, narratives of memories do not spring out of images, but are generated in a network of communications that shifts between past and present, observers and images. From this perspective, images could be considered as traces, clues, triggers that permit children to tell about the complex interweaving of past and present, rather than simply about the past. Cultural historians use the concept of “composure” to explain the processes involved in remembering. “Composure” refers both to the composition or construction of memories, and the subject’s composition of a self. In our corpus, it is possible to observe how the children compose stories that contribute to construct versions their selves.

Starting from photographs, children do not tell just what they represent, but also what happened during, before and after the moment recorded in the photo. If the story is not explicit in the image, children draw on the narrative templates originating in their personal experience or opinions. Photographs are not only documents and mnemonic devices. Private photographs give us the opportunity to gather meaning from the way children and their relatives use them. In other terms, “a photograph can best be understood not as an answer or an end to inquiry, but as an invitation to look more closely, and to ask questions” (Gourevitch & Morris 2009, p. 148). In order to observe the transition from photographs to children's narratives, it is important to distinguish between (1) an initiation phase, in which the photo is introduced, and (2) a continuation phase, in which the stories and the analyses of the photos are expanded and discussed with other participants. In this chapter, we will focus only on the initiation phase, as the expansions will be analysed in the other chapters.

Children introduce their photographs in different ways. In our corpus, we have observed the following types of ways of introducing them:

1. The child describes the image.
2. The child tells of the circumstances in which the photograph was taken (e.g., by whom, in which context, in which situation).
3. The child tell of the “function” of that particular photograph (why it is important).
4. The child talks about the photograph as a physical object
5. The child tells of sensations and emotions connected to the photograph.

These ways of introducing photographs and creating transitions to narratives often overlap, or are combined. They may be triggered by the facilitator or, less frequently, by other children.

7.1 Descriptions of images

The most frequent way of introducing photos is that in which the children provide an iconographic description of the elements included in the image. In these cases, after a general description, the children present and highlight details that are considered meaningful to describe the specificity of the photo. The children often use multimodal forms to describe the image, e.g. pointing out details with their fingers, naming the subjects

represented, suggesting a vision perspective.

Extract 1 is an example of description of an image. In turn 1, M4 describes the image of the city of Aleppo before its destruction. M4 looks for indicators of normality, not only intact buildings and streets, but also people, cars, mopeds in the streets. In turn 2, M5 describes a second image, linked to the previous one. We are still in Aleppo but after its destruction. In this case, the indicators are those of a war. The comparison between the two images provides the opportunity to tell a potential story of memory. In this case, in turn 3, M4 concludes by addressing a reflection to his classmates on living conditions in the described context.

Extract 1

Germany (SS2, 5B, second meeting)

1. M4: also, dieses Bild, also, das ist das Land Syrien und die Stadt da heißt Aleppo und und ähm auf dem ersten Bild sieht man noch dass hier alles heile ist, dass da auch noch Menschen laufen, dass hier auch so ein riesen Turm ist und ähm dass hier auch Autos, Mopeds, und alles noch schön ist. Auch hier so ein paar Bäume. Und das wirkt da noch wie ne normale Stadt.
well, this picture, well, this is the country Syria and the city is Aleppo and em on the first picture you can see that everything is still intact, that people are walking around and that there is a huge tower here and that em there are also cars, mopeds and everything is still fine. There are even some trees here. And it looks like a normal city.
2. M5: und unten ist ähm, da war bestimmt Krieg, man sieht hier auch einen Panzer und da ist alles kaputt, also ich glaub- wir glauben, dass das das Vorher Foto und das das Nachher ähm. Die ganze Häuser sind auch kaputt und der Turm äh ist auch kaputt.
and below it's em, there was definitely a war, you can see a tank here and everything is broken there, so I believe- we believe that this one is a before photo and this one after. All of the houses are destroyed too and the tower is broken too.
3. M4: also hat alles auch aus Trümmern und man stellt sich auch vor, dass man auch jetzt nicht gerne leben möchte und auch keinen Urlaub dort machen möchte.
so everything is just rubble and you can also imagine that people wouldn't like to live there or go there on holiday.

The description of the image is very often combined with an explanation of the context and circumstances in which the photo was taken. In Extract 2, F1 describes the photo emphasizing its most evident aspects (“as you can see”) and then narrating the funny situation that that photo recorded. The last step is an explanation of the reasons for choosing the photo. Finally, it is interesting to remark here that the story of memory, testified by photographic evidence, overlaps with the description of personal identity (“as you can see I'm not a clean person”). Personal identification is not strictly dependent on its visual recognition. In turn 16, F1 says that she is able to “find” but not to “recognize” herself (“I find myself but I don't recognize myself”).

Extract 2

UK (PS3, 6A, second meeting)

38. FAC: We've got time for just one more before you get ready for your activity. Tell us all about your picture, why did you choose this one and what is it about it that you wanted to bring it in and who took, who owns the picture?
39. F1: ((Looks out to and talks to class)) Well as you can see I was eating, I was drinking soup but as you can see I'm not a clean person, so I got it all over my face. And I chose this picture because it was funny and it brought a lot of memories to me. And I found it special because everyone in my family was laughing and I wondered why they were laughing.
40. FAC: And who took the picture, can you remember?
41. F1: My dad took the picture.
42. FAC: And have you got any memories of that, or have you got memories that people have told you about it?
43. F1: Yeah, I've got those that people have told me.

44. FAC: What did they say about it?
45. F1: They said that (..)
46. FAC: You can't remember (..)
47. F1: My mum said that you look messy in that picture but I'm still messy when I eat dinner.
48. FAC: And how come you wanted to share it with everybody, what was it about that picture that is (..) you know what, I want to share this with all of my class?
49. F1: Because it was funny and it and it was a special moment.
50. FAC: And do you feel kind of happy or emotional about it, what comes out when you look at it and you look at you there now?
51. F1: I laugh because it's funny and I just find myself
52. FAC: And how do you think you looked as a baby, do you recognize yourself, when you look at that picture do you think – oh, that's me?
53. F1: No, I find myself but I don't recognize myself
54. FAC: Did anybody else bring in baby pictures of themselves.
55. ((Lots of hands up in class))

Unlike the previous example, in extract 3 the description of the image comes after the positioning of the photo in time (“that was four years ago”) and space (“when we first were in Magdeburg”). The description consists in providing some useful information to help to understand the photo and in “explaining” its iconic part. As in the captions attached to certain photographs, M7 acts as a mediator between the image and the observers. This mediation is based on the experience he lived or tells. In turns 1, 3 and 5, M7 suggests how to navigate in the photo he is presenting.

Extract 3

Germany (PS1, 4A, first meeting)

2. M7: also, das war und das war vor vier Jahren. Das war auch als wir als erstes in Magdeburg waren. Also, wir sind ja von Berlin nach also, wir sind das erstes Mal nach Magdeburg gefahren an diesem Tag. Und ähm, dann waren wir erst in der Stadt und, das ist hier mein Bruder ((zeigt auf das Bild)). Und das ist schon, für mich ist das schon lange her. Nicht so viel Erinnerungen.
well, that was and that was four years ago. That was when we first were in Magdeburg. Well, we did travel from Berlin well, this day we travelled the firstest time to Magdeburg. And em, then first we were in the city centre and, this is here my brother ((points to picture)). And it is a long, for me it's a long time ago. Not so much memory.
3. Fac: mhm. Klasse.
mm-hm. Great.
4. M7: und das bin ich hier.
and that's me here
5. F7: und wer ist das dann daneben?
and who is that just adjacent?
6. M7: das ist mein Bruder.
that's my brother.

In extract 4, we can see how photography and the lived or remembered experience work together to build a plausible and coherent story. Rather than simply enhancing an orally remembered and narrated life story through added memory details, photographs may allow children to tell a different kind of life story. Despite the simplicity of the story told by F7, this example shows the complex ways in which photographs not only trigger but also shape children's memory and how they are in turn seen or read through children's memory. Photographs are not only documents and mnemonic devices, but part of a complex figurative system that uses different elements (experiences, stories, relationships, expectations) to create a story. In turn 4, 6, 8, 10, 14 and 16, F1 tells a story about the relationship with her mother. The role-play she describes is intertwined with important contextual aspects left in the background (turn 12: “My teacher took the picture. My dad wasn't in there with me, he was in a different country. My teacher took it”).

Extract 4

UK (PS1, 6B, third meeting)

20. FAC: Who's that. Have you been up yet to share a picture, would you like to come up?
Yeah, come together. It's up to you. Would you like to come up? So, will you tell us about your picture?
21. F1: ((Smiles and points to picture on screen)) That's my mum, that's my me. I was creating something (?).
22. FAC: There's lots going on in that picture, isn't there, fantastic.
23. F1: I was in the school learning to draw and cut.
24. FAC: And why did you choose that picture?
25. F1: ((Hands in sleeves)) Because I was being my mum when I was really young.
26. FAC: And are you a twin. So where's your sister gone?
27. F1: ((Points to screen)) She was in nursery.
28. FAC: So, you chose the picture on your own with you and just your mum? So, anything else you want to tell us about it, the memory it reminds you of when you are with your mum?
29. F1: My teacher took the picture. My dad wasn't in there with me, he was in a different country. My teacher took it.
30. FAC: And what's so special about it?
31. F1: I was with my mum when I was really young and I was learning.
32. FAC: And what was your mum doing, what was her role that day?
33. F1: ((Looks at picture)) She was helping me take my coat off.
34. FAC: Oh, that's what she is doing. When I first looked at the picture I wasn't sure if she was feeding you or something. Do you know, sometimes you jump to conclusions and there's so much going on and the colour of your mum's top is really bright as well, so I kind of looked at that first. Will you tell us anything else or do you want to ask your peers, what do you want to do?

The description of the photo may come after its interpretation and the discussion about it. When invited to tell about photos that they do not know, in small groups, children use a deductive method to analyse the photo of one of their classmates without knowing the details of the image and its background. In extract 5, the children try to extract plausible information from the photo without knowing its background. The construction of the narrative starts from a collection of signs and clues (turns 4, 6, 16 and 18). The details of the photo are used as traces for a coherent reconstruction. The children act as investigators using an “abductive” way of reasoning. They start with an observation or a set of observations, then they seek to find the simplest and most likely explanation. The details are inserted into a pre-existing imaginary that allows the children to retrieve models or templates useful for the construction of possible narratives (turns 43, 49 and 51).

Extract 5

Italy (SS1, 2B, first meeting)

1. FAC: e: che impressione vi ha fatto questa foto? (.) so che ne avete parlato
And: what kind of impression did you get from this photo? (.) I know you talked about it
2. M6: sì
Yes
3. FAC: eh?
4. M6: secondo me quella là è la nonna: va beh è la bisnonna di M3, (.) [((cognome))]
In my opinion that is the grandmother: well M3's great grandmother, (.) [((surname))]
5. FAC: [la bisnonna
[the great grandmother]
6. M6: (eh), e:m: secondo noi era una donna benestante a vedere dai vestiti con cui era vestita e anche dalle scarpe (.) poi ((girandosi verso M11)) av- cioè: lui ((indica M11)) ha visto che: alla mano aveva una fede perciò è sposata,

- (eh), e:m: according to us she was a wealthy woman we can see it from the clothes she was dressing and also from the shows (.) then ((turnind to M11)) she ha- well: he (8pointing M11) saw that she wore a ring in her hand so she was married,
7. FAC: ok
8. M6: e:
9. M8: ((turns to M11))
10. M11: °sì l'ho vista°!
°yes I saw it°!
11. M6: eh l'ha vista
Eh he saw it
12. M8: ((shrugs))
13. FAC: ma cosa cosa vi ha fatto pensare?
But what what made you think?
14. M11: che: lui non l'avesse mai conosciuta
That: he had never met her
15. FAC: ok
16. M6: ed è vissuta nella seconda Guerra Mondiale
And she lived during Second World War
17. FAC: perché: era molto anziana, per cui ci sono molti anni tra lui e lei, o perché [viveva da un'a-
da un'altra parte
Because: she was very old, so there are many years between him and her, or because [she lived in a- in another place
18. M7: [((scuote la testa))
secondo secondo noi perché è morta prima del previsto
[((shakes head)) according according to us because she died before prematurely
19. FAC: quindi prima che lui potesse con[oscerla
So before he could m[et her
20. M7: [conoscerla
[met her
(..)
21. FAC: [altre cose?
[other things?
22. M11: [e: secondo me ha sentito parlare di lei solo tramite questa fotografia e: i (.) [i suoi genitori
[e: in my opinion he heard about her only through this photo and: his (.) [his parents
23. FAC: [i suoi genitori
[his parents
24. M11: sì
Yes
(.)
25. FAC: e: quando gli hanno mostrato questa fotografia della sua bisnonna dicevi?
And: when they showed him this photo of his great grandmother did you say?
26. M11: e:
27. M6: sì
Yes
28. M11: sì secondo noi è la bisnonna
Yes according to us she is the great grandmother
29. FAC: ok e: che cosa gli hanno potuto raccontare di lei? Guardandola dalla foto che fosse una
donna di che tipo?
Ok and: what did they tell him about her? Looking at her in the photo what kind of girl was she?
- (.)
30. M7: me gli avranno raccontato: non lo so che aveva qualche modo di fare, qualche aneddoto su di
lei non: (.) oppure: non so che: aveva qualcosa di particolare tipo:
they could have told him: I don't know that she had some attitudes, some stories about her I don't: (.) or: I don't know that: she had something particular like:
31. FAC: oppure [i sentimenti che n- che che lei nutriva per i suoi [nipoti che in quel caso erano i suoi

- genitori
Or [the feelings that n- that she felt for her [nephews that in that case were his parents
32. M7: [che era [((annuisce)) esatto
 [that was [((nods)) exactly
33. FAC: e secondo voi cos'è una cravatta quella ((indica e poi si avvicina alla lavagna))
And in your opinion is that a tie ((pointing and getting closer))
34. M?: sì
Yes
35. FAC: che ha al collo?
That she has on her neck?
36. M1: una cravatta
A tie
37. M6: secondo me è un (?)
In my opinion it's a (?)
38. FAC: come la come la spie- la spiegate?
How do we expl- you explain that?
39. M8: °(?)°
40. FAC: non l'avevate notata la cravatta
You didn't notice the tie
41. M8: [no
42. M11: [no cioè
[no well
43. M7: no io l'avevo notata e poi mi sono ricordato anche che mia madre una volta mi aveva detto
 che tipo prima andavano di moda le cravatte lunghe p- alle donne
*No I noticed it and then I remembered that my mum too once told me that before longue tie
 were a fashion f- for women*
44. FAC: ah sì? Quindi è una moda
Ah really? So it's fashion
45. M7: [esatto
[exactly
46. M11: [mh mh
47. M11: in un ritratto [cioè
In a portrait [well
48. M8: [cioè era secondo noi era (bellissim[a)
[well was in our opinion she was [beautiful)
49. M11: [in un ritratto del genere una fotografia si
 cerca di stare diciamo
*[in a portray like this a photo one tries to
 be let's say*
50. FAC: ok
51. M11: al passo coi tempi
Up to date
52. FAC: c'è il vostro compagno che voleva: intervenire
There is your classmate who wanted: to intervene
53. M1: e: ha: per te non so se è un orologio quello che c'ha sulla mano: sul tavolo
*e: she has: according to you I don't know if it is a clock that one she has on the hand: on the
 table*
54. M7: °no è (?)°
 °no it's (?)°
55. M6: (io) l'avevo detto!
(I) Told it!
56. M11: secondo me è una deco- cioè secondo me è una decorazione del vestito (.) perché anche ((va
 indicare)) anche qua c'è oh scusa anche qua c'è la decorazione in rosso, secondo me è la stessa
 cosa

- In my opinion it's a deco- well in my opinion it's a decoration of the dress (.) because even ((points)) even here there is oh sorry even here there's a decoration in red, in my opinion it's the same thing*
57. M8: infatti
Precisely
58. FAC: ho capito (.) voglia[mo
I understand (.) do we wa[nt
59. M7: [ah sì giust[o
[ah yes ri[ght
60. FAC: [avevi da aggiungere qualcosa?
[did you have something to add?
61. F4: sì che secondo me a vedere: da: sembra un po' incinta (..) cioè
Yes that im my opinion it looks like she is a little bit pregnant (..) well
62. FAC: adesso un po' incinta
Well a little bit pregnant
63. Molti: hhh
64. FAC: hh nel senso che (.) era agli inizi
hh in the sense that (.) she was at the beginning
65. F4: sìhh
yeshh
66. FAC: sì vedeva e non si vedeva
You could see and not see it
67. M1: è vero? ((a M3))
Is it true? ((to M3))
68. F4: sì
Yes
69. FAC: ok
70. M1: (?)
71. FAC: e: c'era un'altra mano che avevo visto, [lei eh
And: there was another hand that I saw, [her eh
72. F1: [eh volevo dire la stessa cosa
[eh I wanted to say the same thing
73. FAC: volevi aggiungere
You would like to add
74. F1: volevo dire la stessa cosa
I wanted to say the same thing
75. FAC: ah che anche tu hai notato che fosse: incinta
Ah you too noticed that she was: pregnant
76. F1: sì
Yes
77. FAC: ma te avresti detto un po' incinta oppure –
But would you have saied a little bit pregnant or-
(..)
78. F1: credo di sì
I think so
79. M11: abbiamo un'altra cosa
We have another thing
80. M7: e: secondo noi [è desta
And: in our opinion [she is right-handed
81. M8: [(??)
82. FAC: è destra
She is right-handed
83. M8: per[chè
Be[cause
84. M7: [perché:
[because:

85. M8: tiene il cappotto con [la sinistra
She holds the coat with [the left hand
86. M7: [tiene il cappotto con la sinistra e quindi con: l:- ((mima)) cioè in genere
 si tiene il cappotto [con la ma[no
[she holds the coat with the left hand and so with: th:- ((mimics))
well in general you hold the coat [with the ha[nd
87. M8: [(?)
88. FAC: [fat- fate gli investigatori voi più che eh?
[yo- you are detective more than eh?
89. M8: sì esatto cioè perché:
yes exactly well because:
90. FAC: ma chi ha portato la foto dicevamo?
But who we said brought the photo?
91. M3: io
Me

In the second part of extract 5, the facilitator invites M3 by to tell the "true story" of his photo. M3 uses his personal knowledge either to confirm or to contradict the deductions of his classmates and to correct some misinterpretations. In turn 95, M3 states that his classmates did not understand everything about the photo he brought, so he begins to describe it by stressing the details that characterize the overall sense of the photo. In turn 102, 106, 108, 120, 122 and 126, his description is enriched by details that concur to create a specific meaning of that photo and of the story associated to it.

Extract 5 (second part)

Italy (SS1 2B, First meeting)

92. FAC: vieni a raccontarci e manda a sedere i tuoi compagni che non hanno capito niente di [quella
 foto sbaglio?
Come and tell us and send your classmates to their seats as they understood nothing about
[that photo am I right?
93. M3: [no sì
 un po' sì
a little bit yes
 [no yes
94. FAC: han capito tutto?
Did they understand everything?
95. M3: no non tutto
No not everything
- (..)
96. M7: ah e che e che gliel'ha scattata suo marito
Ah and that and that her husband took it
- (.)
97. FAC: ok provate a sedervi che adesso sentiamo la storia vera
Ok try to seat that we listen to the true story
98. M3: e: [allora
e: [well
99. FAC: [la sai la storia vera?
[do you know the true story?
100. M3: sì sì
Yes yes
101. M?: siamo dei geni
We are genius
102. M3: quella era la: mia nonna paterna, come [han detto loro
That was the: my paternal grandmother, as [they told
103. M7: [nonna?

- [grandmother?*
104. FAC: la nonna non la bisnonna
The grandmother not the great grandmother
105. Some: bis-
Great
106. M3: bisnonna paterna, e: poi e: non gliel'ha scattata suo marito (.) il fotografo,
paternal great grandmother, and: then e: her husband didn't take the picture (.) the photographer
107. ?:
ah
108. M3: e: lì si trovano a ((città)) perché la mia bisnonna veniva da ((paese)) che era una frazione in provincia di ((paese)) e ((paese)) è in provin[cia di
And: there they were in ((city)) because my great grandmother came from ((village)) that was a village in the province of ((village)) and ((village)) is in provin[ce of
109. FAC: [ma queste cose te le hanno raccontate per raccontare della foto oppure te le avevano già raccontate?
[but did they tell you these things to tell you about the picture or had they already told you?
110. M3: no le sapevo già
No I already knew them
111. FAC: ah sì?
Really?
112. M3: sì
Yes
113. FAC: ma non l'hai mai conosciuta la nonna?
But haven't you ever met your grandmother?
114. M3: sì l'ho vis[ta
Yes I saw he[r
115. FAC: [la bisnonna
[the great grandmother
116. M3: sì ma da piccolissimo [poi n::
yes but I was very little [then n::
117. FAC: [quindi non la ricordi
[so you don't remember her
118. M3: non me la ricordo cioè un po' sì
I don't remember her actually a bit yes
119. FAC: e poi immagino che fosse (.) un po' più in là con gli anni rispetto a questa foto qui
And then I suppose she was (.) a bit older than in this photo
120. M3: sì lì e: aveva diciotto anni
Yes she was eighteen there
- (.)
121. FAC: [mentre invece quan-
[while instead whe-
122. M3: [è nel millenovecentoventi quella foto
[that photo is in one thousand nine hundred twenty
123. FAC: ah però allora dai ra- dacci tutti gli elementi che hai
Just guess! So tell u- give us all the elements you have
124. M3: e: p[oi
And t[hen
125. FAC: [no ai tuoi compagni raccontalo a loro [che io mi metto qua
[no to your classmates tell it to them [I'll stand here
126. M3: [era: a casa di mia nonna, e: cioè no-
come avete detto voi sì era un pochino benestante, e quello lì è non è un orologio però era un braccialetto decorativo che l:e han messo quando ha fatto la foto, quella lì era una cravatta, [e:
[it was: in my grandmother's house, e: well

- no- as you said she was a little bit wealthy, and that is not a watch but an ornamental bracelet that they: gave to her when she made the photo, that was a tie, [and:
 127. FAC: [perché andavano di moda in quel periodo lì?
 [because it was a fashion of that period?

7.2 Telling what is behind the picture

In many cases, the children talk of the photo not starting from the description of the image recorded but inserting it in a stream of experience of which the photo is simply a moment. On the one hand, photography is used as a proof of a fact or experience. On the other hand, children refer to the photo telling of what is not in the photo but outside its frame. In extract 6, turn 6, M9 answers the facilitator's invitation to tell not by describing what is shown in the photo, but by describing its background.

Extract 6

Italy (PS1, 4A, second meeting)

9. FAC: **dai adesso ce la racconta eh ce la racconti questa foto?**
Come on, now he tells us eh you tell us about this photo.
 10. M9: sì
yes
 11. FAC: **hai voglia?**
Would you like?
 12. M9: ((nods))
 13. FAC: **dai prova a raccontarci la storia di questa foto**
now, try to tell us the story of this photo
 14. M9: che e: ero andato in parco quando ero piccolo (.) avevo due tre mesi, (.) che ero seduto sulla panchina e la mia mamma mi aveva scattato la foto, e poi:: e: poi (..) e: m: (.) che:
that I went in the park when I was little (.) I was two three months (.) that I was sitting on a bench and my mum took a picture of me, and then and then (..) em (.) that

In extract 7, turn 2, M4 describes his photograph starting from the context in which it was taken and the emotions he feels when he looks at it. In turns 4, 6, 8, 12, M4 encouraged by the facilitator adds further details in order to complete the description of the photograph.

Extract 7

Italy (PS1, 4C, first meeting)

26. FAC: però non c'è vieni qua a raccontarci dai, visto che sono un po' (.) un po' timidi nel senso che non si sbilanciano i tuoi compagni (.) dicono che eri contento perché stai sorridendo quindi
But there isn't come here and tell us, since they are a little (.) a little shy in the sense your classmates don't take a position (.) they say you were happy because you are smiling so
 27. M4: ((alza le spalle)) (.) ero felice e: ((voltandosi verso la foto)) questo qua è un una: foto di quando mia sorella era uscita da pochi giorni dall'ospedale di ((place)), e: io:
((shrugs)) (.) I was happy and: ((turning to the photo)) this is a: photo of when my sister had just left the hospital of ((place)), and: I:
 28. FAC: l'ospedale perché era nata lì, o perché
The hospital because she was born there, or because
 29. M4: era nata lì
She was born there
 30. FAC: quindi non perché era stata poco bene
So she hadn't been sick
 31. M4: no

32. FAC: ah ok era appena nata
Ah ok she was just born
33. M4: era appena nata due giorni e io: ero molto felice e c'era la mamma che mi raccontava:: come
come stava, mia sorella come si chiamava,
*she was born just two days before and I: was very happy and there was mum that was telling
me: how she was, my sister what was her name,*
34. FAC: come si chiama tua sorella?
What is her name?
35. M4: ((name))
36. FAC: ((name))
(..)
37. M4: invece mi fotografava il papà e: e io ho scelto questa foto perché: m: mi piaceva: non ho
chiesto neanche il parere dei miei genitori
*Instead my dad was taking the picture and: and I chose this photo because: m: I liked it: I
didn't even ask my parent's opinion*
38. FAC: è [stata una tua scelta
It [was your choice
39. M4: [ho chiesto posso prendere una foto e ho preso una quella foto
[I asked can I take a photo and I took one that photo
40. FAC: e ne hai lasciate delle altre che (.) potevano essere portate anche quelle, se potevi portarne di
più ne avresti portate delle altre?
*And did you leave some others that (.) could also be brought, if you could bring more than one
photo would you have brought others?*
41. M4: un'altra
Another one
42. FAC: tipo? Cosa rappresentava?
like? What did it portray?
43. M4: e mia sorella che: con il suo gioco
e my sister that: with her toy
44. FAC: quindi hai un legame forte con tua sorella
So you have a strong relationship with your sister
45. M4: m: ((fa così così con la mano)) anche se litighiamo spesso
m: ((so-so gesture)) even if we often dispute
46. FAC: [beh quello fa fa parte fa parte del del
[well that is is part is part of
47. Some: [hh
48. M1: quello è fratello e sorella
That is brother and sister
49. FAC: [eh
50. ?: [sì
[yes

The relevance of the stories behind each photograph is very clear in extract 8, in which F7 presents a photo that shows the act of photographing. In this case, it is not what F7 was photographing that matters, but the experience of photographing and being photographed by her father. The object of observation (“altare della patria”) only exists in F7's story, who focuses on what is outside the frame of the photo.

Extract 8

Italy (SS1, 2A, third meeting)

2. “Ciao sono F7, e questa è la mia foto l’ho portata e: perché ci sono io che sto facendo una foto a Roma al in un palazzo molto importante em: mi piace molto perché l’ho fatta se sembra proprio una fotografa pros- professionista anche se non ho mai fatto foto in vita mia em: questa foto l’ha scattata mio padre con il suo telefono mentre io stavo facendo questa foto appunto a una scritta in greco e con la sua

macchina em: mi piace molto appunto perché m: ero messa in una posizione che sembra proprio come se l'avesse fatta lui e quindi e: mi ricorda lui"

"Hi I am F7, and this is my photo I brought it e: because there's me taking a picture in Rome to a very important building em: I like it very much because I took it I lo- I really look like a prof- a professional photographer even if I have never taken a photo in all my life em: my father took this photo with his phone while I was taking precisely that picture to a greek writing and with his camera em: I like it very much because m: I had a posture that it seems that I was him and so: it reminds me of him"

[...]

21. FAC: ah ho capito e ci puoi raccontare ti ricordi che cosa stavi fotografando [che palazzo importante dicevi
Ah I understand and can you tell us do you remember what were you photographing [what important building you said
22. F7: [era l'altare della
patria,
della patria
[it was the Altare
23. FAC: ah però!
Just guess!
24. F7: e: eh sì solo che non me lo ricordavo [come si chiamava ((indicano il video))
and eh yes but I didn't remember [what was the name ((pointing at the video))
25. FAC: [hh
26. F7: e: e: in realtà è stato un colpo di fortuna perché c'è stata un'apertura straordinaria perché ero andata di domenica di domenica non è aperto però e: ho avuto questa fortuna e non so esattamente che cosa ho fotografato ma
and e: actually it was a stroke of luck because there was an extraordinary opening because I went on Sunday on Sunday it's not open but e: I had this stroke of luck and I don't know exactly what I photographed but

There is not a direct correspondence between what is represented in the photos and the feelings expressed by the children in their stories. "Happy-memory" photographs can evoke painful memories as in the extract 9. The narrative of migration and separation from a family member emerges when M1 moves away from the image of his cousin, portrayed in the photo, to tell of the difficulties of keeping in touch with his family members. In this extract, the photo is used as a symbol of an affective relationship with the portrayed subject. In these cases, photographs can be considered as devotional objects that allow to connect what is present and what is absent.

Extract 9

Germany (SS2, 6A, second meeting)

54. M1: ähm, ich hab ein Bild äh mit meinem Cousin vor ungefähr neun Jahren in (?) gemacht bevor ich nach Deutschland geflüchtet bin. Ähm, das Bild ist mir halt wichtig, weil ich ihn nach neun Jahren wieder gesehen habe und das in Österreich. Und dazu zeige ich dann auch noch mal ein Bild. Ähm, das Bild wurde bei einer Feier gemacht. Äh,
emm, I took a picture err with my cousin about nine years ago in (?) before I fled to Germany. Emm, the picture is like important to me because I saw him again nine years later and it was in Austria. And on top of that I'm going to show another picture. Erm, this picture was taken at a party. Err,
55. ((A child enters))
56. M1: das Bild ist mir wichtig, weil er nicht nur mein Cousin ist sondern auch wie mein älterer Bruder. Ähm. ((sucht ein weiteres Bild))
the picture is important to me because he's not just my cousin, he's more like a big brother to me. Emm. ((looks for another picture))
57. FAC: wo wurde das Bild gemacht, das erste? Ich konnte das schlecht sehen.

- where was the picture taken, the first one I mean? I couldn't see it properly.
58. M1: das erste, kann ich auch gleich rumgeben.
I can pass the first one round in just a moment.
59. FAC: ah, cool okay.
60. M1: das ist das Bild, was wir vor einem Monat gemacht haben. Da war ich in den Ferien in (?).
this is the picture that we took a month ago. I was on holiday in (?).
61. FAC: warte Sekunde M1, ich versteh dich grade nicht.
wait a second M1, I can't hear you right now.
62. F1: okay, jetzt.
okay, now.
63. FAC: okay, jetzt.
okay, now.
64. M1: äh, das Bild wurde ungefähr vor einem Monat gemacht, da war ich in den Ferien in Österreich und hab ihn und meine Tante besucht. Und ja, ich würde ihn halt auch gerne bei mir hier in Deutschland haben. (?)
err, the picture was taken about a month ago, I was in Austria during the school holidays and I visited him and my aunt. And yeah, so I would also like to have him here in Germany.
65. FAC: ist er noch im Iran?
is he still in Iran?
66. M1: nee, er ist jetzt in Österreich.
nope, he's in Austria now.
67. FAC: ah, ja okay. Also, er ist quasi (.) du bist nach Deutschland ge- geflüchtet und er ist nach Österreich geflüchtet.
aha, yes I see. So basically he (.) you fl- fled to Germany and he fled to Austria.
68. M1: ja, vor ungefähr einem Jahr.
yeah, about a year ago.
69. FAC: mhm. Und wie gefällt es ihm da?
mm-hm. And how does he like it there?
70. M1: gut, weil er lebt da mit seinem weiteren Bruder und der ist da schon auch länger.
good because he lives with his other brother there and he's been there for quite a while too.
71. FAC: mhm. Okay, und wann habt ihr vor euch das, das nächste Mal zu sehen?
mm-hm. Alright, and when do you plan on, on seeing one another again?
72. M1: äh, in den Sommerferien.
err, in the summer holidays.
73. FAC: mhm.
74. M1: F1.
75. F1: ähm, ja also. Wie war das für dich, dass du dein Cousin oder quasi großen Bruder für dich nach neun Jahren wieder gesehen hast?
erm, so, well. How did it feel for you to see your cousin or for you sort of big brother again after nine years?
76. M1: ich hab mich eigentlich richtig gefreut.
I was actually really happy.
77. ((children talk at the same time))
78. M1: und ja, als ich dann wieder nach Deutschland gekommen bin, kam ich eigentlich mit Tränen, weil ich wusste das ich ihn jetzt ähm, lange nicht mehr sehen werde und ja.
and yeah, when I came back to Germany actually I came back with tears in my eyes because I knew that I wouldn't see him emm, see him for a long time again so yeah.

What is behind the photographs is told as if they were a still-image of a moving memory, or the crucial point, the climax of an experience. In extract 10, F1 tells a short story that ends with showing the photograph. The image is the part of a series of images evoked by F1 in his story.

Extract 10

UK (PS2, 4B, third meeting)

1. F1: So I was in Portugal
2. FAC: Uh huh
(..)
3. F1: and I was four years old and my sister was six
4. FAC: Uh huh
(..)
5. F1: and um (..) my sister was with my cousin but I didn't know how to swim and then she pushed me into the water because I couldn't swim but I ended up drowning
6. FAC: oooh!
7. F1: so my sister had to rescue me

7.3 Functions of photographs

Photographs may have different functions for the children and their importance depends on the function they fulfill. Telling of the function of a photograph means telling of why they are important and how they are used by the children and other people. In extract 11, after a short description of the subject of the photo, F3 focuses on why it is important: it is a symbol of Romania, the country from which her mother comes.

Extract 11

Italy (SS2, 2A, third meeting)

90. "F3: F3, e: questa foto rappresenta il castello di Dracula, ci sono andata in vacanza nel duemila quattordici, in Romania, e desideravo tanto visitare questo castello, e: ci tengo a questa foto perché primo perché è fatta in Romania, quindi è da dove viene mia madre, e perché era da tanto che desideravo andare lì"
- "F3: F3, e: this photo represents the Dracula castle, I went there on holidays in two thousand fourteen, in Romania, and I wanted so much to visit that castle, and: I love this photo because first it's taken in Romania, so it's from where my mother comes, and because it was a long time I wanted to go there"*

Photographs that stress a link with family history are very frequent in the children's choices. This type of photograph has a value both for the image it represents and as a physical object that can assume an almost-devotional function. In extract 12, F3 does not describe the object of the photo, rather she speaks as if she had brought the object with her. Her description ends by explaining why the object is important to her, i.e. why it is important to tell of it ("That's why I thought it was important to show it to you."). In turn 3, F3 explains the function of the object ("is my little guardian angel") and therefore its importance ("it always reminds me of my family, of the happy memories too, and that's why it's very important to me").

Extract 12

Germany (SS2, 6A, second meeting)

23. F3: also, ich hab was mit, was in der Familie liegt, das wird schon seit Jahren rumgereicht, immer an die Älteste, die als nächstes geboren wird, ich hab's von meiner Uroma, dann meine Oma zu meiner Oma, dann meine Mutter und jetzt ich. Das kriegen wir halt immer so zugesagt, wenn wir geboren werden, kriegen wir das dazu als Geschenk und das ist mir halt sehr wichtig, weil es ein Familienerbstück ist, sozusagen, und es erinnert halt an alte Zeiten auch, das steht auch bei Geburtstagen halt immer mit bei den Geschenken. Das man weiß, dass das zur Familie

gehört und ja ich find's halt auch echt schön und es erinnert halt einen immer an die Familie und an alte Zeiten, ja. Deswegen fand ich es wichtig, das auch mal vorzustellen.

well, I brought something which is passed down in my family, it has been passed around for years, always to the oldest, the next one born. I got it from my great grandmother, then my grandmother to my grandmother, then my mum and now me. We always like get it basically when we're born, we get it as a present and it's just really important to me because it's a family heirloom, so to speak, and it reminds us of times gone by, it's always in amongst the presents on birthdays. So that we remember that it belongs to the family and yeah I think it's really nice and it like reminds us of the family and times gone by. That's why I thought it was important to show it to you.

24. FAC: klasse, was ist das ist das nen

fantastic, what is it, is it a

25. F3: das ist ein kleiner Schutzengel mit einem Kreuz dran und so, und da er steht bei mir im Zimmer genau neben meinem Nachtschrank, weil es mir halt auch sehr wichtig ist und das erinnert mich halt immer an meine Familie, an die schönen Momente auch, und deshalb ist es mir sehr wichtig.

this is my little guardian angel mit a cross on it and that, and it is in my bedroom just next to my bedside table because it's like very important to me too, and it always reminds me of my family, of the happy memories too, and that's why it's very important to me.

26. FAC: das heißt, dieser Schutzengel ist auch schon einige Jahrzehnte alt, ne?

that means this guardian angel is already several decades old too, isn't it?

27. F3: kann man sagen.

you could say that.

28. FAC: wow, ging der mal kaputt, wurde da mal eine Reparatur oder so dran?

wow, did it ever get broken, was it ever repaired or something?

29. F3: also, bis ich es hatte, hab ich noch nichts gesehen.

well, until I got it, I've never noticed anything.

30. FAC: mhm

31. F3: ja.

yeah.

32. FAC: wow, okay, klasse.

wow, okay, fantastic.

Creating proximity and maintaining an emotional bond with a family member or friend is one of the most important functions that the children assign to their photographs. Extract 13 is an example of a very common type in which the children's emotional involvement is very clear..

Extract 13

Italy (SS2, 2B, first meeting)

32. F6: come hanno detto loro per me è una foto a cui tengo molto perché (..) è una delle poche foto che ho perché non me ne hanno scattate molte da piccole

As they said for me it's a photo I care very much about because (..) it's one of the few that I have because they didn't take many photo of me when I was young

33. FAC: ok

34. F6: da piccola e c'è mio padre a cui tengo molto ((con voce rotta dal pianto)) (..) e:

when I was young and there is my dad to whom I am very affectionate ((voice breaking)) (..) and:

7.4 Photographs as tangible objects

In some cases, the children consider photography as a tangible object. In the digital age, it is difficult to distinguish between photography as a physical object and the image it contains. The dematerialization of the

photographic support causes confusion between the two levels. Nevertheless, in some cases this difference is clear to the children, who show that they appreciate photography as a tangible object with specific qualities. In these cases, the children talk about the support, the surface, the format, the quality of preservation of the photos they are handling. In other cases, the interest in photography is expressed with comments on some elements of the photographic composition, such as light or perspective. In extract 14, M2 notices the quality of the surface of his photo id.

Extract 14

Italy (PS1 4A, second meeting)

73. M2: [è una fo- è una foto: liscia come l'olio
[this pho- photo is smooth like water]
 74. FAC: è una foto tessera no?
It's a photo id, isn't it?
 75. M2: eh liscia [come liscia come l'olio [senza niente
Eh smooth [like smooth like water [without nothing]
 76. FAC: [per mettere [liscia come l'olio
[to keep [smooth like water]

7.5 Photographs and emotions

The children's narratives can focus on the importance of emotions created by photographs. In general, emotions and feelings enhanced by photographs are very often mentioned by the children. If a photograph is to be important, it cannot be emotionless for the child who brought it. In some cases, however, the photos are subordinated to the emotions: children associate the photographic representation as close as possible to the emotions they feel or imagine. On the contrary, there are cases where there is not a direct correspondence between what is represented in the photos and the feelings expressed by the children in their stories. "Happy-memory" photographs can also evoke painful memories. Extract 15 shows the mismatch between what is represented in the photo (turn 2) and the emotional charge that the photograph implies (turn 7).

Extract 15

UK (PS3, 5A, second meeting)

1. M2: ((demonstrates scratching face with hand)) 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.

The emotions that some photographs evoke are always very subjective. For this reason, it is possible that misunderstandings or surprises arise among the children who look at and interpret the photos, as in extract 16.

Extract 16

Italy (SS2, 2B, first meeting)

1. FAC: e: te la senti di dirci qualcos'altro sì? Hh sentiamo magari loro cosa cosa: che impressione vi fa vedere questa fotografia? Si sente questa forte emotività che ci sta dietro guardando la foto?
And: do you feel like telling something else, do you? Hh let's hear maybe them what what: what impression do you get watching this photo? Do you feel this strong emotion that is behind the photo looking at it?
- (.)
2. F3: [guardando la foto no
[not looking at the photo]
3. FAC: [che impressione
[what impression]
4. F3: perché sembra che la protagonista è la F5 e non la F6 e: (.) e sembra che sembra un po': che sono un po' staccate (tra di loro)
Because it seems that the protagonist is F5 and not F6 and: (.) and it seems that it seems a little bit: that they are a little detached (between them)
5. FAC: quindi in pratica dici il centro dell'attenzione (è la cugina)
So basically you say the focus (is the cousin)
6. F3: mh (.) sembra che l'abbia portata la F5 io mi aspettavo così
mh (.) it seems that F5 brought it I expected this
7. FAC: ho capito (.) eh però è interessante questa cosa cosa dite? (..) secondo voi che cosa ha spinto la vostra amica a portare la foto in cui sembra che la persona più significativa sia la cugina?
I understand (.) eh but this thing is interesting what do you say? (..) according to you what pushed her to bring a photo in which it seems that the most important person is the cousin?
8. F4: perché magari le vuole seriamente be- cioè ci tiene a lei e quindi non gli interessa se si vede se praticamente il cioè se lei è la persona che si vede di più o che valorizza di più (.) ma non le interessa e dice (.) gli voglio bene comunque quindi non mi interessa se è lei la persona che si valorizza di più
Because maybe she really l- well she loves her and so she doesn't mind if she is – if basically the well if she is the person who it's more visible or valued (.) she doesn't mind this and she says (.) I love her anyway so it doesn't mind me if she is the most valued person
9. FAC: e poi secondo me c'è anche l'importanza che ci sia suo babbo [lì
And then in my opinion it's important also the fact that her dad is [there]
10. F4: [sì infatti
[yes really]
11. FAC: eh?
12. F4: anche per quel[lo
Also because of tha[t]
13. FAC: [dico bene? ((a F6))
[Am I right? ((to F6))]
14. F6: ((nods))
15. FAC: e quindi diciamo che questa fotografia ((gesticola)) ti fa ricordare un periodo un momento del del perché quella giornata? Non so hai una memoria di quella giornata?
And so let's say that this photo ((makes gestures)) makes you remember a period a moment of of because that day? I don't know do you have a memory of that day?
- (.)
16. F6: sì e: come ha detto F4 ho portato questa foto anche perché io con la F5 ho un legame molto stretto
Yes and: as F4 said I brought this photo also because I have a very close relationship with F5

7.6 Summary

This chapter has described the ways in which photographs and narratives are linked, i.e. the transition from photos to narratives. It has regarded the initiation of narratives, starting from the photos, while the following enhancement of the narratives will be seen in Part 3.

The initiation of narratives is based on different ways of connecting them to the photographs: (1) describing the iconographic elements included in the image; (2) including the photo in a stream of experiences, as a proof of these experiences, and telling of what is not in the photo, but outside its frame; (3) telling of the function of the photo, i.e. of its importance for and use by the children and other people; (4) considering the photo as a tangible object; (5) linking the photo to personal emotions.

In all these ways, and on the basis of the facilitator's invitation, the children can start to participate actively in the construction of narratives.

Chapter 8. Transitions between types and modes of narratives

8.1 Transitions between speakers

The first type of transition regards the change of speaker, while both the type of narrative and the mode of production do not change. This type of transition can be promoted by the facilitator or accomplished spontaneously by the children and is the most common in the data. When a child tells a story, the other children can intervene spontaneously to tell similar stories, and the facilitator can use a story to extend participation to other children who have lived similar stories.

Extract 1 regards an example of this transition, which is very common in all settings. M1 claims that when someone dies his/her soul does not go to heaven but remains on earth. M5 intervenes saying he has something to tell (turn 8). The facilitator first promotes his expression (turn 9), then asks if M5's story will be on the same theme (turn 11), receiving a confirmation (turn 12). M5 provides his contribution about his belief of life after death.

Extract 1

Italy (PS3, 4A, second meeting)

1. F11: io non ho capito il quando tu hai detto quando muori ti rimetti a posto le foto ma come fai se sei morto a rimetterti a posto le foto?
I didn't understand the when you said when you die you re-order the photos but how does he do if you're dead to re-order up the photos?
2. M1: allora io credo che quando muori (.) la tua anima
Well I believe that when you die (.) your soul
3. M5: rimane
Stays
4. M1: sì e quindi tu puoi sempre vederle ma è gli umani che non riescono a vederli
Yes and so you can still see them but the human beings aren't able to see them
5. FAC: ok questo questo [è un suo punto di vista eh
Ok this this [is his point of view eh
6. F?: [(??)
7. FAC: quindi questo scusatemi questo è un punto di vista suo va bene? Su cui se volete potete continuare a parlare non adesso, molto interessante
So this excuse me this is his point of view, ok? On which if you want you can continue to discuss not now, very interesting
8. M5: voglio dire una cosa
I want to say something
9. FAC: sì vai
Yes go on
10. M5: e:
11. FAC: sempre sul tema eh? della:
on that theme too eh? Of:
12. M5: sì sì

- Yes yes
13. FAC: va bene
Ok
14. M5: che come ha detto M1 e: a me di per direi anch'io perché non non penso come altri che l'anima va in cielo e incontra gli altri ma io dico che prima gli uomini non sono delle persone e questa cosa qua mi ha ispirato quando mio nonno è morto che ha de- che mio padre [che mio zi-
That as M1 said e: to me for I would say that too because I don't think like others that soul goes to heaven and meets the others but I claim that first human aren't person and this thing inspired me when my grandpather died tha the sa- that my father [that my unc-
15. M1: [quando morirai te lo potrà dire
[when you will die he will be able to tell it to you
16. M5: che mia zia ha chiesto a mia nonna se voleva andare da loro a vivere però mia nonna ha detto di no perché lei (.) sentiva ancora che il nonno era ancora là
That my aunt asked my grandmother if she wanted to go to live with them but my grandmother refused because she (.) still felt my grandfather was there

Extract 2 is another example of this type of transition. F10 tells the story of his cat who died in an accident and was buried in the garden (turns 1- 6). F3 intervenes not to tell a story about her cat's death (turns 7-12).

Extract 2

Germany (PS4, 3, second meeting)

1. F7: war die Katze auch schon länger bei euch?
did the cat live with you for a long time?
2. F10: ja, die war schon ganz schön lang bei uns. So ein und ein halbes Jahr war die bei uns. pff.
und dann wurde sie überfahren.
yes, she was with us for a really long time. About one and one half years she was with us. Pfft. and then she got run over.
3. FAC: ohh.
4. F10: und dann haben wir sie auf der Straße gefunden, wo sie überfahren wurde.
and then we found her on the street where she had been run over.
5. F7: und wo wurde sie dann hin, die wurde ja irgendwo hingebracht oder?
and where did she go then, she would have been brought somewhere wouldn't she?
6. F10: also, die haben wir dann in unserem Garten vergraben.
well, then we buried her in our garden.
7. FAC: mhm. Guck mal da gibts noch ein paar Fragen.
mm-hm. Look, over here there are a few more questions.
8. F3: (?)
9. FAC: dass ihr als nächstes dran kommt?
that you want to be next?
10. F3: ich wollte was sagen.
I wanted to say something.
11. FAC: mhm.
12. F3: ähm, wir hatten früher auch drei Katzen. Ne Katzenmutter, ne Katzensohn und ne Katzen-Kater. Und ähm die Katzenmutter ähm ist irgendwie, die ist 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.
13. FAC: mhm.
14. F3: und da hat Oma mir das dann gezeigt als Mama mich aus dem Kindergarten abgeholt ähm hat. Und da bin ich dann nach oben gerannt und Mama hat mich so gefragt, ist alles in

Ordnung, da hab ich so getan als ob alles in Ordnung war und dann hab ich mich oben aufs Sofa ge-ähm gesetzt und dann hab ich mich- und dann hab ich alleine ins Kissen geweint.
and then granny showed it to me when mum picked me up from emm kindergarden. And then I ran upstairs and mum asked me if everything was okay, I pretended that everything was okay and then I s- em sat on the sofa upstairs and then I had- then I cried into the pillow by myself.

In extract 3, M1 tells of an earthquake he has experiences with his family (turns 1-13). In turn 14, M2 signals his request of speaking, then he intervenes to tell of his own experience of earthquakes in Kabul, which is confirmed by the facilitator (turn 15: “wow”) and contributes to contextualize M1’s story (turn 15: “So, you were there for a nine. That was scary”).

Extract 3

UK (SP3, 5A, meeting 1)

1. FAC: Were you there too?
2. M1: No, but I saw on the news
(..)
3. FAC: On the Richter scale. And who was with you in the bunker/earthquake?
4. M1: There was like my family, my uncle, my dad, and my mum, and my grandmother, and my brothers and sisters.
5. FAC: That's quite a big memory as well to have, you wouldn't have time to take pictures at that time, you would have been too fearful of what was going to happen. What was the room like that you were in?
6. M1: It was covered with really, really hard bricks, and most of the house were bricks and wood, and that part was really protected, so we had to go inside there and we were a little bit squashed as well.
7. FAC: And how did you know when to come out, when it was safe to come out?
8. 8.M1: When it stopped then we come out, and all the glass and everything broke off the counter.
9. FAC: Wow, and what was it like when you came out, what changed?
10. M1: ((Puts hands to head and face)) The first thing I said, I think everyone does this, I was like woohh! And I was nearly (?) then I was in like a protected area (?).
11. FAC: And you were praying to be safe? Yeah, I think I would be quite scared and I would want to pray as well to (..) for myself and for everybody else. Was anybody injured at that time?
12. M1: No-one was injured. No-one was injured but
(..)
13. FAC: Thank you for sharing that, that was a big memory there.
14. M2: ((Gestures with hands)) In Kabul earthquakes are normal. There's like fives, fours, sometimes sixes, but like there's never ever been a nine.
15. FAC: Wow. So, you were there for a nine. That was scary. And how long ago was it?
16. M1: It was like a year ago.
17. FAC: Thank you so much for sharing, thank you. So, we're going to go back-round and start looking at our pictures. Thanks so much. So, you're going to bring in lots of pictures that you've taken yourself next time, yeah. And I think, already we've spoken about quite a bit, so I've really enjoyed seeing them.
18. ((Class talk))

Extract 4 regards a transition promoted by the facilitator, which we find frequently in all settings. F9 tells a story about her grandfather who died recently and his picture that she keeps near her bed (turns 1-40). In turn 41, the facilitator asks the children if they have similar experiences, and M1 tells the story of his uncle who died recently and after illness (turns 41-64).

Extract 4

Italy (SS2, 2B, second meeting)

1. FAC: mh qualcuno di voi ha una foto a cui tiene particolarmente perché c'è una persona (.) insieme a voi che magari non vedete più spesso oppure che
Mh any of you has a photo he/she cares very much about because there is a person (.) with you who who maybe you don't see very often or who
2. F9: ((raises hand))
3. FAC: tu ne hai una?
Do you have one?
4. F9: sì (..) e: [quella:
yes (..) e: [that:
5. FAC: [dì pure
[go on
6. F9: con mio nonno
With my grandfather
7. FAC: ah
8. F9: che però adesso è morto (..) a Roma
Who unfortunately died (.) in Rome
9. FAC: e non l'hai portata però
And still you didn't bring it
10. F9: no
11. FAC: no e: e questa e questa foto cosa che cosa ti ricorda?
No and: and this and this photo what does it reminds you?
12. F9: e: boh perché cioè è: è stata la mia prima perdita perdita e quindi cioè la tengo di fianco al letto
E: boh because well it's: it was my first loss loss and so well I keep it beside my bed
13. FAC: ah quindi la la vedi sempre
Ah so you always see it it
14. F9: sì e: boh così:
yes and: boh that's it
15. FAC: ma che rapporto avevi col nonno? Ti ricordi?
But what relationship did you have with your grandfather? Do you remember?
16. F9: e di solito perché cioè le ultime: l'ultimo mese è stato in ospedale
And usually because well the last: the last month he was in the hospital
17. FAC: ah
18. F9: e poi dopo e: una dopo una [settimana-
And then after e: after a [wee-
19. FAC: [quindi è morto con una malattia
[so he died with an illness
20. F9: sì cioè la polmonite [credo
Yes well pneumonia [I think
21. FAC: [ah
22. F9: poi dopo è tornato a casa però non a casa sua a casa nostra, perché se no cioè da solo non con la nonna non riusciva a stare, cioè nel senso non:
then he came back home but not to his home to our home, because otherwise he couldn't stay alone with the grandmother, that is he couldn't:
23. FAC: aveva bisogno di essere [accudito
He had to be looked [after
24. F9: [sì
[yes
25. FAC: mh
26. F9: e: e dopo una settimana però se n- è andato in cielo
And: and after a week he still we- he went to Heaven
27. FAC: ah

28. F9: e: quindi cioè tipo avevo quella foto stavo guardando le foto la mattina: perché se n'è andato la mattina presto, e quindi dopo cioè e: c'eravamo io e mio fratello che non capivamo perché e: mia mamma non ci svegliava, e: che dovevamo andare a scuola
And: so well I had that photo I was looking at the photo in the morning: because he passed away early in the morning, and so afterwards well e: there were me and my brother we didn't know why e: my mother didn't wake up us, e: because we had to go to school
29. FAC: ((nods))
30. F9: e quindi dopo un po' andiamo giù a cercare e troviamo la mamma e mio pa- e: mia nonna che piange
And so afterwards we went down searching and we found mum and my fa- and: my grandmother crying
31. FAC: ((nods))
32. F9: e quindi dopo ci spiegan tutto e: insomma e va beh e succede
And so after that they told us everything and: basically it happens
33. FAC: come come l'hai vissuta questa esperienza?
How who did you live that experience?
34. F9: e: cioè comunque
E: well anyway
35. FAC: lì per lì che effetto ti ha fatto?
At that time how did you feel about it?
36. F9: ero triste però comunque cioè il nonno si vedeva che soffriva quando stava a casa quindi cioè [boh (magari)]
I was sad but anyway well we could see that my grandfather was suffering when he was home so well [boh (maybe)]
37. FAC: [è un po' come una liberazione]
[it's like a liberation]
38. F9: sì
Yes
39. FAC: mh
40. F9: e: °(??)°
 (..)
41. FAC: e e voi avete (..) delle esperienze simili? (..) [rispetto a [delle tu hai qualcosa che ti ricorda?
And and do you have (..) similar experiences? (..) [compared to [some do you have something that reminds you?
42. M1: [sì [(alza la mano)) ((dopo)) e: mio zio
 che è morto l'anno scorso (..) e:
[yes [((raises hand)) ((after)) e: my uncle who died last year (..) and:
43. T1: chi?
Who?
44. M1: mio zio
My uncle
45. T1: ((nods))
46. M1: l'anno scorso o due anni fa sì due anni fa che ero in quinta elementare, e: se n'è morto è morto la sera (..) è morto una sera tardi, e l'abbiamo saputo la mattina appena fuori da scuola,
last year or two years ago yes two years ago I was in fifth class at primary school, e: he died he died in the evening (..) he died in the late evening, and we discovered it in the morning right out of the school,
47. FAC: ((nods))
48. M1: e:
49. FAC: avevi un rapporto particolare [con tuo zio?
Did you have a particular relationship [with your uncle?
50. M1: [sì mh e l'ho saputo perché eravamo in macchina,
 mia madre riceve una telefonata e finisce la telefonata e la vedo a piangere
[yes mh and I discovered it because we were in the car, my mother received a telephone call and she ends the call and I see her crying

51. FAC: mh
 52. M1: e gli chiedo che è successo e mi dice che lo zio è morto
And I ask her what did it happen and she says the uncle is dead
 53. FAC: ma lui non aveva un è stato un episodio repentino
But he didn't have it was a sudden episode
 54. M1: no era malato
No he was sick
 55. FAC: era malato quindi
He was sick so
 56. M1: sì
Yes
 57. FAC: vi aspettavate che poteva
You expected that it could
 58. M1: sì
Yes
 59. FAC: succedere
Happen
 60. M1: mh mh
 61. FAC: ((annuisce)) quindi diciamo qui ((indicando la foto simile)) c'è ci sono dei dei legami che accomunano questa queste fotografie no?
((nods)) so let's say here ((pointing the similar photo)) there is there are some that are in common between these photos aren't there?
 62. F10: sì
Yes
 63. FAC: il fatto che ci sia un legame affettivo (.) se ho capito bene eh? È così?
The fact that there is an affective link (.) if I understood right eh? Is it like this?
 64. F10: sì sì
Yes yes

In extract 5, F1 tells of the experience of a wedding (turns 1-25). In turns 26 and 28, the facilitator asks the children if someone has lived the same experience and wants to share it. M1 tells another story of wedding (turns 29-37). Then facilitator promotes other narratives on the same theme with a direct invitation (turn 38) and some comments (turns 41 and 43), which enhance other stories (turns 40, 42, 44).

Extract 5

UK (PS3, 5A, second meeting)

1. FAC: Shall we look at another picture, let's see which ones come up
2. ((Classroom chats))
3. FAC: A, how many pictures did you bring in? K., would you like to come up and share your picture?
4. F1: ((pulls her own ponytail as she comes up to the front))
5. Class: K.!
6. FAC: So, would you share with us a bit about your picture
7. F1: ((finger to mouth as she gets lost for words)) It was my aunts wedding and when I was about seven
8. 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?
9. F1: ((Hand moves to chest)) I felt really excited being there to like be there
10. FAC: And did you have a special job, were you involved in the ceremony?
11. F1: ((Gestures to show roses being thrown)) Oh yeah, I was the rose girl so I was throwing roses.
12. 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

- (..)
13. F1: ((nods))
14. FAC: Okay and where did the marriage happen?
15. 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
16. FAC: Okay, was it a religious ceremony?
17. F1: Yeah, it was a Christian.
18. FAC: It was a Christian ceremony. So, what was it like?
19. F1: ((smiles)) After we were sat down (..) ((unclear)) it was a little bit boring.
20. FAC: It was a bit boring, was it long as well?
21. F1: ((Uses hands to display excitement)) Yeah, but when me and ((unclear)) with the rings it was Like
(..)
22. FAC: It was exciting?
23. F1: ((Smiles)) Yeah.
24. FAC: Was it emotional?
25. F1: Yeah.
26. FAC: It sounds really (..) has anybody else here been to a wedding?
27. ((Classroom all talks at once))
28. FAC: Who wants to share with me about their wedding favourite experiences? Who can remember going to a wedding and share something about it. ((Girl points to people in class))
29. M1: I was at a wedding and you know the platform they go to to get married
30. FAC: The platform as in when they stand up.
31. M1: (?)
32. FAC: Oh no, so you went to the wedding and the ceremony was on and you fell down the stairs, can you remember that?
33. M1: Not very well.
34. 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?
35. M1: Maybe talking about it.
36. FAC: And how did it feel when they told you.
37. M1: Embarrassment.
38. FAC: Has anybody else got a memory about a wedding they want to share?
39. 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.
40. 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 ((unclear)). 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?
41. F3: ((Gestures with hands)): Because I was smaller I had to go and say hello (?).
42. 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
(..)
43. 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 ((unclear)).
44. FAC: Oh wow. The people that were getting married?
45. M2: Yeah.

In extract 6, M4 and M5 are telling of a school trip they with their classmates, in particular of the zoo they visited, the pictures they took and the animals they liked (turns 1-17). In turn 18, the facilitator enhances other

children's participation, asking if they were at the zoo. M4 selects M3 to tell of his experience. M10 and F2 intervene to add information about the elephants.

Extract 6

Germany (SS3, 6, fourth meeting)

1. T1: [habt] ihr das Bild hier? (.) Auf dem Handy?
[do you] have the picture here? (.) on your mobile phone?
2. M4: ich hab kein Handy jetzt
now I have no mobile phone.
3. T1: achso.
ah I see.
4. FAC: was ist denn auf dem Foto drauf?
so what's the photo of?
5. M4: ähm. viele Tier. (.) Elefant und so.
umm. Many animal. (.) Elephant and stuff.
6. FAC: mh. (.) ok
7. M4: und noch (?)
and also (?)
8. FAC: und hast du die mit deinem Handy gemacht oder [womit hast du sie fotografiert?])
and did you take them with your mobile phone or [what did you use to take the photos?])
9. M4: [ja))
[yes))
10. Fac: ok (.) alles klar
okay (.) I see
11. M4: ja.
yes.
12. FAC: und welche Tiere fandest du am besten?
and which animals did you like the best?
13. M4: besten?
best?
14. FAC: gab's da welche?
were there any?
15. M4: ja (.) Elefant
yes (.) Elephant
16. FAC: Elefant
elephant
17. M4: ja
yes
18. FAC: ok (.) Wart ihr da auch mit im Zoo?
I see (.) Were you at the zoo too?
19. several: ja
yes
20. M4: M3
21. M3: ähm, also wir waren im Zoo (?) Elefanten, da haben die die ganze Zeit so gemacht ((macht Bewegung)) und sind gegen die Wand gelaufen.
emm, well we were at the zoo (?) Elephants, they were going like this the whole time ((gestures the movement)) and walked against the wall.
22. ((M5 laughs))
23. M10: einer ist gegen die Wand gelaufen.
one walked against the wall.
24. F2: er hat Anlauf genommen und ist ((macht Bewegung))
he took a run at it and did ((gestures the movement))
25. ((many children talk over one another))
26. FAC: ((zu M4)) Hast du den Elefant auch tanzen sehen?

27. M4: *((to M4)) did you see the elephant dancing too?*
ja, hab ich gesehen.
yes, I saw it.
28. FAC: ja? (.) Und habt ihr da nur Fotos gemacht oder hat auch jemand Videos gemacht von den Tieren?
*really? (.) and did you *plural* just take photos or did someone also take videos of the animals?*

8. 2 Transitions between modes: from third to first person

A second type of transition, which is very common in the Italian and German settings, is between modes: the move from the third person to the first person is promoted by the facilitator during the small group activities. Group activities were concluded through third person stories concerning classmates' pictures, and through "true stories" told by the owners of the pictures, often as first person narratives. This type of moves create connections between stories, exploiting the constraints that the person who has the most direct knowledge, and therefore the rights to tell the story has to tell his/her own version of the story, after a third person story. In extract 7, the children, who in the group activity analysed M3's picture, tell a story about his great grandmother (turns 1-89). The facilitator asks M3 to tell the real story, joking about the fact that his classmates did not guess nothing right. M3 continues to telling of his great grandmother and her stories.

Extract 7

Italy (SS1, 2B, first meeting)

128. FAC: e: che impressione vi ha fatto questa foto? (.) so che ne avete parlato
And: what kind of impression did you get from this photo? (.) I know you talked about it
129. M6: sì
Yes
130. FAC: eh?
131. M6: secondo me quella là è la nonna: va beh è la bisnonna di M3, (.) [((cognome))]
In my opinion that is the grandmother: well M3's great grandmother, (.) [((surname))]
132. FAC: [la bisnonna
[the great grandmother
133. M6: (eh), e:m: secondo noi era una donna benestante a vedere dai vestiti con cui era vestita e anche dalle scarpe (.) poi ((girandosi verso M11)) av- cioè: lui ((indica M11)) ha visto che: alla mano aveva una fede perciò è sposata,
(eh), e:m: according to us she was a wealthy woman we can see it from the clothes she was dressing and also from the shoes (.) then ((turning to M11)) she ha- well: he ((pointing M11)) saw that she wore a ring in her hand so she was married,
134. FAC: ok
135. M6: e:
136. M8: ((turns to M11))
137. M11: °sì l'ho vista°!
°yes I saw it°!
138. M6: eh l'ha vista
Eh he saw it
139. M8: ((shrugs))
140. FAC: ma cosa cosa vi ha fatto pensare?
But what what made you think?
141. M11: che: lui non l'avesse mai conosciuta
That: he had never met her
142. FAC: ok
143. M6: ed è vissuta nella seconda Guerra Mondiale
And she lived during World War

144. FAC: perché: era molto anziana, per cui ci sono molti anni tra lui e lei, o perché [viveva da un'a- da un'altra parte
Because: she was very old, so there are many years between him and her, or because [she lived in a- in another place
145. M7: la testa)) secondo secondo noi perché è morta prima del previsto [((scuote la testa))
according according to us because she died before prematurely
146. FAC: quindi prima che lui potesse con[oscerla
So before he could m[et her
147. M7: [conoscerla
[met her
- (..)
148. FAC: [altre cose?
[other things?
149. M11: [e: secondo me ha sentito parlare di lei solo tramite questa fotografia e: i (.) [i suoi genitori
[e: in my opinion he heard about her only through this photo and: his (.) [his parents
150. FAC: [i suoi genitori
[his parents
151. M11: sì
Yes
- (.)
152. FAC: e: quando gli hanno mostrato questa fotografia della sua bisnonna dicevi?
And: when they showed him this photo of his great grandmother did you say?
153. M11: e:
154. M6: sì
Yes
155. M11: sì secondo noi è la bisnonna
Yes according to us it's the great grandmother
156. FAC: ok e: che cosa gli hanno potuto raccontare di lei? Guardandola dalla foto che fosse una donna di che tipo?
Ok and: what did they tell him about her? Looking at her in the photo what kind of girl was she?
- (.)
157. M7: me gli avranno raccontato: non lo so che aveva qualche modo di fare, qualche aneddoto su di lei non: (.) oppure: non so che: aveva qualcosa di particolare tipo:
they could have told him: I don't know that she had some attitudes, some stories about her I don't: (.) or: I don't know that: she had something particular like:
158. FAC: oppure [i sentimenti che n- che che lei nutriva per i suoi [nipoti che in quel caso erano i suoi genitori
Or [the feelings that n- that she felt for her [nephews that in that case were his parents
159. M7: [che era [((annuisce)) esatto
[that was [((nods)) exactly
160. FAC: e secondo voi cos'è una cravatta quella ((indica e poi si avvicina alla lavagna))
And according to you is that a tie ((pointing and getting closer))
161. M?: sì
Yes
162. FAC: che ha al collo?
That she has on her neck?
163. M1: una cravatta
A tie
164. M6: secondo me è un (?)
In my opinion it's a (?)
165. FAC: come la come la spie- la spiegate?

- How do you expl- explain that?
166. M8: °(?)°
167. FAC: non l'avevate notata la cravatta
You didn't notice the tie
168. M8: [no
169. M11: [no cioè
[no well
170. M7: no io l'avevo notata e poi mi sono ricordato anche che mia madre una volta mi aveva detto che tipo prima andavano di moda le cravatte lunghe p- alle donne
No I noticed it and then I remembered that my mum too once told me that before longue tie were a fashion f- for women
171. FAC: ah sì? Quindi è una moda
Ah really? So it's fashion
172. M7: [esatto
[exactly
173. M11: [mh mh
174. M11: in un ritratto [cioè
In a portray [well
175. M8: [cioè era secondo noi era (bellissim[a)
[well was according to us she was [beautiful)
176. M11: [in un ritratto del genere una
fotografia si cerca di stare diciamo
[in a portray like this a photo people try to be let's say
177. FAC: ok
178. M11: al passo coi tempi
Up to date
179. FAC: c'è il vostro compagno che voleva: intervenire
There is your classmate who wanted: to intervene
180. M1: e: ha: per te non so se è un orologio quello che c'ha sulla mano: sul tavolo
E: she has: according to you I don't know if it is a clock that one she has on the hand: on the table
181. M7: °no è (?)°
°no it's (?)°
182. M6: (io) l'avevo detto!
(I) Told it
183. M11: secondo me è una deco- cioè secondo me è una decorazione del vestito (..) perché anche ((va indicare)) anche qua c'è oh scusa anche qua c'è la decorazione in rosso, secondo me è la stessa cosa
In my opinion it's a deco- well in my opinion it's a decoration of the dress (..) because even ((points)) even here there is oh sorry even here there's a decoration in red, in my opinion it's the same thing
184. M8: infatti
Precisely
185. FAC: ho capito (.) voglia[mo
I understand (.) do we wa[nt
186. M7: [ah sì giust[o
[ah yes ri[ght
187. FAC: [avevi da aggiungere qualcosa?
[did you want to add something?
188. F4: sì che secondo me a vedere: da: sembra un po' incinta (..) cioè
Yes that in my opinion it looks like she is a little bit pregnant (..) well
189. FAC: adesso un po' incinta
Well a bit pregnant
190. Molti: hhh
191. FAC: hh nel senso che (.) era agli inizi

192. F4: *hh in the sense that (.) she was at the beginning*
sìhh
yeshh
193. FAC: *si vedeva e non si vedeva*
You could see and not see it
194. M1: *è vero? ((a M3))*
Is it true? ((to M3))
195. F4: *sì*
Yes
196. FAC: *ok*
197. M1: *(?)*
198. FAC: *e: c'era un'altra mano che avevo visto, [lei eh*
And: there was another hand that I saw, [her eh
199. F1: *[eh volevo dire la stessa cosa*
[eh I wanted to say the same thing
200. FAC: *volevi aggiungere*
You wanted to add
201. F1: *volevo dire la stessa cosa*
I wanted to say the same thing
202. FAC: *ah che anche tu hai notato che fosse: incinta*
Ah you too noticed that she was: pregnant
203. F1: *sì*
Yes
204. FAC: *ma te avresti detto un po' incinta oppure –*
But would you say a little bit pregnant or-
- (..)
205. F1: *(credo di sì)*
(I think so)
206. M11: *abbiamo un'altra cosa*
We have another thing
207. M7: *e: secondo noi [è desta*
And: in our opinion [she is right-handed
208. M8: *[(?)*
209. FAC: *è destra*
She is right-handed
210. M8: *per[chè*
Be[cause
211. M7: *[perché:*
[because:
212. M8: *tiene il cappotto con [la sinistra*
She holds the coat with [the left hand
213. M7: *[tiene il cappotto con la sinistra e quindi con: l:- ((mima)) cioè*
in genere si tiene il cappotto [con la ma[no
[she holds the coat with the left hand and so with: th:- ((mimics)) well
in general you hold the coat [with the ha[nd
214. M8: *[(?)*
215. FAC: *[fat- fate gli investigatori voi più che eh?*
[yo- you are detective more than eh?
216. M8: *sì esatto cioè perché:*
yes exactly well because:
217. FAC: *ma chi ha portato la foto dicevamo?*
But who we said brought the photo?
218. M3: *io*
Me
219. FAC: *vieni a raccontarci e manda a sedere i tuoi compagni che non hanno capito niente di*
[quella foto sbaglio?

- Come and tell us and send your classmates to their seats as they understood nothing about [that photo am I right?*
220. M3: [no sì un po' sì
[no yes a bit yes
221. FAC: han capito tutto?
Did they understand everything?
222. M3: no non tutto
No not everything
- (..)
223. M7: ah e che e che gliel'ha scattata suo marito
Ah and that and that her husband took it
- (.)
224. FAC: ok provate a sedervi che adesso sentiamo la storia vera
Ok try to seat that we listen to the true story
225. M3: e: [allora
E: [well
226. FAC: [la sai la storia vera?
[do you know the true story?
227. M3: sì sì
Yes yes
228. M?: siamo dei geni
We are genius
229. M3: quella era la: mia nonna paterna, come [han detto loro
That was the: my paternal grandmother, as [they told
230. M7: [nonna?
[grandmother?
231. FAC: la nonna non la bisnonna
The grandmother not the great grandmother
232. Some: bis-
Great
233. M3: bisnonna paterna, e: poi e: non gliel'ha scattata suo marito (.) il fotografo,
paternal great grandmother, and: then e: her husband didn't take the picture (.) the photographer
234. ?: ah
235. M3: e: lì si trovano a ((città)) perché la mia bisnonna veniva da ((paese)) che era una frazione in provincia di ((paese)) e ((paese)) è in provin[cia di
And: there they were in ((city)) because my great grandmother came from ((village)) that was a village in the province of ((village)) and ((village)) is in provin[ce of
236. FAC: [ma queste cose te le hanno raccontate per raccontare della foto oppure te le avevano già raccontate?
[but did they tell you these things to tell you about the picture or had they already told you?
237. M3: no le sapevo già
No I already knew them
238. FAC: ah sì?
Really?
239. M3: sì
Yes
240. FAC: ma non l'hai mai conosciuta la nonna?
But haven't you ever met her?
241. M3: sì l'ho vis[ta
Yes I saw her
242. FAC: [la bisnonna
[the great grandmother
243. M3: sì ma da piccolissimo [poi n:::
yes but I was really young [then n:::

244. FAC: [quindi non la ricordi
[so you don't remember her
245. M3: non me la ricordo cioè un po' sì
I don't remember her actually a little bit yes
246. FAC: e poi immagino che fosse (.) un po' più in là con gli anni rispetto a questa foto qui
And then I suppose she was (.) a little bit older than in this photo
247. M3: sì lì e: aveva diciotto anni
Yes she was eighteen there
- (.)
248. FAC: [mentre invece quan-
[while whe-
249. M3: [è nel millenovecentoventi quella foto
[it's in one thousand nine hundred and twenty that photo
250. FAC: ah però allora dai ra- dacci tutti gli elementi che hai
Just guess! So tell u- give us all the elements you have
251. M3: e: p[oi
And t[hen
252. FAC: [no ai tuoi compagni raccontalo a loro [che io mi metto qua
[no to your classmates tell it to them [I'll stand here
253. M3: [era: a casa di mia nonna, e: cioè no-
come avete detto voi sì era un pochino benestante, e quello lì è non è un orologio
però era un braccialetto decorativo che l:e han messo quando ha fatto la foto, quella
lì era una cravatta, [e:
*[it was: in my grandmother's house, e: well no- as you said she was a little bit
wealthy, and that is not a watch but an ornamental bracelet that they: gave to her
when she made the photo, that was a tie, [and:*
254. FAC: [perché andavano di moda in quel periodo lì?
[because it was a fashion of that period?

In extract 8, M9, M10 e F1 tell a story about F10's picture, which portrays an old building (turns 1-14). In turn 15, the facilitator promotes the transition from third to first person narrative, by asking for the "solution". F10 starts telling the story of the picture, supported by the facilitator's and the teacher's questions.

Extract 8

Germany (SS2, 6A, second meeting)

1. M10: äh wir haben, wir glauben, dass das ein schönes altes Haus ist. Halt, (?) weil das sieht wirklich so ein bisschen älter aus, als die die man heute halt baut. (?) bisschen anderes, ich dachte mehr so an, mehr so (?)
err we have, we think that it's a beautiful old building. You know, (?) because it really looks a bit older than the ones they build nowadays. (?) a bit different, I thought more of, more like (?)
2. FAC: ich würd euch, ich würd euch gern bitten, ähm, es geht um die Geschichten und Erinnerungen, die jeder von euch hat und jede Erinnerung ist auch unterschiedlich, von daher.
Could you, I'd like to ask you to, em, it's about the stories and memories that each of you has and every memory is different, so please.
3. M9: (?)
4. T: red mal bitte lauter, wir verstehen doch nichts.
speak up please, none of us can hear a word you're saying.
5. M9: ich glaube dieses Bild wurde in Arabien gemacht.
I think this picture was taken in Arabia.
6. T: arabische Land.
Arabian country.
7. M9: (?) ähm, die haben das gemacht, bevor sie weg sind.

- (?) *emm, they took it before they went away.*
8. T: mhm, glaubst du das ist das Wohnhaus?
mm-hm, do you think it's a residential building?
9. M9: mh?
huh?
10. T: ein Wohnhaus gewesen?
was residential?
11. ((children talk over one another))
12. T: was glaubt ihr denn wohl, was da drin ist in dem Haus?
*what do you *plural* think could be inside this building?*
13. F1: ich glaub, denk ich einfach mal, dass das ein ähm ein Bild vielleicht von dem Haus ist, wo die mal drin gelebt haben, bevor sie nach Deutschland, also auf die Flucht gegangen sind und ich denk einfach mal, dass dieses Bild einfach zeigen sollte, dass sie, wenn sie in Deutschland sind, sie da nicht mehr drin gewohnt, so toll war mein Haus.
I believe, well I just think that the picture is of the building where they lived before they came to Germany, well before they fled and I think that the picture is just supposed to show that they, when they're in Germany, they don't live there anymore, that's how great my building was.
14. T: stecken bestimmt ganz viele Erinnerungen drin. Mhm.
I'm sure there are a lot of memories here. Mm-hm.
15. FAC: fällt euch vielleicht noch was dazu ein? Wollen wir das vielleicht mal auflösen. Ich glaub das wär ganz spannend bei dem Bild ne.
*can you *plural* think of anything else? Shall we have the solution then. I think that was really interesting with that picture wasn't it.*
16. T: wem ist denn das Bild?
whose picture is it then?
17. F10: hier ist mein Zimmer und hier ist die Küche.
here's my room and here is the kitchen.
18. FAC: mhm.
19. T: das ist dein Zimmer gewesen, da unten, Und das war eure Küche. Und was ist oben, hinter diesen schönen Fenstern? Was war da oben? Was ist denn da oben?
*that was your room, down there, and that was your *plural* kitchen. And what is up there, behind these beautiful windows? What was up there? Can you tell us what is up there?*
20. F10: auch Zimmer.
also rooms.
21. T: das sind auch Zimmer ja? Ist dahinter auch ein Garten gewesen?
those are rooms too, is that right? Was there a garden back there too?
22. F10: ja.
yes.
23. T: schön, das ist das Haus, ist das in einem Dorf oder war das eine Stadt.
nice, this is the building. Is it in a village or was it in a town.
24. F10: das ist äh, kleine Stadt, aber man, man ist sehr alt
this is, err, small town, but they, they are very old.
25. T: und wann habt ihr dann dieses Bild gemacht?
*and when did you *plural* take this picture then?*
26. F10: ich weiß nicht mein Opa hat so gemacht.
I don't know my granddad took it like this.
27. T: mhm. Weißt du denn jetzt noch, ob dort jemand wohnt von deiner Familie?
mm-hm. Do you know if there are still, if any of your family live there now?
28. F10: mein Opa jetzt ist dort, aber dieses Zimmer ist jetzt nicht mein.
my granddad now is there, but this room now not my.
29. T: das ist jetzt aber, und gibt es mehr Familienmitglieder von euch, die dort wohnen, der Opa ist nicht mehr da.
*but that's now, and are there any more of your *plural* family members that are living there, your granddad isn't there any more.*
30. ((F10 shakes head))

31. M1: der Opi ist noch da, aber das Zimmer von ihr ist nicht mehr.
the granddad is still there but her room isn't there anymore.
32. T: aber das steht noch, das Haus steht noch?
but it's still standing, the building is still standing?
33. F10: mhm
34. M1: ja, der Opi wohnt dort.
yes, the granddad is living there.
35. T: ich dachte den Opi gibts nicht mehr.
I thought the granddad had passed away.
36. FAC: und, wenn du das Bild. Du hast dir das Bild ja ausgesucht, ((räuspert sich)), warum war das Bild für dich wichtig.
and, when you brought the picture. You chose the picture by yourself ((clears throat)), why was the picture important to you.
37. F10: ((lacht)) weil ich liebe mein Haus und
((laughs)) because my house I love and
38. T: ist eine Erinnerung (?)
it's a memory (?)
39. F1: und ich denke sie hat das einfach ausgewählt, weils einfach, denk, ihr zu Hause vermisst. Ja.
and I think she just chose it because, well just, I think, she misses her home. Yes.
40. FAC: mhm.
41. T: schön, ist ein schönes Haus, finde ich.
beautiful, I think it's a beautiful building.
42. F1: und das oben mit den Fenstern ist sehr schön.
and the windows up at the top is really beautiful.
43. T: das sieht toll aus. Hast du manchmal vor dem Haus gespielt.
that looks great. Did you used to play in front of the building sometimes.
44. F10: ((lächelt)) ja.
((smiles)) yes.
45. FAC: hast du manchmal Heimweh?
do you sometimes get homesick?
46. F10: mh?
47. FAC: mh, vermisst du das Haus manchmal.
em, do you sometimes miss the building.
48. ((F10 shakes her head))
49. FAC: vermisst, habt ihr schon mal Heimweh gehabt.
*do you *singular* miss, have you *plural* ever been homesick before.*
50. ((children say yes))

8. 3 Transitions between types

Transition may also be between different types of narratives. This transition is frequently promoted by the facilitator, passing from one picture to another one, and it is less frequently accomplished by the facilitator exploring a specific theme, or by the child connecting a narrative with another narrative with a different theme. These narratives, concerning different themes, are often linked to something that is invisible in the picture. Therefore, they move from a visible theme to an invisible one. This transition is very common in all settings and is promoted by the facilitators through the introduction of a new photo and therefore a new theme. In extract 9, F4 tells of when she was younger, and during an holiday she became friend with a boy. In turn 17, the facilitator chooses a photo which includes F5 (F4's cousin), promoting the change of theme. F5 starts talking about this event and the relationships behind the photo.

Extract 9

Italy (SS2, 2B, first meeting)

1. FAC: ma e e questo evento in particolare che cosa cosa era accaduto quando è stata fatta questa foto?
But and and this event in particular what what had happened when this photo was taken?
2. F4: e: mi ricordo che quel giorno volevo andare sugli scogli con il bambino che aveva tipo (.) io ce ne avevo tre e lui ce ne aveva otto io ero follemente innamorata di questo bambino
3. Some: ((laughs))
E: I remember that day I wanted to go on the rocks with the boy who was (.) I was three and he was eight and I was madly in love with this boy
4. F4: e: io volevo andare agli con gli scogli con lui solo che ero troppo piccola quindi mia mamma mi ha detto di no e mi ricordo che in quel giorno lì ho pianto sempre e questo qua ((indica la foto)) tipo è stato dopo aver pianto
And: I wanted to go to with the rocks with him but I was too young so my mum said no and I remember that day I was crying all the time and this here ((points at the photo)) was after crying
5. FAC: ah
6. F4: che mi ha fatto la foto
That she took the photo
7. FAC: ma lui ti avrebbe portato sugli sco[gli
But he would have brought you on the ro[cks?
8. F4: [sì però [cioè mia mamma no [perché
[yes but [well my mum no [because
9. FAC: [eh [è la mamma che
[eh [it's mum that
10. F4: era [p-
It was [d-
11. FAC: [è troppo grande per te
[it's too old for you
12. F4: nohh è che ero troppo piccola per andare sugli scoglihh
Nohh I was too young to go on the rockshh
13. FAC: ah beh il problema è che tu ancora non eri
Ah beh the problem was that you weren't jet
14. F4: eh
15. FAC: abile nel nel camminare in certe situazioni (.) beh mi sembra una storia interessante dietro una fotografia che apparentemente mostra solo un volto cosa dite? Eh? (.) per cui magari chi ha ricevuto la foto di un volto o di una persona singola, può provare a (.) a capire cosa ci può essere dietro grazie mille
Able to to walk in certain situations (.) beh I think it's an interesting story behind a photo that apparently shows only a face isn't it?
16. F4: ((sits))
17. FAC: vediamo un'altra foto ((cerca al pc)) questa c'era mi sembra c'era qualcuno che l'aveva? No? Allora mi son sbagliato ((sfoglia)) ah no è un'altra ((cerca ancora)) questa c'era forse chi aveva questa foto? (..) voi? Allora tornate su e proviamo a vedere che cosa
Let's see another photo ((searches in the pc)) I think there was this one is there someone who had this photo? No? so I was wrong ((browses)) ah no it's another one ((browses again)) maybe there was this one who had this photo? (..) you? So came back and let's try to see what
18. Group: ((comes closer))
19. T: ma perché F5?
But why F5?
20. F5: (?)
21. FAC: perché lei si è trovata nella foto pur non avendola portata
Because she was in the photo even if she didn't bring it
22. T: ah ok
23. FAC: suo malgrado c'era anche lei
Despite her she was her
24. F5: allora secondo noi questa foto rappresenta un va- rappresenta un valore affettivo ma

- soprattutto per il lato della famiglia nel senso magari ha portato questa foto perché vuole bene alla sua famiglia e perché gli ricorda un momento importante della sua famiglia
So according to us this photo represents a va- represents an affective value but most of all on the side of the family in the sense maybe she brought this photo because she loves her family and because it reminds her an important moment of her family
25. FAC: ok e che evento:
ok and the event:
26. F4: era la sua cresima ((indicando F5))
It was her confirmation ((pointing F5))
27. F5: era la mia cresimah
It was my confirmationh
28. FAC: la tua cresima?
Your confirmation?
29. F5: sì
Yes
30. FAC: quindi c'è una relazione affettiva o familiare [tra te e lei?
So there is an affective or familiar relationship [between you and her?
31. F5: [sì sì
[yes yes
- (..)
32. FAC: e: (..) e quel signore lì?
And: (..) the man there?
33. F4: è suo papà ((indicando chi ha portato la foto))
He is her dad ((pointing the girl who brought the photo))
34. F5: è suo papà ((indicando))
He is her dad ((pointing))
35. FAC: suo babbo
Her dad
36. F5: ((annuisce)) quindi magari ha portato anche questa foto perché è una delle sue foto preferite con il suo papà [o con suo padre
((nods)) so maybe she brought also this photo because it's one of her favourite photos with her dad [or with her dad
37. FAC: [mh ma: la foto in sé che cosa ci racconta? (.) di un momento
[mh but: what does the photo tell us? (.) about a moment
38. F5: felice
Happy
39. FAC: felice?
Happy?
40. F5: sì (.) [secondo me sì
Yes (.) [in my opinion yes
41. FAC: [i i tuoi compagni che magari non non c'erano tu c'eri
[your classmates who maybe weren't there you were there
42. F5: sì
Yes
43. FAC: per cui tu hai vissuto anche quel momento
So you lived that moment too
44. F4: no sì secondo me: sì è come ha detto lei l'ha portata perché è: cioè perché è attaccata magari a lei e a suo papà e poi un valore familiare perché comunque rappresenta la famiglia questa foto, e poi sì si vede che nella foto sono tutti e tre felici quindi cioè
No yes in my opinion: it's like she said she brought it because it's: well because maybe she loves her dad and then a familiar value because anyway it represents the family this photo, and then yes we see that in the photo all three are happy so

Extract 10 is an example of transition accomplished by the facilitator, who explores a specific theme. Children tell of F6's parent's wedding day. Since F6 says that they married in the Philippines, the facilitator stresses

that this information is new and interesting (turn 10: “ah nelle Filippine”) and moves to the Philippines’ habits by asking F6 if the decorations, visible in the picture, are typical of that culture.

Extract 10

Italy (PS1, 4C, first meeting)

1. M3: mi fa pensare anche che sono andati a mangiare fuori in un posto: (.) raffinato perché
Also it makes me think that they went out eating in a place: (.) sophisticated because
2. FAC: perché sembra che il pasto e e e anche l’allestimento della: no? La
Because it seems that the meal and and and also the setting of: right? The
3. M3: sì
Yes
4. FAC: i piatti, la tavola, insomma sia un bel posto
The plates, the table, basically it’s a nice place
5. M3: sì
Yes
6. FAC: ma s- lo sai dove si sono sposati? [qui a Modena?
But d- do you know where did they get married? [here in Modena?
7. F6: [no
8. FAC: no [quindi non sa-
No [so you don’t kn-
9. F6: [però so che è in Filippine
[but I know that is in Philippines
10. FAC: ah nelle Filippine (.) ma secondo te (.) questa scritta con i cuori è una cosa tipica delle
Filippine, per cui anche altre persone lo fanno, oppure era una scelta dei tuoi genitori?
*Ah in Philippines (.) but according to you (.) is this writing with the hearts typical of
Philippines, so that other people do it too, or was it your parent’s choice?*
11. F6: secondo me è una scelta dei miei genitori
In my opinion it was my parent’s choice
12. FAC: quindi l- son loro che hanno avuto questa idea
So t- they had this idea
13. F6: sì
Yes
14. FAC: ecco ad esempio questo la fotografia non ce lo dice (.) perché se avessimo visto altre foto
delle Filippine potevamo no? Vederlo ma vedendone una sola, (.) e quindi abbiam bisogno di
chi la conosce la foto per saperlo. (.) Altre cose che ci racconta questa foto? (4) si può dire
che sono una bella coppia?
*Well for example this photo doesn’t tell us (.) because if we had seen other photos of
Philippine we could right? see it but seeing only one, (.) and so we need the person who
knows the photo to know it. (.) other things that this photo tells us? (4) can we say that they
are a beautiful couple?*
15. Alcuni: sì
Yes

In extract 11, F8 tells of her aunt who died of cancer and her cousin who spent her weekends at her house (turns 1-15). In turn 16, the facilitator moves from F8’s aunt to cohesion and mutual help in the class when someone has bad experiences, enhancing F1’s and F8’s contributions on this theme.

Extract 11

Germany (SS2, 6A, second meeting)

1. F8: ähm, also ich hab ein Bild von meiner Tante mit, die letztes Jahr, Silvester an Krebs

- verstorben ist und ähm, das Bild ist mir halt sehr wichtig, weil sie ähm auch ne sehr wichtige Person in der Familie war. Und ja.
emm, well I have a picture of my aunt with me, last year, on new year's eve, she died of cancer and emm, the picture is very important to me because she em she was was also an important person in the family. So yeah.
2. FAC: mhm, wo habt ihr das aufgenommen? Es sieht sehr, sieht aus als ob sie auf nem an nem offenen Fenster steht. War das bei ihr oder bei euch, oder?
uh-huh, where did you take the picture? It looks very, it looks as if she's standing on a, at an open window. Was it at her house or your house, was it?
 3. F8: da war sie in Dessau in der Krebsklinik.
she was at the cancer clinic in Dessau in it.
 4. FAC: ah, okay. Hast du sie oft oder habt ihr sie oft besucht, die Familie?
*aha I see. Did you ((singular)) or did you *plural* visit her often, your family?*
 5. F8: ((nickt)) mhm, also ich konnte jetzt nicht oft mit, weil ich in der Zeit ganz wo anders war.
((nods)) uh-huh, well I couldn't go with them very often because I was somewhere else completely at the time.
 6. FAC: mhm.
 7. F8: und da sind meine Eltern und Geschwister meistens hingefahren.
so mostly it was my parents and my siblings who went there.
 8. FAC: mhm, aber ihr hattet einen engen Draht zueinander, ne?
mm-hm, but you were quite close to one another, weren't you?
 9. F8: ((nods)) [mhm]
 10. FAC: [deine Tante] und du. mhm. Da gibt's ne Frage.
[your aunt] and you. Mm-hm. There's a question over there.
 11. F1: ähm, sie hatte ja auch einen Sohn, ((Name)), ähm, und wie weit äh geht es ihm, wo ist er jetzt?
emm, she had a son too, ((name)), em, and how far err how is, where is he now?
 12. F8: also, er ist noch im ((Ortsname)) im Heim und am Wochenende ist er bei uns und es geht ihm eigentlich ganz in Ordnung.
well, he's still in ((town name)), in a foster home, and he comes to us at the weekends and actually he's doing quite well.
 13. F1: und Mama und Papa und (?)
and mum and dad and (?)
 14. F8: so wir sehen ihn als großen Bruder und meine Eltern halt als seine Eltern so.
well we consider him a big brother and my parents are sort of like his parents.
 15. F1: okay.
 16. 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.
 17. ((F8 nods))
 18. 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]
 19. 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, ab er 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.
 20. FAC: aha
 21. F1: das man einfach täglich sieht und (?)
that you see on a daily basis and (?)
 22. 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?

23. F8: ja.
yes.
24. FAC: spri-sprecht ihr auch darüber so wenn ein Todesfall oder ein Unfall oder was blödes auch passiert, also teilt ihr dann auch die schlechten Moment in der Klasse untereinander?
Do you- do you also talk about it when there's been a death or an accident or even when something stupid happens, well do you share the bad experiences within the class too?
25. F1: ja, also zwischen den engen Freunden und.
yes, well close friends amongst themselves and.
26. FAC: die Anderen, ich guck euch immer mal so an, wenn ich ein Nicken wahrnehme dann mhm toll.
the others, whenever I notice nodding I look at you like that, mm-hm great.
27. F1: F8, du trägst ja auch oft die Jacke von ihr. Wirst du das auch weiterhin machen? Um einfach sie an dir zu haben.
F8, you do wear her jacket a lot. Are you going to continue doing that? Just to have her close to you.
28. F8: ((nods)) mhm

In extract 12, the children tell of their experiences of weddings. The facilitator tries to move to different weddings (turns 16, 48, 72), enhancing F3's narrative about a wedding in Thailand (turns 73-77) and a comparative perspective between different places (turn 76).

Extract 12

UK (PS3, 6A, second meeting)

1. FAC: Shall we look at another picture, let's see which ones come up
2. ((Classroom chats))
3. FAC: A., how many pictures did you bring in? F1, would you like to come up and share your picture?
4. F1: ((pulls her own ponytail as she comes up to the front))
5. Class: F1!
6. FAC: So, would you share with us a bit about your picture
7. 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
8. 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?
9. F1: ((Hand moves to chest)) I felt really excited being there to like be there
10. FAC: And did you have a special job, were you involved in the ceremony?
11. F1: ((Gestures to show roses being thrown)) Oh yeah, I was the rose girl so I was throwing roses.
12. 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
(..)
13. F1: ((nods))
14. FAC: Okay and where did the marriage happen?
15. 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
16. FAC: Okay, was it a religious ceremony?
17. F1: ((Hands now in front of her, stomach height)): Yeah, it was a Christian.
18. FAC: It was a Christian ceremony. So, what was it like?
19. F1: ((smiles)) After we were sat down (..) ((unclear)) it was a little bit boring.
20. FAC: It was a bit boring, was it long as well?
21. F1: ((Uses hands to display excitement)) Yeah, but when me and ((unclear)) with the rings it was like
(..)

22. FAC: It was exciting?
23. F1: ((Smiles)) Yeah.
24. FAC: Was it emotional?
25. F1: Yeah.
26. FAC: It sounds really (..) has anybody else here been to a wedding?
27. ((Classroom all talks at once))
28. FAC: Who wants to share with me about their wedding favourite experiences? Who can remember going to a wedding and share something about it.
29. F1: ((points to people in class))
30. M1: I was at a wedding and you know the platform they go to to get married
31. FAC: The platform as in when they stand up.
32. M1: (?)
33. FAC: Oh no, so you went to the wedding and the ceremony was on and you fell down the stairs, can you remember that?
34. M1: Not very well.
35. 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?
36. M1: Maybe talking about it.
37. FAC: And how did it feel when they told you.
38. M1: Embarrassment.
39. FAC: Has anybody else got a memory about a wedding they want to share?
40. 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.
41. 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?
42. F3: ((Gestures with hands)) Because I was smaller I had to go and say hello (?).
43. 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 (..)
44. 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 (?).
45. FAC: Oh wow. The people that were getting married?
46. M2: Yeah.
47. 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?
48. F1: ((points to M3)).
49. 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.
50. FAC: At the wedding?
51. M3: ((smiles)) Yeah

52. FAC: And do you think the adults knew that you were doing all of this at the wedding?
53. M3: Yeah.
54. 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?
55. M3: Yeah and our parents were just dancing.
56. FAC: And do you think the parents knew what you were doing all of the time, all of these potions and
57. M3: Yeah.
58. FAC: They did and they were okay with it?
59. M3: Yeah.
60. FAC: And who were you doing these potions with, were they people that you normally see?
61. M3: ((smiles)). Yeah and some people that I don't normally see.
62. FAC: So, would it be a member of your family or (..)
63. M3: Friends and family.
64. FAC: Both. Yeah, you see them every time there is an event.
65. F4: When was eight I went to a wedding there was some policemen in a car ((unclear)) (..) and my mum was talking to them ((unclear)).
66. FAC: you went into them and what did he say to you?
67. F4: I felt embarrassed for the rest of the day.
68. FAC: What sort of wedding was it that you went to?
69. F4: It was in Thailand.
70. 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?
71. F4: The bride and the groom were colorful
72. FAC: So, very colourful and elaborate outfits, yeah?
73. F4: And it took place at a Temple (?) (..) house.
74. FAC: Okay and where did you go to the wedding?
75. F4: groom's house.
76. 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.

Extract 13 is an example of transition accomplished by the children, who move from a narrative concerning a theme to a narrative concerning another theme. Starting from his picture, M4 tells of when he started walking (turns 1-19), then he provides another narrative about something regarding the same day, but invisible in the picture: his parents' fight that led to divorce (turns 20-34).

Extract 13

Italy (SS2, 2B, first meeting)

1. M4: allora là ho appena iniziato [a camminare
So there I had just started [walking
2. FAC: [beh innanzitutto dicci perché l'hai portata
[beh first of all tell us why did you bring it
3. M4: perché là ho iniziato a camminare
Because there I started walking
4. FAC: ah questo è stato il giorno in cui hai iniziato a camminare?
Ah was this the day you started walking?
5. M4: ((nods))
6. FAC: ma questo te l'ha detto chi?
But who told you this?
7. M4: mia madre
My mum
8. FAC: tua mamma?

- Your mum?*
9. M4: ((nods))
10. FAC: che è quella che ha fatto la foto?
Is she the one who took the picture?
11. M4: sì
Yes
12. FAC: ok quindi
Ok so
13. M4: là stavo osservando le caramelle
There I was watching the candy
14. Many: ((laugh))
15. M4: che erano sul tavolo,
that were on the table,
16. FAC: e le guardavi da lontano perché la mamma ti aveva detto di star fermo?
And did you watch them by far because mum told you to stay still?
17. M4: sì
Yes
18. Alcuni: hh
19. FAC: hh
20. M4: poi là era il giorno in cui mia madre e mio padre hanno iniziato a litigare
Then there was the day in which my mum and my dad started fighting
- (.)
21. FAC: ah quindi è stata una giornata intensa
Ah so it was an intensive day
22. M4: ((nods))
23. FAC: tu hai iniziato a camminare,
you started walking,
24. M4: ((nods))
25. FAC: e hanno iniziato a litigare nel senso che discutevano su questa cosa, (.) o ti ha raccontato la mamma anche questa?
And they started fighting in the sense that they were discussing on this thing, (.) or did mum tell you about this thing too?
26. M4: no che stavano litigando che poi hanno anche divorziato
No that they were fighting and then they divorced too
27. FAC: ah quindi ha portato a un evento insomma significativo (.) e quindi per te come dire è importante da che punto di vista questa foto? più per il fatto che è la giornata in cui hai iniziato a camminare, (.) perché c'erano le caramelle che poi volevi andare a prendere, o per l'altro motivo?
Ah so you basically brought a meaningful event (.) and so for you let's say this photo is important from what point of view? More because it's the day you started walking, (.) because there were candy that you wanted to reach, or for the other reason?
28. M4: perché hanno iniziato a litigare e poi cioè è venuto il divorzio quindi
Because they started fighting and then the divorce came so
29. FAC: mh quindi qui ancora erano tutti e due lì insieme anche se non si vedono
Mh so here they were still both there together even if we don't see them
30. M4: sì
Yes
31. FAC: quindi questa è un'altra fotografia che ci mostra qualcosa che nella fotografia non c'è (.) che no? Ti fa lavorare la memoria ti permette di rivivere un momento in cui: ti trovavi ancora insieme a loro
So this is another photo that shows us something that is not in the photo (.) that's right? makes your memory work allows you to live again a moment in which: you were still with them
32. M4: ((annuisce)) sì
((nods)) yes
33. FAC: anche se poi non te lo ricordi immagino

- Even if you don't remember it I suppose
34. M4: no

Extract 14 regards another example of self-interlaced narrative. M6 and M8 tell about M10's picture, taken at the zoo. The facilitator asks them why M10 brought this picture. M8 claims that it is related to his experience with the animals (turns 1-10). The facilitator asks the same question to M10, who first tells of the same theme, referring to the beautiful experience with the elephants, then he shares another story on a different theme: the relationship with his sister (turns 13).

Extract 14

Germany (PS3, 6B, first meeting)

1. M8: äh ich glaub das ist in ein Zoo oder Tierpark.
err I think that it's in a zoo or a wildlife park.
2. FAC: mhm.
3. M6: ähm. Warum das so ist? Weil er einfach das machen wollte.
emm. Why is that? Just because he wanted to do that.
4. M8: und was. Da hat ihn eine
and look. He's with, it's a,
5. M6: Seerobbe
a seal
6. M8: ein Seehund ihn geküsst.
a sealion that kissed him
7. FAC: okay. Und also, das warum ist ja auch warum glaubt ihr, dass es wichtig war das Bild mitzubringen?
okay. So tell us, why do you think it was important to bring this picture here?
8. M6: äh.
9. M8: weil es vielleicht das erste Mal war, wo ihn ein See- ein See- ein Seehund geküsst hat.
maybe because it was the first time that a sea- a sea- a sealion kissed him.
10. FAC: mhm, ja, auf jeden Fall.
mm-hm, definitely, that's right.
11. F3: [oh M10))
12. FAC: [möchtest)) du was dazu erzählen?
[would you)) like to say something about that?
13. M10: ja, ich fand das sehr schön dort, weil es war ein Elefantenhof halt. Und ähm das war der einzige Tag im Urlaub, wo ich mich mit meinen Geschwister mal nicht gestritten hab.
yes, I thought it was really nice there because it was like an elephant yard. And em that was the only single day in the whole holiday that I didn't fight with my sister.
14. FAC: ah, schön, mensch (lacht). Ja, sowas kenn ich sehr gut. Das ist ja cool. Seht ihr und das ist zum Beispiel was, das ist jetzt wunderschön, der- ähm, das ist zum Beispiel so ein Fakt, den können wir gar nicht wissen wenn wir das Bild sehen, aber sowas steckt hinter nem Bild ne. Wenn wir das sehen. Das ist schön. Ähm, War jemand von euch auch schon mal in so nem Park? Kennt den jemand.
*oh goodness, that's lovely (laughs). Yeah, I know exactly what you mean. That's really cool. So do you *plural* see, that's an example of the wonderful, that, emm, that's an example of information that we couldn't possibly know just to look at the picture, all that is behind the picture. When we look at it. That's lovely. Em. Have any of you been to a park like that? Does anybody know that one.*

In extract 15, M1 tells of Eid in Afghanistan (turns 1-15), then, after the facilitator's question on other memories linked to the picture (turn 15), he provides a narrative on his cousins and his relatives (turns 16-22), and about scary stories (turns 26-29).

1. FAC: When you choose a picture you never know what people are going to talk about, shall we see if we can get one more, I think there might be time for one more. Who's this? ((Laughter as picture appears on screen))
2. FAC: Who is coming up to share this picture?
3. M1: You look like a girl! ((Laughter))
4. M2: ((steps up, his arms wave up in front of him))
5. FAC: Why did you choose to bring that in?
6. M2: Because it was Eid in Afghanistan.
7. FAC: So, it's in Afghanistan, so it's celebrating Eid.
8. 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.
9. FAC: Why did he make you wear that hat?
10. M2: Because it was my dad's old hat.
11. 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?
12. M2: Because he wore it on the same day as Eid.
13. FAC: And does it represent something, does it mean something?
14. M2: It doesn't mean anything it's some hats that Afghans wear.
15. FAC: In the Eid celebration. Okay, I really love all of the sequins on there and I love the way it comes out like a little pyramid, a triangle, that's really lovely . I noticed a lot ((unclear)). What else can you remember about the picture?
16. M2: On that day, I met one of my cousins ((unclear))... 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.
17. FAC: Oh wow, some cousins might do that sometimes when they're younger.
18. 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.
19. FAC: Were you very small?
20. M2: Yeah.
21. 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?
22. 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 .
23. 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?
24. M2: Yeah.
25. FAC: I used to sleep with my grandma when I was little .
26. 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))unclear)) in one of the pictures and told me like there's a ghost and a hand appeared.
27. FAC: So, you want to sleep with your grandma to be safe?
28. 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.
29. FAC: So, lots of scary stories about ghosts. Did anybody else get told stories about ghosts from their grandparents or siblings or their cousins?

8.4 Summary

The first type of transition simply regards the change of speaker, while types of narratives and modes of production do not change. This type of transition is the most common in the corpus and can be promoted by the facilitator or accomplished by the children. It is widespread because when a child tells of a certain experience, the others often intervene to tell of similar experiences they lived, and when it is promoted by the facilitator, he/she uses the ongoing narrative to extend participation to other children.

The second type of transition, which is very common in the Italian and German settings, is between modes: it is a move from third person narratives to first person narratives, promoted by the facilitator during the small group activities. These group activities are concluded through a third person narrative, concerning a classmates' picture, and in a subsequent "true story" by the owner of the picture, which is often a first person narrative. This type of move is based on the intervention of the child who has the most direct knowledge and therefore the right to narrate the story, after the third person story.

The third type of transition is between different types of narrative: this transition is frequently promoted by the facilitator, when he/she passes from a picture to another, and it is less frequently accomplished by the facilitator, when he/she wants to explore a specific theme, or by the same child when he/she connects a narrative with another narrative with a different theme. These narratives, concerning different themes, are frequently linked to the move from a theme which is visible in the photo to an invisible one.

Chapter 9. Tellability of narratives

Narratives can have problems of relevance, as they lack of significance of the audience or becauseas they include delicate or taboo issues, therefore they convey the teller's transgressive identity. In the first case, narratives are insignificant because the child does not remember and did not ask the story of the photo, or because he/she resists narrating the story in the photo. In the second case, the narratives concern delicate issues, which are usually censored, especially in educational contexts, therefore can cause some kind of negative evaluation of the teller.

9.1 Lack of significance

Extract 1 is an example of narrative which lacks of significance, as the child does not remember and did not ask about the photo to anyone. M9 has brought a picture that portrays him at the park when he was younger (turns 1-23). M9 says that he brought the photo because he liked it, but he does not know anything else because did not ask his mother about it, so the story is very poor (turns 24-33). The facilitator focuses on M9's changes in time, opening the participation to the classmates (turns 34-59), then promoting other narratives on this theme (turns 60-83).

Italy (PS1, 4A, second meeting)

1. FAC: dai adesso ce la racconta eh ce la racconti questa foto?
Come on now he tells us about it eh do you tell us about this photo?
 2. M9: sì
Yes
 3. FAC: hai voglia?
Will you?
 4. M9: ((nods))
 5. FAC: dai prova a raccontarci la storia di questa foto
Come on try to tell us the story of this photo
 6. M9: che e: ero andato in parco quando ero piccolo (.) avevo: due tre mesi, (.) che ero seduto sulla
sulla panchina e la mia mamma mi aveva scattato la foto, e poi:: e: poi (..) e: m: (.) che:
*that e: I went in the park when I was young (.) I was: two three months old, (.) I was sitting
on on the bench and my mum took the photo, and then:: and: then (..) e: m: (.) that:*
(.)
 7. FAC: era una giornata di pioggia,
it was a rainy day,
 8. M9: no era una giornata di sole
No it was a sunny day
- [...]
23. M9: era inverno (.) [e:
it was winter (.) [and:

24. FAC: [e e hai scelto di portare questa fotografia perché c'è un motivo?
[and and why did you chose to bring this photo is there a reason?
 (2)
25. M9: perché a me piaceva questa e allora (.) volevo portare questa
Because I liked this one and so (.) I wanted to bring this one
26. FAC: però non ti ricordi (.) [cos'era accaduto
But you don't remember (.) [what happened
27. M9: [no (.) io no
[no (.) I don't
28. FAC: la mamma ti ha raccontato qualcosa [di questa foto?
Did mum tell you something [about this photo?
29. M9: [((scuote la testa e schiocca la lingua))
[((shakes head and clicks tongue))
30. FAC: no?
31. M9: ((shakes head))
32. FAC: ((guarda la foto)) e secondo te perché è un po' storta?
((looks at the photo)) and according to you is it a little bit crooked?
33. M9: ((guarda la foto)) boh non lo so
((looks at the photo)) boh I don't know
34. FAC: ((guarda la foto)) sei (.) sei e: somigliante rispetto a come sei adesso secondo te? (.) a voi – secondo voi gli assomiglia [ancora molto?
((looks at the photo)) are you (.) according to you are you: similar compared to how you are now? (.) to you – according to you is he still [very similar?
35. Molti: [no:
36. FAC: non gli assomiglia più?
Isn't he similar anymore?
37. Alcuni: no
38. M2: solo la pelle è uguale
Only the skin is the same
39. M5: non gli assomiglia per niente
He's not similar anymore
40. FAC: solo la pelle cosa vuol dire?
What does only the skin mean?
41. M2: che la sua che il suo colorito della pelle è ugua- è uguale
That his that his skin colour is the s- is the same
42. M14: no
43. FAC: sei d'accordo
Do you agree
44. M14: non è uguale
It's not the same
45. FAC: sei cambiato molto?
Did you change a lot?
46. M13: sì
Yes
47. FAC: perché se tu dovessi descriverti adesso come (.) come: (.)descriveresti la tua persona? (..) sei un ragazzo:
because if you had to describe yourself now how (.) how: (.) would you describe your person?
48. M9: grande,
big,
 (.)
49. FAC: gra- grande?
Bi- big?
50. M9: sì
Yes
51. FAC: ah e: sei un tipo allegro,

- ah and: are you a happy person,*
52. M9: ((nods))
53. FAC: sì?
Really?
54. M9: sì
Yes
55. FAC: mentre invece quella volta sai com'eri? (.) la mamma ti dice mai com'eri quando eri piccolo?
While that time do you know how were you? (.) mum ever tells you how were you when you were young?
56. M9: (((shakes head)))
57. M2: [eri così
[you were like that
58. FAC: non te lo dice
She doesn't tell you
59. M9: n[ò
60. FAC: [mh anche voi siete: avete una memoria
[mh do you are: have a memory too
61. M2: sì
Yes
62. Alcuni: sì ((sovrapp, alcuni alzano la mano))
Yes ((overlaps, some raise hands))
63. FAC: dai voi non vi ricordate com'eravate da piccoli
Come on you don't remember how you were when you were young
64. Alcuni: io me lo ricordo ((sovrapp))
I remember ((overlaps))
65. FAC: sentia- sentiamo la vo- sentiamo la vostra amica com'era da piccola (.) ma dai non te lo ricordi te
Let's li- let's listen to yo- let's listen to your friend about how she was as a baby (.) but come on you don't remember it
66. F6: (me lo ricordo)
(I remember)
67. FAC: e com'eri quando eri piccola?
And how were you when you were young?
68. F6: ero piangevo sempre,
I was I was always crying,
69. FAC: dai
really
70. F6: ero ero sempre imbronciata
I was I was always sullen
71. FAC: sempre imbronciata
Always sullen
72. F6: ((nods))
73. FAC: quindi sei cambiata adesso
So you have changed a lot
74. F6: (((nods)) hh
75. F2?: [pure io
[me too
76. FAC: anche tu?
You too?
77. F10: no io invece il contrario ero tranquillissima
No on the contrary I was very quiet
78. FAC: eri tranqui[[li-
You were qui[e-
79. F10: [infatti c'ho anche una foto ((indicando il banco))
[in fact I have also a photo ((pointing the desk))
80. FAC: questa qua?

- This one?*
81. F10: [((nods))]
82. M?: [io ero sempre felice
I was always happy
83. FAC: cioè noi dobbiamo far vedere questa foto perché se no la vostra compagna non è contenta
Well we have to show this photo unless your clasmate is not happy

Extract 2 is another case in which the child does not remember much about the photo (turns 7, 8, 26), except that her mother told her she looked like her father (turn 27). The facilitator moves to the comparison between then and now, to promote participation (turn 31).

Extract 2

Germany (PS1, 3B, first meeting)

1. F3: ja, (?) da war ich 9 monate alt
yeah, (?) at the time I was (?)
2. FAC: versteht ihr das da hinten auch alle? (.) Was grad gesagt wurde?
can you all hear that back there? (.) What was just said?
3. F3: da war ich neun Monate alt und das war mein erster Tierparkbesuch.
I was 9 months old at the time and that was my first visit to a wildlife park.
4. FAC: und, also was mich interessieren würde, ist das ein Kinderwagen oder ein Kindersitz im Auto?
and well, what I would like to know, is that that a buggy or a child seat in the car?
5. F3: Kinderwagen.
a buggy.
6. FAC: ah.
7. FAC: und kannst du dich an den Zoobesuch erinnern?
and can you remember that visit to the zoo?
8. F3: ((lächelt und schüttelt den Kopf)) nein.
((smiles and shakes head)) no.
9. F2: sitzt neben F3 und fragt etwas sehr leise an F3
10. F3: ja °°?°°
11. FAC: habt ihr das verstanden?
were you all able to hear that.
12. Some children: yes, no.
13. FAC: ah, vielleicht liegt das daran, dass ihr etwas zu laut seid.
emm, that might be because you're being a bit too loud.
14. FAC: sag das doch bitte, frag doch noch mal.
go on, say it please, ask again.
15. F2: äh, hast du dich gefreut, wo das äh äh also freust du dich noch dass du das Bild immer noch hast?
err, were you glad when it, err, err, I mean are you still glad that you still have the picture?
16. F3: ja, ich freu, mich dass ich das Bild immer noch habe.
yes, I'm glad I still have the picture.
17. F6: F3
18. F3: ja.
yes.
19. F6: warst du da bockig?
were you having a tantrum in the picture?
20. M2: Man, das wollt ich grad fragen!
oh man, that's what I was about to ask!
21. ((children laugh))
22. F3: ((lacht)) nein.
((laughs)) no.
23. F3: F5.

24. F4: warst du da traurig oder fröhlich?
were you sad or happy at the time?
25. F?: hat sie es [doch eben gesagt.]
she just [told us that.]
26. F3: [das weiß ich] jetzt nicht.
[I don't actually] know anymore.
- (3)
27. F3 : aber Mama hat gesagt, da seh ich noch aus wie mein Papa.
but my mum said that back then I still looked like my dad.
28. FAC : ah (.) du kommst nach deinem Papa, dann?
aha (.) so you come after your dad, do you?
29. ((F3 nods and smiles))
30. ((murmuring))
31. FAC: sind die schon deine Augenfa-, ist da- ist das schon deine Augenfarbe, die du jetzt hast, oder es sieht so blau aus, oder hast- hattest du da noch blaue Augen?
is your eye colour, is it- was that the same eye colour as you have now or does it look a bit blue, or do you- did you still have blue eyes then?
32. ((F3 looks at the picture))
33. F3: nein, das ist braun.
no, that's brown.
34. FAC: das ist braun?
that's brown?
35. Some children: il looks like they are blue.
36. FAC: ich glaub das ist ja so, dass die, dass die Babys (.) ihr lieben
I think it happens like that, that the, that all babies (.) hey, folk
37. ((M3 and M2 kid around))
38. FAC: ((zu M3 und M2)) Ihr lieben!
((to children talking loud)) hey, folk!
39. M3: (?)
40. FAC: also, ich, ich glaube auch, dass bei den Babys zuerst sind ja blaue Augen, zuerst haben alle Babys blaue Augen und dann entwickelt sich die Augenfarbe erst.
well I, I believe that, that babies first have blue eyes, that all babies start off with blue eyes and the colour doesn't develop until later.
41. M3: ich hab ne (?) Ich hatte immer braune gehabt.
I have a (?) I have always had brown eyes.
42. FAC: du hattest immer braune gehabt.
you've always had brown eyes.
43. M3: ja.
yes.
44. ((murmuring))
45. M3: aber das beste war bei mir: ich hatte erst blonde, dann hatte ich dreckig, dann bekomme- dann hab ich lange ein dreckblond bekommen.
but the best thing was that I, first I had blonde, then I had dirty, then I get- then I got dirty blonde hair.
46. ((children laugh))
47. FAC: wo in deinen Augen?
where, in your eyes?
48. M3: die sind braun.
they're brown.
49. FAC: wo hast du das blond und das dreckbraun her?
where did you get the blonde and the dirty brown from?
50. FAC: meinst du die Haare?
do you mean your hair?
51. M3: ja, die Haare.
yes, my hair.
52. FAC: ja, dann sag doch das ((lacht))

- yes, well why didn't you say so ((laughs))
53. M4: ich hatte erst blond und dann, früher war ich blond und dann hab ich braun.
first I had blonde and then, earlier I was blond and then I have brown.
54. FAC: ah ok, von von blond zu braun.
ah I see, from, from blonde to brown.
55. ((children talk over one another))
56. FAC: entschuldigen, habt ihr noch Fragen an sie.
excuse me, do you have any more questions for her.
57. F6: welche Jahreszeit war das nochmal?
which season was it again?
58. F3: weiß ich gar nicht.
I don't even know.
59. FAC: naja, im Sommer macht Sinn, weil im Sommer sind die Tiere im Zoo alle draußen, ich war mal im Winter im Zoo und das war nicht so toll, weil die meisten Tiere in ihren Höhlen versteckt waren und da konnte man die nicht gut sehen.
well, it makes sense for it to have been summer because in summer all the animals in the zoo are outside. I went to the zoo in winter once and it wasn't very good because most of the animals were hiding away in their lairs and you couldn't see them very well.
60. F6: F3, hast, hast du auch ein Eis bekommen? (.) Und warst du (?) weil du keins bekommen hast?
F3 did, did you get an ice cream? (.) and were you (?) because you didn't get one?
61. F3: das weiß ich auch gar nicht.
I don't even know that either.
62. FAC: okay, prima, dann ein Applaus auch an dich (.) danke für die Vorstellung.
okay, great, then a round of applause for you (.) thank you for presenting.

Extract 3 regards the resistance in telling of a picture. M11 has brought a picture and a lid. He says that he does not want to talk of the picture (turns 1-12). The facilitator first asks M11 to talk of the lid (turns 13-47), then she promotes a conversation about imagination (turns 76-88).

Extract 3

Germany (SS1, 5B, second meeting)

1. FAC: okay, was hast du da mitgebracht?
okay, what have you brought with you there?
2. M11: mein Deckel.
my lid.
3. FAC: aha, und was noch?
uh-huh, and what else?
4. M11: und mein Foto.
and my photo.
5. FAC: okay. Das ist dein Foto und dein Deckel. Was möchtest du denn dazu erzählen? Alle anderen merken sich das und fragen später.
okay, That's your photo and your lid. What would you like to tell us about them? Everyone else will remember that and ask you questions later.
6. M11: zu meinem Foto?
about mine photo?
7. FAC: zu den beiden Sachen, die du mitgebracht hast.
about both of the things you brought with you.
8. M11: den hab ich einfach so mitgebracht, dazu will ich nicht erzählen.
I just brought that with me just because, I don't want to tell about it.
9. FAC: das war das hier aus deinem Ausweis einfach ja?
that was just this thing here from your ID, is that right?
10. M11: ja.
yeah.

11. FAC: alles klar, gut, soll ich es trotzdem hochhalten?
I understand, good, should I hold it up anyway?
12. M11: nee.
nah.
13. FAC: gut, dann pack ich es hier wieder rein. Gut, dann erzähl uns, warum du den Deckel mitgebracht hast. Ich bin gespannt.
good, then I'll put it back in here. Good, then tell us why you brought the lid with you. I'm curious.
14. M11: weil der Deckel magisch ist.
because the lid is magical.
15. ((children laugh))
16. FAC: für dich oder allgemein?
for you or in general?
17. M11: allgemein.
in general.
18. FAC: aha.
19. M11: er kann zaubern.
it can do magic.
20. FAC: ist dir mit diesem Deckel schon irgendwas bestimmt passiert?
did something in particular happen to you with this lid?
21. M11: ja.
yeah.
22. FAC: was denn?
and what was that?
23. M11: ich hab schon zehn Euro damit gewonnen.
one time I won ten euros with it.
24. FAC: aha, warum?
uh-huh, why?
25. M11: na, so um (?) so hoch. Dann so.
well, that emm (?) that high. Then like that.
26. FAC: und wie ging das Spiel?
and how did the game go?
27. M11: na, man macht das so ((zeigt wie er ihn hoch werfen würde)) und dann fällt das auf den Boden und dann entweder Kopf oder Brunnen.
well, you do it like this ((show how he would throw it in the air)) and then it falls onto the ground and it's either heads or tails.
28. FAC: aha, okay.
29. M11: und wenn man gewinnt, hat man das Geld gewonnen.
and if you win then you win the money.
30. FAC: und da habt ihr um Geld gespielt.
and you were playing for money at the time.
31. M11: ja.
yes.
32. FAC: und hast du es dann auch wirklich bekommen?
and did you also actually receive it?
33. M11: ja.
yeah.
34. FAC: du bist aber ein Glückspilz, das passiert nicht so oft.
well what a lucky thing you are, that doesn't happen very often.
35. M11: doch passiert ganz oft.
but it does happen very often.
36. FAC: mhm, machst du öfter?
mm-hm, do you do that a lot?
37. M11: ja. Ich kann Ihnen jetzt sagen, gucken Sie, das wird hier kommen. Gucken Sie.
*Yeah, I can tell you *to FAC* now, look, it will come here, you see, look.*
38. ((throws the lid, the class laughs))

39. FAC: möchtest du noch was zu dem Deckel erzählen, warum gerade der Deckel vielleicht?
would you like to say anything else about the lid, why this lid of things maybe?
40. M11: weil er cool, weil er-er Selter ist. Weil er einfach, der ist einfach, sehen Sie, magisch.
because it's cool, because it- it's from fizzy water. Because it's just, it's just, look, magical.
41. ((lid rolls towards him))
42. ((children laugh))
43. FAC: der kommt wieder zurück.
it's coming back.
44. M11: der kommt auch immer wieder zurück.
it always comes back too.
45. FAC: das ist ein Bumerangdeckel.
it's a boomerang lid.
46. M11: ja.
yeah.
47. FAC: alles klar, okay.
I see, okay.

[...]

76. FAC: ((M11)) hast du viel Fantasie, würdest du dich als phantasievoll einschätzen?
((M11)) do you have a good imagination, would you describe yourself as imaginative?
77. M11: ja.
yes.
78. FAC: ja, denkt ihr, zeigt mal mit Daumen hoch runter, denkt ihr ((M11)) hat viel Phantasie.
*yeah, do you *plural* think, show me with thumbs up and thumbs down, do you think ((M11)) has a good imagination.*
79. ((children talk over one another, all show their thumbs (up and down)))
80. FAC: mögt ihr Phantasie? Zeigt mal an, mögt ihr Phantasie (Daumen hoch oder runter)
do you like imagination? Show me if you like imagination (thumbs up or down)
81. M?: kommt drauf an.
depends.
82. FAC: warum zeigst du ein mittelmäßig.
why are you showing a middle answer.
83. M5: kommt drauf an.
depends.
84. FAC: auf was kommt's drauf an. Fällt dir was ein? Okay.
what does it depend upon. Can you think of something? Okay.
85. M?: FAC.
86. FAC: ja, gleich, sie war zu erst.
yeah, just a moment, she was first.
87. F5: er hat zwar Phantasie, aber manchmal hat er keine Phantasie sondern einen Dachschaten.
he does have a good imagination, but sometimes it's not imagination but rather just nuts.
88. ((children laugh))

9.2 Transgressive identities

Extract 4 regards a story conveying the teller's transgressive identity. F1 tells of her last birthday party (turn 4). She is older than her classmates (turn 12), she belongs to an extended family, she is the oldest child of her parents, but she also has an older half-sister (turns 16, 18) and she likes the company of older guys (turns 12, 18). F1 tells that an older guy get drunk and started undressing in the street at her birthday party (turns 20, 22), thus stressing her non-conforming identity. Nevertheless, the facilitator promotes her telling without judging her (turns 11, 13, 17, 19, 21, 23 and 25).

Extract 4

Italy (SS1, 2A, second meeting)

1. FAC: volevi dire?
Did you want to say?
2. F1: invece volevi parlare tu?
Did you want to talk instead?
3. M2: vai vai
Go on go on
4. F1: tipo l'anno scorso ho fatto il mio compleanno dei per i miei quattordici a- va beh adesso ne ho quindici però
Last year I celebrated my birthday of my of my fourteen y- now I am fifteen but
5. FAC: ok
6. F1: dei miei quattordici anni, solo che l'ho fatto il cinque dicembre del duemila e quindici perché il tre gennaio i miei amici non potevano venire [perché erano
Of my fourteen years, but I celebrated the fifth of december of two thousand and fifteen because the third of genuary my fiends coulnd' tcome [because they were
7. FAC: [hai anticipato
[you anticipated
8. F1: eh ho anticipato anche se porta sfortuna però: va beh e: mio padre lavorava in una polisportiva allora avevo affittato quella sala lì [e tipo
Eh I anticipated even if it's bad luck but: basically e: my dad worked in a gym so I rent a room there [and so
9. FAC: [e avete festeggiato lì?
[and did you celebrate there?
10. F1: sì eravamo lì solo che tipo c'erano persone alcuni di diciott'anni, sedi[ci,
yes we were there but there were some persons someone who was eighteen, six[teen
11. FAC: [più grandi eh
[older eh
12. F1: sì perché non lo so cioè io non non riesco non so se è un mio difetto o non so cosa cioè io non riesco a sta- cioè se siamo in classe e: ho un rapporto stretto con delle persone così ci esco anche, se s- anche se sono più piccoli di me di due anni perché li conosco bene così però tipo se dovevo invitare gli amici di mia sorella a casa mia così cioè
Yes because I don't know well I'm I'm not able I don't know if it is a defect that I have or I don't know what well I'm not able to st- well if we are in the same class and: I have a strict relationship with some persons I go out with them too, if t- even if they are younger than me of two years because I know them well but If I had to invite in my house my sister's friends well
13. FAC: non ti piace
You don't like it
14. F1: non so cioè
I don't know well
15. M1: non sei a tuo [agio
You're not comfortable [with it
16. F1: [no perché io sempre da piccolina non so perché s- forse perché son stata la prima figlia dalla parte di mia: di mio padre e mia madre,
[no because I always when I was younger I don't know why a- maybe because I was the first daughter on my mum's side of my dad and my mum,
17. FAC: sì
Yes
18. F1: forse perché stavo sempre con mia sorella che è s- è più grande la mia sorellastra stando sempre in mezzo alla gente più grande cioè forse tendo a stare [un po' più con quelli più grandi che più piccoli
Maybe because I was always with my older sister who is s- my half-sister is older being always with older people well maybe I tend to stay [a little bit more with older than younger

- people
19. FAC: [con gli adulti eh
[with adults eh]
20. F1: beh c'erano persone grandi e: tipo un ragazzo aveva preso una sbronza: ((gesticola))
Beh there were old people and: a boy got drunk: ((gesticulating))
21. FAC: sì?
Really?
22. F1: eh sì è fina- si è seduto in mezzo alla strada si stava spogliando in mezzo alla strada
Eh yes he f- he sat in the middle of the street and he was undressing in the middle of the street
23. FAC: aveva
He went
24. F1: eh
25. FAC: era andato un po' in là
He went a little too far
26. F1: eh eh

In extract 5, M5 tells of a game he plays with his sister, consisting in throwing at her toy guns (turns 1-15). He conveys his own transgressive image hurting his sister and finding it funny. In this case, the facilitator tries to support M5's reflection on his way of acting, taking his sister's perspective (turns 15, 17, 19, 22, 29 and 31). M5 claims that he does not hurt his sister (turn 23), but then he reaffirms his transgressive identity by saying that she sometimes cries (turn 27). Finally, the facilitator tries to promote a reflection about a game that could involve both children (turns 31-48).

Extract 5

Italy (PS1, 4C, second meeting)

1. FAC: e invece tu stavi dicendo che?
And were you saying that?
2. M5: io con mia sorella gioco a un gioco (.) [qualsi-
I play a game with my siste (.) [whate-
3. FAC: [c'è il vostro compagno che gioca a un gioco con la
sorella e è un gioco che ci puoi raccontare vero?
[your classmate plays a game with his sister and you can tell us this game isn't it?
4. M5: sì io lo chiamo il gioco dell'artigliere e:
yes I call it the game of the gunner and:
5. FAC: il gioco del?
The game of the?
6. M5: dell'artigliere
The gunner
7. FAC: artigliere
Gunner
8. M12: (perché le tiri) ah: ((mima qualcuno che si pugnala al collo))
(because you throw at her) ah: ((mimics someone who stabs himself in the neck))
9. FAC: perché artigliere?
Why the gunner?
10. M5: mia sore- e costruisco delle cose con delle e: delle armi con le costruzioni per me la mitragliatrice per mia sorella una pistola semplice
My siste- and I build some things with some e: some weapons with the construction blocks the machine gun for me a simple gun for my sister
11. FAC: ah
12. M5: io completamente e: devo prendere hh al posto che sparare devo lanciare le co- le armi
I have to take completely a: hh instead of shooting I have to throw at her thi- the weapons
13. FAC: ah

14. M5: e: nu- devo per esempio ho costruito la mitragliatrice la prendo e la devo buttare
A: nu- *I have to for example I built the machine gun I take it and i have to throw it*
15. FAC: e se la [colpisci?
And if you [hit her?
16. M5: [e se la e se la colpisco ho vinto un punto
[and if I hit her I scored a point
17. FAC: e lei si diverte molto in questo gioco?
And does she enjoy much this game?
18. M5: ma no
Well no
19. FAC: [eh immagino
[eh I suppose
20. F?: [ma non ma non le fa male?
[but doesn't it hurt her?
21. M5: no
22. FAC: eh la la tua compagna era preoccupata perché dici si fa male così
Eh your classmate was worried because you say she gets hurt that way
23. M5: no no non è che la lancio fortissimo gli dico vieni vicino e a un metro di distanza poi e la lancio per terra così ((mima)) dico lei deve scappare se la prendo ho vinto
No no I don't throw it really hard I tell her come closer and three feet away then and I throw it on the ground like this ((mimics)) I say she has to run away if I catch her I win
24. FAC: ho capito quindi non si fa male
I understand so she doesn't get hurt
- (.)
25. M5: no
26. FAC: no [e tu
No [and you
27. M5: [certe volte si mette a piangere
[sometimes she starts crying
28. FAC: sì? Chi[ssà perché? Ti sei mai domandato perché?
Really? I won[der why? Have you ever asked yourself why?
29. M5: [sì no
[yes no
30. FAC: perché si diverte molto
Because she is enjoying it very much
31. M5: però una volta mi ha chie- mi ha chiesto se potevo giocare a un altro gioco io gli ho detto quale? E lei mi ha detto sh: decido io poi ha preso un gioco bambole [hh io gli ho detto no e ha preso in [mano
But one she ask- she asked me if I could play another game and I said what game? And she told me sh: I decide then she took a toy dolls [hh I told her no and she picked [up
32. FAC: [eh
[eh
- [ma hai giocato con lei?
[eh
- [did you ever play with her?*
33. M5: no
34. FAC: e come mai?
Why?
35. M5: bambole e Barbie prendeva [casa di Barbie
She took dolls and Barbie [Barbie's house
36. Alcuni: [hhh
37. ?: beh magari le (fai fare un tuo:)
Beh maybe you (could make her do your:)
38. FAC: ma che ruolo che ruolo potevi fare te in questo gioco?
But what role could you do in that game?
39. ?: giocare
Play

40. FAC: [che cosa avresti potuto fare secondo te?
[what could you have done according to you?
41. M5: [i pr- io prendevo dei soldati armati [e gli
[the pr- I took armed soldiers [and I
42. Alcuni: [hhh
43. M12: facevi le invasioni
You did the invasions
44. M5: sì
Yes
45. ((overlaps))
46. FAC: quindi giocate insieme ma non è che avete un gioco che vi coinvolge entrambi
So you play together but you don't have a game that involves both of you
47. M5: no io sparo cosa a caso inve[ce lei prende i giochi comuni
No I shoot stuff up and [on the contrary she takes common games
48. FAC: [ho capito
[I understand

Extract 6 regards eating habits that can be disapproved and negatively evaluated in Western culture. F7 tells that her uncle ate his died monkey, then she tells that in Nigeria, where her relatives live, they eat animals like mice and cats (turns 1-10). The facilitator promotes a contextualization of this habit in poor countries, but F7 rejects it and claims that this food is good, receiving the facilitator's confirmation (turns 1-16). In turn 17, F6 introduces other eating habits that are considered taboo in Western culture, attributing them to Chinese people: eating cats and dogs. Then F7 introduces the theme of eating children (turns 18 and 21). The facilitator proposes an ironic contextualisation of F7's claim, based on the historic association which was made in Italy between communism and eating children (turns 22, 25 and 29). In turns 31 and 33, F2 tells that she heard that some Chinese people were arrested as they had a factory in which they cooked dogs. The facilitator tries again to propose a different perspective, saying that some behaviours can be explained by hunger, while F6 affirms these habits belong to the past. Finally, F2 attributes another eating habit to Chinese people, i.e. eating bugs (turn 38).

Extract 6

Italy (PS2, 5A, second meeting)

1. FAC: mh (.) cosa volevate aggiungere?
Mh (.) what did want to add?
2. F7: è successa la stessa cosa ai miei zii mio zio che è il proprietario della scimmia,
the same thing happened to my uncles my uncle who is the owner of the monkey,
3. FAC: sì
Yes
4. F7: subito dopo che la scimmia è morta ha detto dai cuciniamocela e mangiamocela ((alza le spalle poi un braccio))
Right after the monkey died he said let's cook it and let's eat it ((shrugs and then raises an arm))
5. FAC: e l'hanno mangiata
And they ate it
6. F7: sì ma loro mangiano anche i topi
Yes but they eat mice too
7. FAC: anche i topi?
Mice too?
8. F7: sì e anche i ga- i gatti
Yes and ca- cats too
9. FAC: e quando
And when
10. F7: e tanti altri animali
And many other animals too

11. FAC: e questo secondo te perché c'è molta fame
And according to you is it because there is hunger
12. F7: ((shrugs nodding))
13. FAC: molta povertà oppure [perché
A lot of poverty or [because
14. F7: [no perché sono buoni
[no because they are good
15. FAC: sono buoni
They are good
16. F7: sì ((sorride))
Yes ((smiles))
17. F6: ma poi dicono che noi cinesi mangiamo i gatti e [i cani
But then they say we Chinese eat cats and [dogs
18. F7: [i bambini:
[children:
19. ? : e i bambini?
And children?
20. ? : ma non è vero
But it's not true
21. F7: sì i bambini
Yes children
22. FAC: no i bambini sono
No children are
23. F7: no mia madre mi ha detto che c'era una notizia che diceva che i cinesi (mangiavano) i bambini
No my mother told me that there was a news that told that Chinese (ate) children
24. ((overlaps))
25. FAC: no quelli erano i comunisti (.) siccome i cinesi erano comunisti era un'associazione
No they were the Communist (.) as Chinese were Communist it was an association
26. F7: sì
Yes
27. FAC: eh
28. ? : ma non era vero
But it wasn't true
29. FAC: ma non è vero
But it wasn't true
30. F7: ah ((smiles with relief))
31. F2: al telegiornale hanno detto una cosa simile hanno detto che hanno arrestato [(un gruppo) dove c'erano tipo una fabbrica
On the news they told a similar thing they told that they arrested [(a group) where there was a factory
32. T1: [sh: non si capisce
[sh: no one can hear
33. F2: di cinesi con dei pentoloni che mettevano dentro i cani e poi li (.) [cuocevano e li mangiavano
Of Chinese with pots in which they put dogs and then they (.) [cooked them and ate them
34. FAC: [no: ah ma quando uno non ha niente da man[giare - questa è una
[no: ah but when you have nothing to eat – this is a
35. F6: [eh ma però in passato tanto tempo fa cioè
[eh but in the past a long time ago well
36. FAC: sì [adesso non accade più
Yes [now it doesn't happen anymore
37. F6: [(succedeva quando:) sì adesso non acc[ade più

38. F2: *[(it happened when:) yes now it doesn't happ[en anymore*
[però mangiano anche gli insetti
[but they eat bugs too

Extract 7 regards the delicate issue of boyfriends and war. F11 tells of her boyfriend, sharing a very intimate issue with the classmates and the teacher, as it is signalled by laughs of embarrassment (turns 1, 2, 6 and 7). F8 introduces the theme of the army and F11 expresses her fear as her boyfriend is abroad, in a conflict zone (turns 17-20). The facilitator tries to comfort her with a hug (turn 21), then she comments on the different painful experiences of the children (turn 26).

Extract 7

Germany (SS2, 6A, second meeting)

1. F11: also, das ist mein Freund. ((lacht))
well, this is my boyfriend. ((laughs))
2. ((everyone laughs))
3. F1: zeig mal T1
show it to T1.
4. T1: ich wollte grad mal, wolte, ah sehr schön.
I was just about to, about to, oh lovely.
5. F11: also, er ist mir halt wichtig und er schläft halt immer Samstag bis Sonntag bei mir.
well, he is just important to me and he always stays at my house from Saturday to Sunday.
6. ((children laugh))
7. F11: und ähm ja, wir reden halt immer viel, ist auch immer sehr lustig mit ihm. Ähm ((lacht)) und dieses Wochenende hat er wieder bei mir geschlafen und dann haben wir uns mit F8 getroffen und was noch. und ((Name)) und ((Name)). Das war halt auch lustig, weil wir da ein bisschen rumgesponnen haben. Und, ja.
and em yeah, we just talk a lot all the time, it's always really fun with him. Emm ((laughs)) this weekend he stayed at my house again and we met up with F8 and what else. And ((name)) and ((name)). That was fun too because we messed about a bit. And, well yeah.
8. FAC: mhm.
9. F8: Also, ähm, der Linas Freund ist bei der Bundeswehr und dann wenn ich dann samstags bei Lina bin meistens, dann ist er halt auch da und dann machen wir halt auch viel dumme Sachen zusammen. Wir erzählen dann auch so, oder er erzählt dann halt über die Bundeswehr und das wird dann auch sehr spannend und lustig
Well, F11's boyfriend is in the army and then mostly when I'm at her house on a Saturday he's there too and then we do a lot of stupid things together. We chat together or sometimes he tells us about the army and then it's really interesting and funny.
10. FAC: ah, okay. Also kommst du auch gut mit ihm klar?
ah, okay. So you get on well with him?
11. F8: ja.
yes.
12. FAC: war dir das wichtig, dass dass sie auch gut mit ihm, mit deinem Freund klar kommt?
was it important to you that he also gets on well with he- that he also gets on well with your friends?
13. F11: ich sehe ihn halt immer nur ähm am Wochenende, ja halt, weil er bei der Bundeswehr ist.
I only ever see him at the weekends, yeah so, because he's in the army.
14. FAC: ah-
15. F11: und ich denke als samstags immer, ah nee sonntags immer um halb zwei immer zum Bahnhof bringe und dann fährt er dann wieder.
and on Saturdays I always think, oh no I mean every Sunday at half past 1 I bring him to the train station and then he goes back.
16. FAC: okay, wo muss er hin?
I see, where does he have to go back to?
17. F11: ähm, er fährt vier einhalb Stunden mit dem Zug, aber ich weiß jetzt nicht ganz genau, wo er

- ist. Na, er erzählt halt viel von der Bundeswehr und dass er dann irgendwann auch ins Ausland muss und davor hab ich halt ein bisschen Schiss, nicht dass er dann (n)
emm, he always travels by train for four and a half hours, but I forget exactly where he is. Um, he talks a lot about the army and that some day he'll have to go abroad, and I'm a bit scared of that, not that he (n)
18. FAC: nicht, dass er dann?
not that he?
19. ((F11 starts to cry))
20. FAC: ah, dass er in ein Krisengebiet muss, meinst. Ah okay.
oh, you mean not that he gets sent to a conflict zone. Ah I see.
21. ((F1 goes up to her and hugs her, T1 strokes her back))
22. FAC: och, ajaja. Mhh.
oh, dear dear dear. Mm-hm.
23. FAC: naja, das ist jetzt vielleicht auch äh, setzt dich ruhig, du kannst dich ruhig wieder auf dein Platz setzen ja.
well, maybe that's enough for now, er, you can sit down, you can feel free to sit back down in your spot.
24. T1: ich mein heutzutage ist das natürlich auch äh schwer auch für Leute, die dann im Einsatz sind.
I mean it's er difficult of course for the people who serve nowadays.
25. FAC: naja, ich denk auch grad an, an auch an die Jungs, die hier sitzen oder die Mädchen mit Fluchterfahrung, die vieles auch schon durchhaben, das ist ja auch noch mal ne ganz andere Erfahrung, die hier im Raum ist. Ne?
well, just now I'm thinking about the, about the, the boys, that are sitting here or the girls who have experienced having to flee their homes, who have been through a lot too, that's also a completely different type of experience that we have here in the room. Isn't it?
26. T1: denn M1 hat ja auch gesagt, er ist ja aus dem Iran, ihr seid ja auch eure eure Reise war ja nicht nur toll, du bist auf eine angenehme Weise hergekommen, aber andere wenn wir da andere Leute hier sind schwieriger hergekommen.
because M1 also said, he comes from Iran you see, you're also, well, your, your journey wasn't just pleasant, you came here in a comfortable manner, but others, if we think about other people here they had a tougher time getting here.

Extract 8 regards the delicate issue of death. This type of narratives often leads to discover children's loss that they did not tell before to classmates or teachers. F8 has brought a picture of her aunt, who died for cancer, and tells how much she was important to her (turn 1), how they were close (turn 8, 9) and her relationship with her cousin (turns 12-14). The classmates knew of F8's loss, but this narrative gives the opportunity to the facilitator to promote a reflection about reciprocal supportive attitude (turns 16-28).

Extract 8

Germany (SS2, 6A, second meeting)

1. F8: ähm, also ich hab ein Bild von meiner Tante mit, die letztes Jahr, Silvester an Krebs verstorben ist und ähm, das Bild ist mir halt sehr wichtig, weil sie ähm auch ne sehr wichtige Person in der Familie war. Und ja.
emm, well I have a picture of my aunt with me, last year, on new year's eve, she died of cancer and emm, the picture is very important to me because she em she was was also an important person in the family. So yeah.
2. FAC: mhm, wo habt ihr das aufgenommen? Es sieht sehr, sieht aus als ob sie auf nem an nem offenen Fenster steht. War das bei ihr oder bei euch, oder?
uh-huh, where did you take the picture? It looks very, it looks as if she's standing on a, at an open window. Was it at her house or your house, was it?
3. F8: da war sie in Dessau in der Krebsklinik.
she was at the cancer clinic in Dessau in it.
4. FAC: ah, okay. Hast du sie oft oder habt ihr sie oft besucht, die Familie?

- aha I see. Did you ((singular)) or did you *plural* visit her often, your family?
5. F8: ((nickt)) mhm, also ich konnte jetzt nicht oft mit, weil ich in der Zeit ganz wo anders war. ((nods)) uh-huh, well I couldn't go with them very often because I was somewhere else completely at the time.
6. FAC: mhm.
7. F8: und da sind meine Eltern und Geschwister meistens hingefahren.
so mostly it was my parents and my siblings who went there.
8. FAC: mhm, aber ihr hattet einen engen Draht zueinander, ne?
mm-hm, but you were quite close to one another, weren't you?
9. F8: ((nods)) [mhm]
10. FAC: [deine Tante] und du. mhm. Da gibt's ne Frage.
[your aunt] and you. Mm-hm. There's a question over there.
11. F1: ähm, sie hatte ja auch einen Sohn, ((Name)), ähm, und wie weit äh geht es ihm, wo ist er jetzt?
emm, she had a son too, ((name)), em, and how far err how is, where is he now?
12. F8: also, er ist noch im ((Ortsname)) im Heim und am Wochenende ist er bei uns und es geht ihm eigentlich ganz in Ordnung.
well, he's still in ((town name)), in a foster home, and he comes to us at the weekends and actually he's doing quite well.
13. F1: und Mama und Papa und (?)
and mum and dad and (?)
14. F8: so wir sehen ihn als großen Bruder und meine Eltern halt als seine Eltern so.
well we consider him a big brother and my parents are sort of like his parents.
15. F1: okay.
16. 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.
17. ((F8 nods))
18. 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]
19. 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, ab er 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.
20. FAC: aha
21. F1: das man einfach täglich sieht und (?)
that you see on a daily basis and (?)
22. 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?
23. F8: ja.
yes.
24. FAC: spri-sprecht ihr auch darüber so wenn ein Todesfall oder ein Unfall oder was blödes auch passiert, also teilt ihr dann auch die schlechten Moment in der Klasse untereinander?
Do you- do you also talk about it when there's been a death or an accident or even when something stupid happens, well do you share the bad experiences within the class too?
25. F1: ja, also zwischen den engen Freunden und.
yes, well close friends amongst themselves and.
26. FAC: die Anderen, ich guck euch immer mal so an, wenn ich ein Nicken wahrnehme dann mhm toll.
the others, whenever I notice nodding I look at you like that, mm-hm great.
27. F1: F8, du trägst ja auch oft die Jacke von ihr. Wirst du das auch weiterhin machen? Um einfach

sie an dir zu haben.

F8, you do wear her jacket a lot. Are you going to continue doing that? Just to have her close to you.

28. F8: ((nods)) mhm

In extract 9, the children tell stories conveying transgressive identities based on bad behaviours. M2 tells that he and his cousin were playing at a wedding party and caused some troubles to the people that were getting married (turn 2). M3 tells that he and his friends prepared drinks with pepper and dared people to drink them, then they started to fight with cucumbers (turn 7). M4 tells that he ate all the cakes with his hands (turn 36). The facilitator promotes the children's narratives, by signalling empathy and interest (turns 3, 8, 10, 12, 15, 17, 37 and 39)

Extract 9

UK (PS3, 6A, second meeting)

1. 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 (..)
2. 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 (?).
3. FAC: Oh wow. The people that were getting married?
4. M2: Yeah.
5. 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?
6. F1: ((points to M3)).
7. 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
8. FAC: At the wedding?
9. M3: ((smiles)) Yeah
10. FAC: And do you think the adults knew that you were doing all of this at the wedding?
11. M3: Yeah.
12. 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?
13. M3: Yeah and our parents were just dancing.
14. FAC: And do you think the parents knew what you were doing all of the time, all of these potions and
15. M3: Yeah.
16. F: They did and they were okay with it?
17. M3: Yeah.
18. FAC: And who were you doing these potions with, were they people that you normally see?
19. M3: ((smiles)). Yeah and some people that I don't normally see.
20. FAC: So, would it be a member of your family or

- (..)
21. M3: Friends and family.
22. FAC: Both. Yeah, you see them every time there is an event.
23. F4: When I was eight I went to a wedding there was some policemen in a car (?) and my mum was talking to them ((unclear)).
24. FAC: you went into them and what did he say to you?
25. F4: I felt embarrassed for the rest of the day.
26. FAC: What sort of wedding was it that you went to?
27. F4: It was in Thailand.
28. 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?
29. F4: The bride and the groom were colorful
30. FAC: So, very colourful and elaborate outfits, yeah?
31. F4: And it took place at a Temple (?) house.
32. FAC: Okay and where did you go to the wedding?
33. F4: groom's house.
34. 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.
35. 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.
36. FAC: You couldn't deny it.
37. M4: And then we went home and I said mummy can we go home now.
38. FAC: After you had eaten all of the cake?
39. M4: Yes.
40. FAC: And can you remember that wedding very well?
41. M4: Yeah.
42. FAC: How old were you?
43. M4: I was five.

In extract 10, the delicate theme of violence towards parents potentially conveys a negative assessment of the teller. F1 tells of two pictures: one regarding her meeting with a meerkat, the other one of her ice-skating during holidays. Regarding the second picture, the girl tells that when she went ice-skating she missed her mum and then she bit her (turn 29). The facilitator asks a question to check her comprehension of this delicate turn (turn 30). Then, the facilitator demonstrates comprehension, commenting on the relevance of the memory, however she shifts to the difficulty of ice-skating (turn 32).

Extract 10

UK (PS2, 4A, third meeting)

1. FAC: Do you want to tell us about the picture?
2. F1: So this one is when I was going to meet a meerkat
3. FAC: Uh huh
- (..)
4. F1: and there was a man who was telling us about them and he said if you put your back against the wall of the cage, they'll climb up you and use you ((cannot understand)) to look out ...so that's one of them on my shoulders and
- (..)
5. FAC: So he climbed up you (..) a meerkat climbed up your back like this ((indicates to the back of the students and makes an upwards hand motion)) and how did you feel about that?
6. F1: Um (..) well actually I had to take my jumper off because it was wool and they kept on going behind it and inside it

7. FAC: Oh wow
8. F1: and when I (?)
9. FAC: Did it hurt?
10. F1: A little bit
(..)
11. FAC: would you do it again? Would you have another one climbing on you again, do you think?
12. F1: ((nods))
13. FAC: You would (..) so it's ok
14. F1: My other one is when I went ice skating in the holidays (..) just last holiday
15. FAC: Uh huh
(..)
16. F1: and my brother was half slipping ((points to picture)) (..) and leaning against my dad
17. FAC: There's lots of wobbly legs there ((addresses class)) (..) and is that in Streatham, that picture ((points to photo and addresses F1)) is that Streatham ice rink?
18. F1: Um no, it's in Guildford
19. FAC: Oh Guildford at Spectrum?
20. F1: ((nods))
21. M2: I went to Spectrum
22. FAC: ((nods)) (..) the Spectrum ice rink (..) and where was the meerkat picture taken?
23. F1: Um (..) it's a bit of way from me (..) it's (..) it's a couple of miles away
24. FAC: Quite far (..) yeah (..) do you remember who took those pictures?
25. F1: Uh (..) my dad and my mum ((points to photos))
26. FAC: Oh ok (..) and have you got any memories just quickly because I know we're going to finish up now, it's coming up to time to go (..) have you got any memories of the ice skating (..) have you got any memories of that day
27. F1: Yeah I can't actually skate by myself
28. FAC: Oh on that day
(..)
29. F1: I missed my mum and I bit her
30. FAC: You bit her?
31. F1: ((nods))
32. FAC: Wow, so it's a really big moment then (..) is it hard to ice skate?
33. F1: Um (..) ((shakes head))
34. FAC: A bit wobbly ((moves body from side to side))
(..)
35. M2: It's harder (?)
36. FAC: Anything else you want to share about any one of your pictures?
37. F1: ((shakes head))
38. FAC: Shall we see if anyone's got a memory they want to share (..) we've got one or two questions left and then we have to close up, so (..) just anybody got a memory ((addresses class)) (..) ((turns back to F1)) do you want to ask anybody or you?
39. F1: ((chooses classmates))

9.3 Summary

Narratives can present problems of relevance, because they lack of significance for the audience or because they include delicate or taboo issues, thus conveying a transgressive identity of the teller. Narratives can lack of significance as the children do not remember and did not ask the story of the photo, or because they resist telling about the photo. Narratives convey a non-conforming identity of the teller, when are not welcomed in communication, especially in educational contexts, and therefore can cause a negative evaluation of the teller. In particular, this happens when deviant behaviours or delicate issues are introduced in the conversation.

Part 3. Facilitation

Chapter 1. Inviting children to talk

The first type of facilitative action, which we shall describe here, is inviting the children 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, with different aims, which will be described in the following analysis.

In what follows, we shall describe the facilitators' turns in which they invite children to tell stories, to add details, to expand on narratives, to answer questions. We shall not analyse the facilitative actions that support and enhance the narratives, which will be included in the next chapters. We shall also introduce some differences between the settings in which invitations are produced to highlight possible varieties linked to the way in which different facilitators work.

1.1 Invitations to present

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.

In extract 1, the facilitator invites M12 to "tell" the photograph, with a simple yes-no focused question about his will to do it (turn 1). The child does not take the initial yes-no question as a "real" yes-no question and starts to tell his story immediately, without saying yes or nodding. Then, the facilitator supports his telling through other actions (turns 5-11), encouraging to continue and asking questions.

Extract 1

Italy (PS1, 4A, second meeting)

77. FAC: **ci ci puoi raccontare di questa foto?**
Can you you tell us about this photo?

78. Ins: sh

79. FAC: ti frego il posto
I steal your seat

80. M12: (avevo preso:) foto foto: tessera,
(I took:) photo photo: id,

81. FAC: mh

82. M12: e: per e: per la per polizia,
e: for e: for the police,

83. FAC: anche te la polizia?
You too for the police?

84. M12: sì e poi per prendere: le carte,
yes and then to take: the papers,

(.)

85. FAC: i documenti
The documents
 86. M12: sì
Yes,
 87. FAC: ah

In extract 2, the facilitator invites a child to share the picture with the classmates with the focused yes-no question. The invitation is replied by the facilitator in turn 3. This enhances the child's telling. Here, too, the child does not take the yes-no question as such, starting to tell immediately.

Extract 2

UK (PS3, 5A, second meeting)

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

In extract 3, the facilitator's focused yes-no question (turn 1) is combined with a stress on the invitation: through the prefacing "dai" and "adesso", through the interlocation "eh", which sounds as a recommendation, and through the soliciting form of the verb ("ce la racconti"). In this case, the child takes the questions as it is, simply answering "sì" (turn 2). Given this strict adherence to the form of the question, the facilitator insists to ask for the child's will (turn 3: "hai voglia?"). After a new positive non-verbal answer, he repeats the invitation through an exhortation (turn 5). This exhortation finally enhances the child's narrative (turn 6). In this case, therefore, the yes-no question is not sufficient to invite to present and the facilitator works on his invitation in the following turns.

Extract 3

Italy (PS1, 4A, second meeting)

15. FAC: **dai adesso ce la racconta eh ce la racconti questa foto?**
Come on, now he tells us eh you tell us about this photo.
 16. M9: sì
yes
 17. FAC: **hai voglia?**
Would you like?
 18. M9: ((nods))
 19. FAC: **dai prova a raccontarci la storia di questa foto**
now, try to tell us the story of this photo
 20. M9: che e: ero andato in parco quando ero piccolo (.) avevo due tre mesi, (.) che ero seduto sulla sulla panchina e la mia mamma mi aveva scattato la foto, e poi:: e: poi (..) e: m: (.) che:
that I went in the park when I was little (.) I was two three months (.) that I was sitting on a bench and my mum took a picture of me, and then and then (..) em (.) that

In extract 4, the facilitator asks of the content of a previous talk in a small group of children, this time through an open question (turn 1). After M3's response, intertwined with a signal of acknowledgment (turn 3), in turn 5 the facilitator invites the children to tell of their previous talk. The child continues his telling, after asking to the classmate if he should do it (turn 6, "sempre io?").

Extract 4

Italy (SS1, 2A, first meeting)

38. FAC: **ma ne avete parlato e cosa che idea vi siete f[atti?**
But did you talk about it and what did you think about [it?
39. M3: [e: noi abbiamo tipo parlato della nostra:
 diciamo esperienza con i nonni
[e: we talked about our: let's say experience
with grandparents
40. FAC: ah ecco
Ah ok
41. M3: tipo sono uscite delle:
like something emerged:
42. FAC: **eh perché non ci raccontate**
eh why don't you tell us
43. M3: ah ok ((guarda F7)) sempre io? Tipo io ho raccontato che tengo più ai miei nonni paterni, che ai miei nonni materni,
ah ok ((looks at F7)) always me? I told that I care more about my paternal grandparents, than about my maternal grandparents,

In extract 5, the facilitator invites the classmates to listen to F6, through an exhortation. F6 starts to tell, but immediately some children start to ask questions, rather than listening as they were invited to do by the facilitator. It seems that this indirect form of invitation is taken as an encouragement to intervene soon.

Extract 5

Italy (PS3, second meeting)

1. FAC: **vediamo ok sentiamo la vostra compagna (.) sentiamo la vostra compagna**
let's see ok let's hear your mate (.) let's hear your mate
2. F6: ero a casa mia con mio padre e mia madre e quel giorno era il mio compleanno, e:
I was at my home with my father and my mother and that day it was my birthday and:
3. M7: quanti anni avevi? Quanti anni [avevi?
How old were you? How old were you?
4. ?: [ah quando eri piccola
Ah when you were little
5. M7: quanti anni avevi?
How old were you?
6. F6: due anni
Two years old
7. M7: ah
8. M?: io quattro
I was four

In extract 6, the facilitator repeats the invitation to tell three times, thus stressing the invitation, always using yes-no focused questions to test the children's will (turn 1). After two short interlocutory turns, the facilitator adds the invitation to show the photo to the classmates (turn 4). This action enhances some comments about the previous knowledge of the photo.

Extract 6

Germany (SS4, STG1, second meeting)

1. FAC: **vielleicht magst du ein- oder ihr könnt ja zusammen erzählen, ne, ihr habt ja dasselbe, dasselbe Foto, vielleicht könnt ihr zusammen erzählen, was da passiert ist. (.) Vielleicht kannst du anfangen und dann kannst du weitermachen, ja?**
do you maybe want- or actually you could both tell about it, couldn't you, you have the same, the same photo, maybe you could both tell about it together, what happened. (.)

- Maybe you could start and then you continue, yeah?*
2. F2: M3, hörst du mich?
M3, can you hear me?
3. M3: ja
yes.
4. FAC: **vielleicht könnt ihr erstmal allen das Bild zeigen**
maybe you can show everyone the picture first.
5. ((T1 shows the picture round the group))
6. M1: das kenn ich schon.
I've seen that before.
7. M4: das kennt jeder.
everyone here has seen that before.
8. M3: ahh (.) ich.
errr (.) me.

In extract 7, the facilitator opens the invitation by explaining that the children will be invited to ask questions (turn 1). This preliminary explanation is immediately followed by invitation to F6 to “say a little more”, through an open question. This invitation is followed by F6’s telling about the meaning of the photo (turn 2). This telling enhances a short dyadic interaction between the facilitator and the child.

Extract 7

Germany (SS2, 5B, second meeting)

1. FAC: okay, **wollt ihr das Fo- äh Foto wieder in die Mitte legen und dann fragen wir doch mal denjenigen, dem das Bild gehört, derjenigen, der das Bild gehört, ob du uns da vielleicht noch mal mehr zu sagen möchtest.**
okay, then could you put the pho- er photo back into the middle and then we'll ask the person whose picture it is if you ((singular)) would maybe like to say a little more about it.
2. F6: also, ich komme aus Syrien und ich wohne in Aleppo und diesen Foto habe ich in Internet gesucht und da habe ich ähm, ein Krieg gesehen und da hab ich den Bomb- Bomben wie sie unten fallen und da hab ich natürlich Angst und mh das ist echt nicht gut, dass wir müssen aus dem Syrien flüchten und ich wünsche gegen den Krieg, also weg und äh Syrien wieder gut ist.
well, I come from Syria and I live in Aleppo and I searched for this photo on internet and I saw em, a war there and and the bo- bomb how they fall down and of course I am scared and that's really not good, that we must to flee Syria and I wish against the war, well, away, and err Syria is good again.
3. FAC: mhm. Herzliches Dankeschön. Stimmt es, dass das ein Vorher und ein Nachher Bild ist?
mm-hm. Thank you very much. Is it true that it's a before and after picture?
4. F6: ähm, ja.
emm, yes.
5. FAC: ja
yes.
6. F6: das ist.
that is.

In only one case, in our corpus, the facilitator’s invitation to present is rejected. In extract 8, the facilitator highlights that M11 has delivered both a photo and a lid. Then, she invites the child to tell about both, through an open question, underlining, as in extract 8, that his telling will be followed by the classmates’ questions. The child explains that he is not interested in telling about the photo (turn 4). After some further attempts (turns 5 and 7), the facilitator invites him to talk about the lid, thus renouncing to enhance the narrative about the photo (turn 10).

Extract 8

Germany (SS1, 5B, second meeting)

1. FAC: **okay. Das ist dein Foto und dein Deckel. Was möchtest du denn dazu erzählen?**
Alle anderen merken sich das und fragen später.
okay, That's your photo and your lid. What would you like to tell us about them? Everyone else will remember that and ask you questions later.
2. M11: zu meine Foto?
about mine photo?
3. FAC: zu den beiden Sachen, die du mitgebracht hast.
about both of the things you brought with you.
4. M11: den hab ich einfach so mitgebracht, dazu will ich nicht erzählen.
I just brought that with me just because, I don't want to tell about it.
5. FAC: das war das hier aus deinem Ausweis einfach ja?
that was just this thing here from your ID, is that right?
6. M11: ja.
yeah.
7. FAC: alles klar, gut, soll ich es trotzdem hochhalten.
I understand, good, should I hold it up anyway.
8. M11: nee.
nah.
9. FAC: gut, dann pack ich es hier wieder rein. Gut, dann erzähl uns warum du den Deckel mitgebracht hast. Ich bin gespannt.
good, then I'll put it back in here. Good, then tell us why you brought the lid with you. I'm curious.
10. M11: weil der Deckel magisch ist.
because the lid is magical.

1.2 Invitations to add and expand

Invitations to add are addressed to the classmates of the children who are telling a story. These invitations are rather infrequent in our corpus. In extract 9 (see Part 2), the facilitator's invitation takes the form of a yes-no focused question, which however is designed to promote an expansion (turns 5-6).

Extract 9

Italy (SP1, 4A, second meeting)

1. FAC: è una foto tessera no?
It's a photo id, isn't it?
2. M2: eh liscia [come liscia come l'olio [senza niente
Eh smooth [like smooth like water [without nothing
3. FAC: [per mettere [liscia come l'olio
[to keep [smooth like water
4. M2: ((beats his hands on his legs and then watches the teacher)) eh oh
5. FAC: **volevi aggiungere: qualcosa?**
Did you want to add: something?
6. F9: che: sembra quella di M8 che sembra: serio:
that: it looks like that of M8 that he seems: serious:

While in extract 9 the invitation implicitly follows a non-verbal signal (raising hand), in extract 10 this signal is explicitly noted in affirmative way (turn 1, "hier ist noch eine Frage"), aiming to promote an expansion. The child, who has been invited, asks a question to the child who is narrating and the latter answers to the question.

Extract 10

Germany (SS2, 5B, second meeting)

1. FAC: **hier ist noch eine Frage.**
there's another question over here.
2. M11: M8, könntest du mal das Bild mitbringen vom Iglu, falls es eins gibt.
M8, would you maybe bring in the picture of the igloo if there is one.
3. M8: ähm, ja, wenn ich, also ich muss mal meine Mutter fragen, wenn ich das, ob ich das finde und das wir das dann ausdrucken könnten, aber ich weiß nicht, ob sie das noch hat.
emm, yeah, if I, well I need to ask my mum if it, if I can find it and we can then print it out, but I don't know if she still has it.

Direct invitations to expand are much more numerous than invitations to add, above all in the Italian and German settings. They are frequently addressed to the teller's classmates. This type of invitation is successful when it promotes new narratives.

Extract 11 includes a series of invitations. In extract 11, turn 1, the facilitator invites to link to the previous story (not reported here). This invitation is immediately followed by F1, who tells of her cousin's death. In the following sequence, the facilitator enhances F1's narrative. In turn 11, connecting to from F1's telling, the facilitator invites her classmates to link photographs to the memory of death people. This second invitation to expand triggers a series of confirmations. The expansion of these confirmations is invited by the facilitator's yes-no focused questions (turns 15, 17 and 19).

Extract 11

Italy (SS1, 2A, first meeting)

58. FAC: **vi ricorda qualcosa di foto che avete voi a casa?**
Does it remind you some photo that you have at home?
59. F1: sì quella con mio cugino che adesso non c'è più
Yes that with my cousin that now is passed away
- (.)
60. FAC: il tuo cugino?
Your cousin?
61. F1: sì
Yes
- (..)
62. FAC: ti ha lasciato?
Did he leave you?
63. F1: e: a sedici anni
e: when he was sixteen years old
64. FAC: ((annuisce)) ha avuto un (.) un incidente? [una malattia?
((nods)) did he have (.) an accident? [a illness?
65. F1: (((annuisce poi abbassa la testa con gli occhi lucidi)))
[((nods then lower her head with watery eyes))
66. FAC: ((annuisce)) quindi la la fotografia in questo caso servirebbe per per ricordare [eh?
((nods)) so the the photo in this case could help you to to remember [eh?
67. F1: (((annuisce con le lacrime agli occhi)))
[((nods with tears in her eyes))
68. FAC: per mantenere vive delle persone che che non ci sono più **voi avete delle foto che vi servono**
To keep alive persons that that are gone do you have some photos that help you

69. M1: tipo mio cugino (.) anche mio cugino
Like my cousin (.) also my cousin
70. FAC: che non non c'è più e che tu ricordi perché lo lo riguardi in fotografia
That has has gone and that you remember because you see him him in photo
71. M1: ((we don't see if he nods))
72. FAC: **oppure i nonni magari qualcuno i nonni (.) avete dei nonni che sono: scomparsi [per l'età:**
or grandparents maybe someone grandparents (.) do you have grandparents that have passed away [because of their age:
73. M5: [io con mio nonno
[I with my grandfather
74. FAC: **e che ricordate guardando in fotografia?**
And that you remember looking at photos?
75. F5: ((nods))
76. FAC: **o che conoscete solo perché magari lo vedete in fotografia**
Or that you only know because you see him/her in photo

While extract 11 shows a general invitation to expand, this type of invitation is very frequently linked to specific themes or contributions. In extract 12, the facilitator refers to the previous telling, without explicating its content (turn 1). This invitation to expand is successful in enhancing F5's and F11's contributions (turns 3-11). In turn 9, the facilitator invites F11's to tell her story, through an exhortation to latent to it.

Extract 12

Italy (SP3, 4A, second meeting)

43. FAC: **ah questo cosa ne cosa ne pensate di quello che ha detto il vostro compagno?**
Ah this what do you think about what your classmate said?
44. ((overlaps))
45. F2: io sono d'accordo con M5 perché siccome siccome mio nonno e io nemmeno l'ho non ero ancora nata e i miei genitori pensavano solo a mio nonno e: e: spero che questo sì perché questo diventerebbe veramente così perché [(?)
I agree with M5 because as as my grandfather and I even I wasn't born yet and my parents only thought about him and: and: I hope that this yes because this would be this way because [(?)
46. M5: [ma forse è forse è
[but maybe is maybe is
47. F2: spero perché voglio vedere mio nonno perché anche il mio papà è rimasto molto:
I hope because I want to see my grandfather because my dad too was very:
48. FAC: ah
49. F2: triste e ha perso anche la madre mia nonna
Sad and he lost also his mother my grandmother
50. M5: [è la prima volta che ho visto piangere mio padre quando mio nonno è morto
[it's the first time that I saw my father crying when my grandfather died
51. FAC: [scusa ((indica F11))
allora sentiamo
[sorry ((points F11)) now let's hear
52. F11: io quello che ha detto M5 per me tutti possono credere a quello che vogliono ma a me mio nonno mi ha parlato sempre del cielo e del purgatorio e dell'inferno ed è fin da quando ero piccola che mi parla di questo quindi io credo in questo
What M5 said for me everyone can believe in what they want but my grandfather always told me about heaven and purgatory and hell and since I was little he has been telling me about this so I believe in this

In extract 13, the facilitator links her question to the previous narrative about a wedding, through a yes-no focused question, asking if other children have attended a wedding (turn 1). As many children try to answer to this invitation, the facilitator expands her invitation through an open question, thus identifying some specific teller (turn 3) with the support of the teller (F1). The following dyadic sequence between the facilitator and the child produces a new narrative.

Extract 13

UK (PS3, 5A, second meeting)

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?

In extract 14, the direct invitation to expand is addressed to the child who is telling the story. After two focused questions (turns 1 and 3), which clarify the general setting of the narrative, the facilitator invites F9 to expand on her telling of the Moroccan feast (turn 5) and the child starts to expand (turn 6).

Extract 14

Italy (SS2, 2A, second meeting)

60. FAC: ma questa fotografia in che occasione è stata fatta?
But in what occasion was this picture taken?
61. F9: in una festa in Marocco
During a feast in Morocco
62. FAC: una festa in Marocco (..) e: quindi la particolarità di questa foto è tipica (..) del paese: dove vivevano i tuoi?
A feast in Morocco (..) and: so the peculiarity of this photo is typical (..) of the country where your parents used to live?
63. F9: sì
Yes
- (.)
64. FAC: **ci puoi raccontare questa: questa vicenda? In cui: hai fatto questa foto te la ricordi?**
Can you tell us about this: this occasion? In which: you took that photo do you remember it?
65. F9: e: sì e: ero: cioè mia madre l'ha fatta perché dovevamo darla a mio padre (..) che era in Italia
E: yes e: I was: well my mother took it because we had to give it to my father (..) who was in Italy

Invitations to expand are not always successful, especially in the German setting, as extracts 15-17 show. In extract 15, the facilitator's invitation is linked to a child's narrative about sport activity to check with a yes-no

focused question if other children do the same activity (turn 1). This enhances a short conversation, however not about the topic introduced by the facilitator.

Extract 15

Germany (SS3, 6B, second meeting)

1. FAC: mhm. **Ist noch jemand, oder wusstet ihr das alle von M3 das er taucht?**
mm-hm. Is anybody, or did anybody know that about M3, that he does scuba-diving?
2. ((Children say yes))
3. FAC: ja? Weil das ist ja schon ein
yes? Well that really is a
4. M?: das ist cool
that's cool
5. FAC: ein cooles Hobby ja. Und gibts noch jemand der vielleicht hier taucht von euch?
yeah a cool hobby isn't it. And is there anyone else in the group that also goes diving?
6. ((Overlapping of voices)).

In extract 16, the invitation is similar to that in extract 15. It is more successful, however the new narratives are not develop.

Extract 16

Germany (PS1, 3B, first meeting)

1. FAC: aha okay. (.) **Macht noch jemand, macht noch jemand von euch Judo hier in der Klasse? (.) Du machst Judo? Nein?**
aha I see. (.) Does anybody else do, do any of the rest of you here in the class do Judo? (.) You do Judo? you don't?
2. F3: ((F8)) war mal und ((F2)) will wieder kommen.
((F8)) used to go and ((F2)) wants to come back.
3. FAC: ah, cool.
4. F7: ich will eigentlich auch gern wieder kommen.
I do actually want to come back too.
5. F3: ja.
yes.
6. FAC: ah ja.
ah is that right.
7. F7: würde ich auch gerne machen.
I'd like to do it too.
8. F2: ich gucke vielleicht Freitag (?) und dann
I could maybe look on Friday and then

In extract 17, M4 and M5 are co-narrating the content of a photograph about Aleppo, in particular showing its destruction during the Syrian war. In turn 4, the facilitator asks a question about the feeling of the classmates regarding the photo, adding a rhetorical question about their possible intention to have holiday there. The following collective no-yes answers and the few comments highlight the difficulty in inviting expansions.

Extract 17

Germany (SS2, 5B, second meeting)

2. M4: also, dieses Bild, also, das ist das Land Syrien und die Stadt da heißt Aleppo und und
ähm auf dem ersten Bild sieht man noch dass hier alles heile ist, dass da auch noch Menschen
laufen, dass hier auch so ein riesen Turm ist und ähm dass hier auch Autos, Mopeds, und alles

noch schön ist. Auch hier so ein paar Bäume. Und das wirkt da noch wie ne normale Stadt.

well, this picture, well, this is the country Syria and the city is Aleppo and em on the first picture you can see that everything is still intact, that poeple are walking around and that there is a huge tower here and that em there are also cars, mopeds and everything is still fine. There are even some trees here. And it looks like a normal city.

4. M5: und unten ist ähm, da war bestimmt Krieg, man sieht hier auch einen Panzer und da ist alles kaputt, also ich glaub- wir glauben, dass das das Vorher Foto und das das Nachher ähm. Die ganze Häuser sind auch kaputt und der Turm äh ist auch kaputt.
and below it's em, there was probably a war, you can see a tank here and everything is broken there, so I believe- we believe that this one is a before photo and this one after. All of the houses are destroyed too and the tower is broken too.
5. M4: also hat alles auch aus Trümmern und man stellt sich auch vor, dass man auch jetzt nicht gerne leben möchte und auch keinen Urlaub dort machen möchte.
so everything is just rubble and you can also imagine that people wouldn't like to live there or go there on holiday.
6. FAC: **ich hab grade von den anderen auch ganz viel, nä, wie gehts euch, wenn ihr das Foto seht, würdet ihr da gerne Urlaub machen wollen?**
so from the others too I just saw a lot, em, how do you feel when you see that photo, would you like to go there on holiday?
7. ((children say no))
8. FAC: nicht ne. Gehts euch gut wenn ihr das Bild seht?
no you wouldn't would you. Do you feel good when you see that picture?
9. ((children say no))
10. M6: welches, das untere oder das obere?
which one, the top one or the bottom one?
11. M?: das untere.
the bottom one.
12. M6: achso.
I see.
13. M6: da hätte ich schon ein bisschen Angst, wenn auf einmal auf ein Panzer rumfährt.
I think I would actually be a bit scared if suddenly a tank started driving around.
14. FAC: mhm, habt ihr schon mal einen Panzer in echt gesehen.
mm-hm, have you ever seen a tank in real life.
15. ((children say yes))
16. M6: ich bin sogar schon mal in einen gefahren.
I even drove in one once.

1.3 Invitations to ask

Inviting to ask is a way of expanding the teller's narrative, rather than the classmates' narratives. Invitations are addressed to the classmates, but their aim is to expand the ongoing narrative. In extract 18, the facilitator's question simply checks the willingness of the classmates to ask questions (turn 3). The children ask a series of questions (turns 4-11).

Extract 18

Italy (SP3, 4D, second meeting)

1. FAC: ok e ti ricorda qualcosa quella foto?
Ok and that photo reminds you?
2. F6: sì come ero quando ero piccola
Yes how I was when I was little
3. FAC: ah ho capito ((annuisce)) interessante (.) **c'è qualcuno che vuole farle delle domande?**

Vuoi chiederle qualc[osa]? ((a F8))

Ah I understand ((nods)) interesting (.) is there someone who wants to ask her questions?

Do you want to ask her something? ((to F8))

4. M?: [dov'eri?
Where were you?
5. M?: ma eri
But were you
6. F6: a casa mia
In my house
7. ?: dove sei?
Where are you?
8. M?: ah ma eri a casa tua in Bangladesh o:
ah but were you in your house in Bangladesh or:
9. F6: (qua)
(here)
10. ((overlapping of voices))
11. M8: una domanda una domanda chi è questa bambina qua in quest-
One question one question who is that girl here in thi-
12. ((overlapping, laughing))
13. FAC: ok
14. F6: mia madre era giovanissima quella volta
My mother was very young that time

In extract 19, the facilitator directly invites the children to ask questions each other (turn 3). The children start to ask.

Extract 19

Germany (SS3, 6B, second meeting)

1. FAC: ein cooles Hobby ja. Und gibts noch jemand der vielleicht hier taucht von euch?
yeah a cool hobby isn't it. And is there anyone else in the group that also goes diving?
2. ((Children talk over one another))
3. FAC: okay, sehr schön. Okay, **gibts sonst noch Fragen, wenn ihr das Bild seht, fällt euch noch was ein? Kannst du es nochmal so hoch halten? Du hast? Ihr könnt euch ruhig gegenseitig wieder drannehmen mhm**
okay, very good. Okay, are there any other questions, when you see the picture, can you think of anything else? Can you hold it up nice and high again? You do? Feel free to choose one another to speak again mhm
4. M?: also, ich wollt fragen, warum der schwarz-weiß-orange ist.
well, I wanted to ask why it's black, white, and orange.

In Extract 20, the facilitator's invitation to ask is combined with a declaration of interest (turn 3). In this way, the facilitator gives room to several contributions, by expressing her engagement in the conversation. The facilitator's turn is followed by children's contributions (turns 5, 7, 9).

Extract 20

UK (PS1, 6B, meeting 1)

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))

In extract 21, the facilitator's yes-no focused question enhances the children's raise of hands, and a series of contributions (turns 4, 5, 7, 10, 11 and 13), as in the previous extracts.

Extract 21

Germany (PS5, 3B, first meeting)

1. FAC: **habt ihr eine Frage zu dem Bild?**
do you have a question about the picture?
2. ((children put their hands up))
3. FAC: ((to F2)) ja?
yes?
4. F2: hier ist- also dieses Bild finde ich irgendwie komisch.
here is- well I find this picture strange somehow.
5. M8: ja, das ist komisch, weil es ein Bildschirm ist
yes, it's strange because it's a screen.
6. FAC: ja?
yes?
7. M9: ich frage mich, wie er im Fernsehen reinkommt.
I wonder how he got on TV.
8. M5: da war so (.) es gab ein Bildschirm, dahinter war eine Kuppel und da konnte man reingehen und das wird automatisch übertragen halt, aber das war nicht echt im Fernsehen. Es war nur so ein großer Fernseher, wo man reinkommt so.
it was like this (.) there was a screen, behind it there was a dome. You could go in there and it would be transmitted automatically, but it wasn't really on TV. It was just a big TV where you go into it.
9. FAC: [ah toll]
[oh great]
10. M8: [oh cool]
11. M6: in welchem Jahr war das?
which year was that?
12. M5: mmh
umm
13. M6: zweitausend-
two thousand and-
- (4.0)
14. M5: °°weiß ich nicht°°
°°I don't know°°

In extract 22, the invitation to ask questions, which is presented as alternative to move on, is followed by a question from a child (turn 2), which enhances a new question from the facilitator (turn 6), both offering to M2 the opportunity of developing his narrative (turns 3 and 7).

Extract 22

UK (PS1, 6A, meeting 1)

1. FAC: ok, so anyone else to ask any questions on that one (points) or shall we move on onto our

- last (..) is that (..) ? (..) do you want to
(..)
2. F1: Um, what was your favourite part about the Ferrari World?
 3. M2: Well, my favourite part was racing with my brother because whenever we did shared experience because he's older than me
 4. FAC: Oh, he's older is he?
 5. M2: Yeah
 6. FAC: yeah
 7. M2: 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

This sequence organisation is rather frequent in the UK set of data. In extract 23, the facilitator's invitation to ask concludes a long and rather complex turn, including the appreciation of a previous contribution and a comment on it. The invitation is followed by a series of children's contributions, as questions (turns 2, 6 and 8) and one comment (turn 4), all responded directly by the child who is telling the story. The facilitator joins the children with a yes-no focused question (turn 11), which enhances a long answer.

Extract 23

UK (PS3, 6A, meeting 3)

1. FAC: Oh wow. So, we have a huge story from this picture. I was going to ask you actually why did you choose it but I think I know, I think I can see loads of happy memories coming out of it, out of your picture, loads of them. **Does anybody want to ask about the picture, about anything they can see in the picture, about memories, has anybody got any questions that you might like to ask?**
2. M: ((Points to picture)) How old were you?
3. F1: I think 2 ½.
4. F2: You look massive.
5. F1: I know.
6. F1: Did you do your hair up on that day?
7. F1: ((Girl who asked question flicks hair over her head)) No, I just brushed like crazy. I had my head upside down.
8. M: Was it like a traditional dance you did?
9. F1: No, I was doing my shaking
10. ((Laughter))
11. FAC: Is that that you brought in, is that anything to do with it?
12. F1: ((Holds up folder and points to various things inside)) Yeah, that's part of what I got from the goody bag. Someone gave it to me and it's like a folder, and I can just put my personal stuff inside, and this bit he's an elephant god called Ganesh and he (?) and these are silk fabric. And sometimes in weddings you will see these two people, which is (?) and when they got married that's a part of the celebration. So, at that time we celebrated the wedding, the groom and bride were doing a dance of this music but I was doing the wrong music
13. ((Laughter))

In extract 24, the facilitator's invitation to ask is combined with another invitation to choose questions to address to the child who is telling the story (turn 3). This enhances a series of questions (turns 5, 7 and 11) and a comment (turn 9)-

Extract 24

UK (PS3, 6A, meeting 3)

1. FAC: And having a good time?

2. F1: Yeah.
3. FAC: **Has anybody got any questions you would like to ask about the picture. Do you want to choose who you want to ask?**
4. F1: K.
5. F1: Why (?)
6. F1: ((Points to M. with the book in her hand)) It's because the book was about all of this. M.
7. M: How long did it take to draw this?
8. F1: I don't know. Five minutes. Ten minutes.
9. F1: It takes me about an hour to draw.
10. FAC: About an hour.
11. M: How old are you?
12. F1: Ten.

In extract 25, the facilitator's invitation is followed by a dyadic sequence involving the facilitator herself and M2. After enhancing M2's contribution, the facilitator supports it, stressing her surprise (turns 3 and 5) and asking an open question (turn 7).

Extract 25

UK (PS1, 6A, meeting 2)

1. FAC: **I think there were two hands up ((indicates to C1/photo student)) (..) the two boys at the back (..) do you want to ask them because they had their hands up for so long**
2. M2: I had a friend called ((name)), it's the same one as his one
3. FAC: What, the same friend?!
4. M2: Yeah (..) and last time I saw him, I just got some random Facetime call and it was him and I got a big surprise
5. FAC: Oh wow (..) was it a nice surprise?
6. M2: Yup
(..)
7. FAC: and what were you chatting about, if you don't mind me asking
8. M2: Stuff

Extract 26 shows a more complex organisation. In turn 1, the facilitator leaves the floor to the children who have raised their hands, while reassuring a child about his interest. Observing the irritated reaction of F1 to M1's question, the facilitator investigates the reason of this reaction (turn 4). Then, being ensured that the story is new, he emphatically stresses the collective interest in it (turn 8: "ah beh allora son tutti curiosi sentiamo"). This enhances F1's story in the following turns (9-11), addressed with interest by M1.

Extract 26

Italy (SP1, 4A, first meeting)

1. FAC: **adesso arrivo anche da te eh? Perché qui avevo visto prima delle altre mani ((indica M1)) tu?**
Now I am coming to you eh? Because here I had seen other hands ((to M1)) you?
2. M1: no ma io volevo chiedere una cosa a F1 perché non puoi andare in Romania?
No, but I wanted to know one thing to F1 why cannot you go to Romania?
3. F1: allora ((un po' seccata))
Now ((a bit annoyed))
(.)
4. FAC: eh quante vol[te quante volte l'hai raccontato?
Eh how many times did you tell this?
5. F1: [??] zero
zero
6. FAC: mai?

- Never?*
7. F1: ((nods))
 8. FAC: **ah beh allora son tutti curiosi sen[tiamo**
Ah well so they are all curious let's hear
 9. F1: [allora e:ssendo che da e: da qui fino alla Romania c'è
l'Ungheria, e l'Ungheria ha bisogno di:
[well as from here to Romania there is Hungary and Hungary
needs:
(..)
 10. FAC: del visto?
The visa?
 11. F1: sì della polizia allora per passarci devi fare vedere dei documenti, e io questi documenti non
ce li ho, e non posso andare in Romania
*yes from police, then to pass by you must do documents and I have not these documents and I
cannot go to Romania*
 12. M1: ah

In extract 27, the facilitator asks for either questions or memory to share. Both M2 and M3 choose to share their memories, rather than asking questions, thus exploiting the alternative in the most active way.

Extract 27

UK (PS3, 5A, meeting 1)

1. FAC: Okay, so big family holidays. **Have you got any memories to share or questions?** ((Girl at front looks downwards towards floor))
2. M2: ((Makes swimming movements with hands)) It reminds me of when I broke my tooth, because I was in Egypt and in my hotel, I went to the swimming pool and I was walking and the water was really wet, and there was just, right next to me, there were people swimming, and then they were making so much splashes that the water went on, and I was walking and then I tripped and broke my tooth.
3. FAC: Oh wow, that's a big memory, yeah.
4. M3: I have a memory. So, I went to Dubai this waterpark is called (?) and there is like KFC and McDonald's, and they have this surfing place (?) over there. So, I just put my tummy on the ground. I didn't learn how to swim, and then there were trees like this and then I ate McDonald's.

1.4 Combined invitations

In some cases, different types of invitation are integrated or alternated in a short sequence. This type of sequence is particularly evident in the UK setting.

Extract 28 shows the passage from invitation to present to invitation to add and finally to invitation to ask. In turn 1, the facilitator firstly prepares the story put forth by M1, talking about the process, then she invites M1 to talk about the photo. In the following turns, M1 starts to tell the story, showing positive non-verbal body language (eye contact and facial expressions). The facilitator responds by asking a direct focused question. Then, she asks an open question that invites further engagement and information (turn 5). In the following sequence, M1 continues to tell his story and the facilitator supports it. In turn 11, the facilitator asks F1 if she is willing to add something else. After a long dyadic sequence involving M1 and the facilitator, in which she supports the child's narrative, in turn 25, the facilitator invites to opt between continuing the story and asking questions about it. F1 immediately takes the opportunity to ask a question.

Extract 28

UK (PS3, 5A, meeting 2)

1. FAC: So, there's been some extra pictures and we've got lots on here that we're going to look at in a minute, but one special one from up here. ((M1 at front of stands up)) Do you want to hold it up because it's not on the screen. There you go. ((Picture of M1 eating ice cream held to camera)) **Okay and can you tell us a bit about it?**
2. M1: ((M1 holds picture and smiles, looks at F: and camera as he speaks)) This was in St James's Park and my dad bought me an ice cream and then when I was eating it, it got all over my mouth.
3. FAC: It went all over everywhere. St James's Park in London?
4. M1: Yeah.
5. FAC: Okay and last week you were really excited about wanting to bring in a picture, didn't you, you said to us you're going to definitely bring in a picture this week to share **and why did you choose that one?**
6. M1: ((Looks/seems slightly shy)) Because it reminds me of how I was when I was really young.
7. FAC: And how do you think you looked when you were smaller?
8. M1: ((Smiles nervously)) I'm not sure.
9. FAC: You're not sure. Well you look like you're enjoying your ice cream.
10. M1: Yeah.
11. FAC: **And do you want to share with us anything else about the picture?**
12. M1: I was four years old, I think, and my mum took this picture.
13. FAC: And (...) does it bring back some special memories?
14. M1: Yeah.
15. FAC: What sort of memories does it bring back?
16. M1: It brings back how fun it was eating it.
17. FAC: And anything else?
18. M1: ((Smiles)) My family was laughing.
19. FAC: They are. So who else was with you?
20. M1: ((Looks to upwards to ceiling and at the same time to his left and then back to FAC)) It was my mum, my dad and my uncle.
21. FAC: And can you remember back to that day or do you
22. M1: I remember.
23. FAC: You do, so it's your own memory of it. And what was the best, best thing of the day, do you think?
24. M1: ((Smiles warmly)) Eating the ice cream.
25. FAC: So you like ice cream? **Would you like to share anything else about your picture or would anybody like to ask you, does anybody want to ask?**
26. F1: ((Smiles and looks comfortable)) What flavour ice cream was it?

A similar organisation is shown in extract 29. In turn 1, the facilitator projects a picture and invites F1 to talk about it, repeating this invitation three times in the same turn. In turns 2-8, F1's narrative is supported by the facilitator. In turn 9, the facilitator invites F1 to add through a yes-no focused question on the child's relation with her mum. This invitation enhances a new dyadic sequence involving the child and the facilitator as co-tellers, until turn 15, when the facilitator comments the conversation and invites F1 to choose between continuing to tell and asking if the classmates have questions.

Extract 29

UK (PS1, 6B, meeting 3)

1. FAC: Who's that. Have you been up yet to share a picture, **would you like to come up?** Yeah, come together. It's up to you. **Would you like to come up? So, will you tell us about your picture?**

2. F1 ((Smiles and points to picture on screen)) That's my mum, that's my me. I was creating something (?).
3. FAC: There's lots going on in that picture, isn't there, fantastic.
4. F1: I was in the school learning to draw and cut.
5. FAC: And why did you choose that picture?
6. F1: ((Hands in sleeves)) Because I was being my mum when I was really young.
7. FAC: And are you a twin. So where's your sister gone?
8. F1 ((Points to screen)) She was in nursery.
9. FAC: So, you chose the picture on your own with you and just your mum? **So, anything else you want to tell us about it, the memory it reminds you of when you are with your mum?**
10. F1: My teacher took the picture. My dad wasn't in there with me, he was in a different country. My teacher took it.
11. FAC: And what's so special about it?
12. F1: I was with my mum when I was really young and I was learning.
13. FAC: And what was your mum doing, what was her role that day?
14. F1 ((Looks at picture)) She was helping me take my coat off.
15. FAC: Oh, that's what she is doing. When I first looked at the picture I wasn't sure if she was feeding you or something. Do you know, sometimes you jump to conclusions and there's so much going on and the colour of your mum's top is really bright as well, so I kind of looked at that first. **Will you tell us anything else or do you want to ask your peers, what do you want to do?**

Extract 30 shows the passage from invitation to present to repeated invitations to ask. In turn 1, the facilitator invites F1 to present her photos and talk about them. This invitation is repeated in turn 3 after F1's confirmation of the chosen photo. This is followed by a long dyadic sequence involving F1 and the facilitators (turns 4-26). In turn 27, the facilitator invites to ask some questions and to choose about what, however stressing their limited number. After F1 has chosen, the facilitator repeats her invitation (turn 29). This invitation is also repeated in turns 34 and 41, showing the facilitator's interest in promoting the children's participation.

Extract 30

UK (PS3, 5A, meeting 2)

1. FAC: So, we're going to go onto this picture but I'm just wondering... ((Looks to child and leads her up to front of class)) **Do you want to come and show us your pictures? So, let's have a look, can you hold them up? Which one shall we look at?**
2. F1: This one.
3. FAC: **Tell everyone about this picture**, whose that in the picture?
4. F1: ((Looks out to class holding picture to chest with both hands)) Miss Jones going to junior playground and (?) going to
(..)
5. FAC2: Miss Jones used to help you, didn't she?
6. F1: ((Looks straight at camera)) Miss Jones helped me.
7. FAC2: Is she in the school now?
8. F1: Yeah.
9. FAC2: Miss Jones has left, hasn't she?
10. F1: ((Points to picture)) And Miss Jones going to junior playground.
11. FAC2: She used to go to the junior playground, didn't she?
12. F1: To go to the grass, to go to the grass.
13. FAC2: ((Hands other photos to FAC)) Would you like to look at another one, what was she doing in these pictures here, what was happening in these pictures?
14. F1: Tortoise.
15. FAC2: What was you touching, what was that?
16. FAC: ((Leans towards)) The tortoise is touching in the hall.
17. FAC2: Is it a tortoise, it was a snake, look closely.
18. F1: It's a snake, it's a snake.
19. FAC2: How did it feel, can you remember how it felt?

20. F1: Felt.
21. FAC2: ((Makes hand gesture of stroking)) How did it feel when you stroked the snake?
22. F1: Sad. Sad.
23. FAC: Was the snake sad or the touching it sad?
24. F1: Touching, sad.
25. FAC: Touching it was sad, okay. And bumpy?
26. FAC2: ((Takes FAC's two's hand)) Bumpy ((to let F1 feel what the word bumpy means)).
27. FAC: Yeah and bumpy. Any more pictures? Let's see if there's another one there, hang on. They're the same one. Does anybody want to ask a picture question, about (..) **maybe one or two questions about the snake or about the picture. Who would you like to choose?**
28. F1 ((Points to picture)) This one.
29. FAC: Okay, **do you want to talk about that picture, anybody.**
30. M1 ((leans forward, smiles)) Where was that, I know it was in school, but what place?
31. M1: Do you see like sometimes when it's cold we do ice skating, over there.
32. ((Lots of chat from whole class))
33. F1: Miss Jones helping (?) me
(..)
34. FAC: Miss Jones helped to look after ((unclear)) in the junior playground. Okay, so that's what it was. **Anybody else have one question maybe to ask. You want to ask a question?**
35. M2: Why did you choose this picture?
36. F1 ((Waves right hand around)) This one.
37. FAC: Yeah, and you like it.
38. FAC2: Do you like it?
39. FAC: Was it a happy picture?
40. F1: ((Sways side to side)) Do you like it?
41. FAC2: And **do you want to ask anybody else to ask you a question, who's got their hand up?**

Extract 31 shows the passage from invitation to expand to invitation to present. After a narrative produced in a dyadic sequence between the facilitator and M13 (partially shown in its final phase), in turn 7 the facilitator invites the classmates to expand through a yes-no focused question. The first yes-answer is immediately followed by an expansion, which enhances the facilitator's invitation to present the story (turn 13: "e come: prova a raccontare"). This invitation successfully enhances M3's narrative.

Extract 31

Italy (SS1, 2B, second meeting)

1. FAC: mh (..) e quando ti ha detto dai adesso ti porto in Italia con me?
Mh (..) and when he told you now I bring you in Italy with me?
(..)
2. M13: ero un po' feli- ero felice e anche: (..) m: anche:
I was a bit ha- I was happy and also (..) m- also
3. M?: triste
sad
4. M13: anche triste sì
Also sad yes
5. FAC: quindi eri un po' combattuto [dentro di te
So you were a bit uncertain inside you
6. M13: [sì
yes
7. FAC: **vi è mai capitato di vivere un'esperienza come la sua**
Did ever happen to you to live an experience like his own?
8. M3: sì

9. M?: *Yes*
sì
Yes
10. M3: un mio amico si era trasferito
A friend of mine moved
11. FAC: sì?
yes?
12. M3: ((nods))
13. FAC: **e come: prova a raccont[are]**
And how: try to tell
14. M3: [eh praticamente e: cioè non – l’ho conosciuto dalla nascita anch’io e siamo: abbiám fatto le matern- la materna insieme (.) ma non l’asilo però era un e: suo padre era un amico di mio papà quindi lo conoscevo [già da:
[eh in practice and: well not – I knew him since his birth and we went we attended the infan- the infant school together (.) but not the kindergarten he was and his father was a friend of my dad, therefore I already knew him since:
15. FAC: [da sempre
Always
16. M3: molto tempo e lo vedevo anche se non andavo all’asilo a o a scuola con lui poi una volta e: ha detto che doveva: partire in Svizzera con suo padre però che poi tornava dopo due tre anni però: non è più [tornato
long time and I saw him even if I didn’t attend the kindergarten or his school then once e: he said that she had to leave in Switzerland with his father but that then he would come back after two three years but he never came back.
17. FAC: [non è più tornato
He never came back

1.5 Summary

This chapter has presented a variety of types of invitations and a great number of examples highlighting this variety. In some cases, this variety shows a differentiation among settings and facilitators. However, the most relevant differentiation is between invitations that successfully enhance children’s narratives and invitations that fail in doing so. Successful invitations are much more frequent and the several examples that we have provided in this chapter have shown the variety of turn designs that can work to enhance children’s narratives, in different situations: (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. We have also seen the usefulness of sequencing in a short time different types of invitations, regarding presentation, additional elements, expansions and questions.

Our analysis shows that invitations may be designed in different ways. Therefore, there are not specific suggestions about the best way of inviting children to narrate. As we shall see in the follow chapters, the successful promotion of narratives is based on a great and complex variety of actions.

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.

Chapter2. Questions as support of narratives

Questioning is an important activity in all types of conversation. 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. In this chapter, we analyse the phases of classroom interaction in which series of questions are sequenced to enhance children's narratives. In this way, we can see that what is relevant is the sequence of questions, rather than in the single question.

This analysis will highlight (1) the importance of the point of departure of the sequence of questions, and (2) the way in which the sequence continues, as a chain of different or similar types of questions. This analysis leads to see that focused questions are much more frequent than open questions. We shall not restart from invitations here, dealt with in chapter 1, where we have seen different types of initial questions. In this chapter, we are 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.

2.1 Expansions followed by checking

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.

In extract 1, 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. However, the child does not expand much.

Extract 1

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

Extract 2 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 2

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. Alconi: [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))

The second phase (turns 20-36) begins with a new OQ, regarding the type of gift to the child's parents. However, the child continues to talk of the gift for her aunt. The facilitator adapts to her answer and asks a long series of FQs to check the details of the story, developing the child's narrative (turns 24, 26, 28, 30 and 35). In this case, the facilitators' FQs follow and support the child's narrative, rather than orienting it.

- 20. FAC: **che regalo gli hai fatto?**
What gift did you make to them?
- 21. F7: e: avevamo comprato dei vestiti
E: we bought some dresses
- 22. FAC: mh
- 23. F7: e: avevamo fatto un cartellone grande con scritto (..) m: vi vogliamo bene
And we wrote a big poster with written (..) m: we love you
- 24. FAC: **ah ma vogliamo perché? In – chi è che sei tu e poi?**
Ah but we love why? In- who did you and then?
- 25. F7: e: i miei cugini
E: my cousins
- 26. FAC: **i tuoi cugini?**
Your cousins?
- 27. F7: ((nods))
- 28. FAC: **e sono i figli di questo tuo zio e della zia?**
And are they children of this uncle and of your aunt
- 29. F7: sì
Yes
- 30. FAC: **ah e vivete insieme?**
Ah and do you live together?
- 31. F7: ((annuisce)) sì
((nods)) *yes*
- 32. FAC: ho capito
I understand
- (.)
- 33. F7: e vivo: insieme anche alla n- alla nonna
And I also live with my g- grandmother
- 34. FAC: **che sta insieme a voi?**
Who lives with you?
- 35. F7: sì, e: (.) ((scuote la testa)) °basta°
Yes, and (.) ((she shakes her head)) °that's it°

After a first OQ, expansions of children's narratives can also be enhanced through an alternation of FQs and OQs. Extract 3 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 3

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.

Extract 4 begins as extract 2. The facilitator explores F2's choice of the photo through an OQ. In this case, however, the facilitator continues this exploration in turn 4, with another OQ, after the child's first answer, introducing selfie-time. Then, she asks a FQ (with an affirmative tone) to develop this narrative (turn 6). In the following turns (8-15), some children take the floor, asking questions to F2 autonomously. In turns 16 and 19, which have the same design, the facilitator asks double questions (FQs followed by OQs) about the child's attitude to selfie-time. In turn 23, her question focuses on the quality of the photo, then she asks three FQs (turns 26, 28 and 30) about the subject of the photo. The last FQ is followed by a phase in which some children take the floor to ask questions (turns 34-38). In turn 39, the facilitator asks a new FQ to check F5's last sentence. In this example, the facilitator's questions are alternated with the children's initiatives in asking questions. Initially the facilitator's questions guide the conversation, then they follow and support the children's co-narration.

Extract 4

Germany (SS1, 5B, second meeting)

1. FAC: mhm. **und warum hast du das Foto mitgebracht?**
mm-hm. And why have you brought the photo with you?
2. F2: weil wir Selfie-Time hatten.
because we had selfie-time.
3. ((M10 laughs, F2 laughs too))
4. FAC: **was heißt das?**
what does that mean?
5. F2: Selfie-Time eben.
well, selfie-time.
6. FAC: **naja, aber habt ihr öfters Selfie-Time.**
uh-huh, but do you get selfie-time a lot.
7. F2: nee.
nope.
8. Class: jaaa.
yyyyeess.
9. ((F2 laughs))
10. F2: ich hab gefühlte 20 Fotos von uns drauf.
I've probably got about 20 photos of us on there.
11. F?: wo?

- where?
12. F2: auf meinem Handy.
on my mobile phone.
13. F?: (?) Nee, da wo wir alle. Von uns drei.
(?) nah, where we all. Of the three of us.
14. M5: F5 und von mir.
F5 and of me.
15. F2: nicht so viele.
not as many.
16. FAC: okay, **aber ihr macht anscheid öfter mal Selfie-Time, ja? Warum macht ihr das denn?**
okay, but you seem to do selfie-time quite often, don't you? Why do you do that then?
17. F2: einen Tag war's extrem.
one day it was over the top.
18. F?: (?)
19. FAC: **worauf achtet ihr da so, wenn ihr ein Selfie macht? Gibts da irgendwelche bestimmten Sachen, die drauf sind?**
what do you pay attention to when you're taking a selfie? Is there anything in particular that is on there?
20. F2: äh, ja, dass das Foto auf jeden Fall nicht verschwommen ist.
err, yeah, that the photo certainly isn't blurry.
21. FAC: mhm. Okay.
mm-hm, I see.
22. F2: das Foto schön aussieht.
that the photo looks nice.
23. FAC: **ist das immer gleich das erste Foto, was gut aussieht?**
is it always the very first photo that looks nice?
24. F?: nein.
no.
25. F2: ((shakes head)) nicht immer. Achso, beim Foto müssen meine Haare sitzen.
not always. Oh yeah, in the, my hair needs to be in place in the photo.
26. FAC: okay, **also deine Haare sind dir wichtig, dass es nicht verschwommen ist?**
I see, so your hair is important to you, and that it isn't blurry?
27. F2: ja.
yes.
28. FAC: ja, **wie hast du denn deine Haare normalerweise auf den Fotos.**
yes, so how do you normally have your hair in photos.
29. F2: so wie jetzt.
like it is now.
30. FAC: **immer offen?**
always down?
31. F2: ja.
yes.
32. FAC: ja, okay. **Und warum hast du genau das Selfie ausgewählt, wenn ihr so viele habt?**
okay, I see. And why did you choose precisely this selfie if you have so many?
33. F2: weil das schöner aussieht. und weil ich kein Foto mehr hatte.
because it looks nicer. Any because I didn't have any other photos.
34. F5: und das hier?
and this one here?
35. F2: ich hab das andere Foto, F6 zwei gegeben, F3 zwei geben, M9 eins gegeben und eins hab ich.
I have the other photo, gave Lucy two, gave Vivi two, gave Brendon one and I have one.
36. F5: Und mir F5, F5, vergiss mich nicht. F5
and me F5, F5, don't forget me. F5.
37. M11: (?) heulen.
(?) cry.
38. F5: F5.

39. FAC: **hast du ihr auch eins gegeben?**
and did you give her one too?
40. F2: ja, eins.
yes, one.

In extract 5, as in extract 4, the facilitator asks two OQs to expand F1's narrative about an episode regarding the relations with her sister. In turn 6, the facilitator starts with an OQ, but she immediately turns to a FQ to check F1's narrative, then she asks other OQs to expand on the child's conflict about the sister's chair (turns 8 and 10). In turn 12, the facilitator asks F1 to add (see Chapter 1, extract 29) and, after the child's immediate expansion, she asks to check other details through FQs (turns 14 and 16). Finally she asks an OQ to explore F1's feelings. After starting by guiding conversation, the facilitator's questions follow and support the child's narrative.

Extract 5

UK (PS2, 4B, meeting 3)

1. F1: Yeah, the green one is mine and the red one is my older sister's
2. FAC: Aah (..) so, so this is your one here (..) **and what happens if you sat in your sister's one?**
3. F1: She'd shout at me
4. FAC: **Would she? What would she say?**
5. F1: She's say get off my chair and then she would start sitting in my chair and then ((shrugs))
6. FAC: and then (..) so there'd be some words ((child nods)) **how comes you're smiling when you're thinking of sitting in her chair (..) did you sit in her chair?**
7. F1: Only sometimes when she was sleeping
8. FAC: When she wasn't around (..) **why did you want to sit in her chair, then?**
9. F1: Because hers was comfy and mine had some strips loose
10. FAC: Ahh (..) yeah (..) so **and did you know that if you sat in her chair, she's be kind of** ((hand movement))
11. F1: I said that sharing is caring
12. FAC: Sharing is caring (..) **any other memories you want to share from your picture or from anything else you remember having happened that day?**
13. F1: Yeah, we had the barbecue in the garden and I accidentally sat on the chair because it was dark and it was the first chair I saw in the garden and then I sat in her chair and she gave me a lot of bumps (..) so she sat on my chair and I wanted to sit back in my chair but she wouldn't let me (..) so ((shrugs))
14. FAC: So there's been some chair wars in your house between you and your sister then (..) yeah (..) **and your sister's older than you?**
15. F1: ((nods))
16. FAC: **So do you think you like to do stuff your sister has or you want to do (..) that a little bit and she got annoyed**
17. F1: ((nods))
18. (..)
19. FAC: **and how do you feel when she sat in your chair back?**
20. F1: It was like I'm allowed to sit on her chair but she's not allowed to sit on my chair

In extracts 6 and 7, the facilitators' OQs are more frequent than in the previous examples. In extract 6, the facilitator asks an OQ to clarify the reason of the child's choice to bring a lid with him, then he asks two FQs to check some details about this "magical" lid (turns 4 and 8). These are followed by three OQs (turns 10, 12 and 14) to expand on the child's narrative. In this case, the questions follow and support the child's narrative.

Extract 6

Germany (SS1, 5B, second meeting)

1. FAC: gut, dann pack ich es hier wieder rein. Gut, **dann erzähl uns warum du den Deckel**

- mitgebracht hast. Ich bin gespannt.**
good, then I'll put it back in here. Good, then tell us why you brought the lid with you. I'm curious.
2. M11: weil der Deckel magisch ist.
because the lid is magical.
 3. ((children laugh))
 4. FAC: **für dich oder allgemein?**
for you or in general?
 5. M11: allgemein.
in general.
 6. FAC: aha.
 7. M11: er kann zaubern.
it can do magic.
 8. FAC: **ist dir mit diesem Deckel schon irgendwas bestimmtest passiert?**
did something in particular happen to you with this lid?
 9. M11: ja.
yeah.
 10. FAC: **was denn?**
and what was that?
 11. M11: ich hab schon zehn Euro damit gewonnen.
one time I won ten euros with it.
 12. FAC: **aha, warum?**
uh-huh, why?
 13. M11: na, so um (?) so hoch. Dann so.
well, that emm (?) that high. Then like that.
 14. FAC: **und wie ging das Spiel?**
and how did the game go?
 15. M11: na, man macht das so ((zeigt wie er ihn hoch werfen würde)) und dann fällt das auf den Boden und dann entweder Kopf oder Brunnen.
well, you do it like this ((show how he would throw it in the air)) and then it falls onto the ground and it's either heads or tails.

In extract 7, the facilitator starts with a OQ on the reason of the child's choice of the photo, followed by another OQ about the author of the photo (turn 3). In turn 5, she asks a FQ that prepares the following exploration through OQs (turns 7, 9 and 13). In turn 15, the facilitator starts with another OQ, but she immediately turns to a FQ, which is answered by the child. This example shows a prevailing use of guiding questions.

Extract 7

UK (PS3, 5A, second meeting)

1. FAC: We've got time for just one more before you get ready for your activity. Tell us all about your picture, **why did you choose this one and what is it about it (?) that you wanted to bring it in and who took, who owns the picture?**
2. F1: Well as you can see I was eating, I was drinking soup but as you can see I'm not a clean person, so I got it all over my face. And I chose this picture because it was funny and it brought a lot of memories to me. And I found it special because everyone in my family was laughing and I wondered why they were laughing.
3. FAC: **And who took the picture, can you remember?**
4. F1: My dad took the picture.
5. FAC: **And have you got any memories of that, or have you got memories that people have told you about it?**
6. F1: Yeah, I've got those that people have told me.
7. FAC: **What did they say about it?**
8. F1: They said that
 (..)

9. FAC: You can't remember
(..)
10. F1: My mum said that you look messy in that picture but I'm still messy when I eat dinner.
11. FAC: **And how come you wanted to share it with everybody, what was it about that picture that is, you know what, I want to share this with all of my class?**
12. F1: Because it was funny and it and it was a special moment.
13. FAC: **And do you feel kind of happy or emotional about it, what comes out when you look at it and you look at you there now?**
14. F1: I laugh because it's funny and I just find myself (?).
15. FAC: **And how do you think you looked as a baby, do you recognise yourself, when you look at that picture do you think – oh, that's me?**
16. F1: No, I don't recognise myself (?).

2.2 Checking and clarifying

The systematic use of FQs has the function of checking and clarifying the children's narratives. However, this use is not frequent, as OQs are used by the facilitators to explore and expand the narratives. We present here two examples of series of FQs. In extract 8, the facilitator asks four FQs to check and clarify the building of an igloo with F5 (turns 1, 3, 5 and 7).

Extract 8

Germany (SS2, 5B, second meeting)

1. FAC: **du hast schon mal ein Iglu gebaut?**
you've built an igloo before?
2. F5: ich eins mit meinem Vater.
me one with my dad.
3. FAC: **du auch, ja auch?**
you too, really as well?
4. F5: das war auch richtig groß.
it was really big as well.
5. FAC: okay, prima und **wie lange hat das ungefähr gehalten, weißt du [das noch]?**
I see, fantastic and roughly how long did it keep for, do you still [remember]?
6. F5: [ne Woche].
[a week].
7. FAC: ne Woche, ja, **da wars dann kälter?**
a week, I see, so it was colder then?
8. F5: ja.
yes.

In extract 9, the facilitator asks six FQs to check (turns 2, 8, 10 and 14) and clarify (turns 4 and 6) a narrative about M3's "deviant" behaviours during a wedding.

Extract 9

UK (PS3, 6A, second Meeting)

1. 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.

2. FAC: **At the wedding?**
3. M3: ((smiles)) Yeah
4. FAC: **And do you think the adults knew that you were doing all of this at the wedding?**
5. M3: Yeah.
6. 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?**
7. M3: Yeah and our parents were just dancing.
8. FAC: **And do you think the parents knew what you were doing all of the time, all of these potions and**
9. M3: Yeah.
10. FAC: **They did and they were okay with it?**
11. M3: Yeah.
12. FAC: **And who were you doing these potions with, were they people that you normally see?**
13. M3: ((Hand on opposite arm, slightly squeezing the arm, smiles)). Yeah and some people that I don't normally see.
14. FAC: **So, would it be a member of your family or**
15. M3: Friends and family.

2.3 Clarifying followed by expanding

The prevalence of FQs to clarify and check is also evident when they are completed through OQs, asked to expand the children's narratives. In extract 10, the facilitator checks a detail about the photo (turn 1), then she expands about the types of season in the child's country (turn 4). After this expansion, she checks further details about the season (turns 7, 9 and 11), finally turning to two FQs concerning the previous telling of the photo of a mosque (turns 13 and 15).

Extract 10

Germany (SS3, 6., second meeting)

1. FAC: mhmh ((zu F7)) und **welche Jahreszeit ist das, das Foto? Weißt du das?**
mm-hm ((to F7)) and what season is it, in the photo? Do you know?
- (.)
2. F7: mh ((schüttelt den Kopf))
uh-uh ((shakes head))
3. M12: im Januar ((lacht))
January ((laughs))
4. FAC: **welche Jahreszeiten gibt's denn bei euch?**
what seasons do you have there?
5. Child: ((sneezes))
6. Others: Gesundheit
bless you
7. FAC: **ist das so wie hier in Deutschland?**
is it like here in Germany?
8. ((F7 nods))
9. FAC: **und gibt's auch richtig Winter?**
and is it real winter, too?
10. F7: °°ja°°
°°yes°°
11. FAC: **gibt es Schnee?**
does it snow?

12. F7: °° ja°°
°° yes°°
13. FAC: ok, schön (.) und ich hab auch noch ne Frage. **Wenn da nur Männer und Jungs rein dürfen. Hast du das dann bisher nur als Foto gesehen? Oder durftest du auch schon mal irgendwo in eine Moschee?**
okay, great (.) and I have another question. If only men and boys are allowed in, did you only see that as a photograph? Or were you also able to go into a mosque somewhere?
14. F7: °° ja, doch auch°°
°° yes, that too°°
15. FAC: **ja?**
yes?
16. F7: °° ja das ist Mädchen, wo Mädchen gehen und [lernen]°°
°° yes that is girl, where girl go and [study]°°

In extract 11, the facilitator asks two FQs (turns 1 and 3) to check the way in which the photo was taken, then he expands with two OQs about the reasons of the choice. The following three FQs are asked to clarify the child's habits about taking photos.

Extract 11

Italy (SP1, 4A, third meeting)

1. FAC: **ma questa foto che hai scattato alla mamma (.) hai deciso tu la p- dove sei? (.) hai deciso tu la posa in cui si doveva mettere la mamma o la mamma si è messa in posa da sola?**
But this picture that you took to your mum (.) did you decide the e- where are you? (.) did you de- did you decide the exposure in which your mum should stay or did your mum exposed herself.
2. M5: io l'ho messa
I did it
3. FAC: **hai deciso tu?**
Did you decide?
4. M5: sì
yes
5. FAC: **e come mai hai scelto questa posa?**
And how did you choose this exposure?
6. M5: e::
(..)
7. FAC: **cioè c'è un motivo per cui l'hai fatta sedere così:?**
I mean is there any reason for exposing her sitting in that way?
8. M5: no è la mamma che tipo si è: (.) che si è messa in posa e: (.) io ho fatto la foto
No it is my mum who well did (.) that exposed herself and: (.) I took the photo
9. FAC: ma era la prima volta che facevi una foto alla mamma?
But was that the first time you took a picture to the your mum?
10. M5: no
11. FAC: **ti capita spesso di farle?**
Does it happen frequently that you take them?
12. M5: delle volte
Sometimes
13. FAC: **e in che altre occasioni: l'hai fotografata?**
In which other situations did you took a picture of her?
14. M5: in casa, fuori casa, (.) alle feste, (.) ai matrimoni
At home, outside my house, at the parties (.) at weddings
15. FAC: quindi te [fai sempre le foto alla mamma
So, you always take picture to your mum
- M5: [in chiesa (he shrugs his shoulders and extends one

harm))

[in church

16. FAC: **ma solo alla mamma o fai anche altre fotografie?**

But only to your mum or do you also take other pictures?

(.)

17. M5: gli scrivo i messaggi

I write messages to her

Extract 12 shows a more nuanced alternation between FQs and OQs. The first FQ (turn 3) on F7's feeling about the photo, is followed by an OQ on the reason of her choice. The following two FQs regard the present freedom of choice of the child (turns 8 and 10), and are followed by an OQ exploring the meaning of this freedom and a final FQ to check F7's answer to the OQ. This use of questions aims to guide the conversation, thus highlighting what the facilitator seems to see as the most relevant aspects of it.

Extract 12

Italy (SP1, 2A, second meeting)

1. FAC: e ques- e questa tu dici che è una foto che: non ti mostra

And thi- and this you say it is a picture that doesn't show you

2. F7: no cioè non mi piaccio

No, I mean I don't like myself

3. FAC: **non ti [piaci in questa foto?**

Don't you like yourself in this picture?

4. F7: [ma tutt'ora

[Well, still

5. M2: (?[?)

6. FAC: **[ma: se non ti piaci per quale motivo hai scelto di portare questa foto?**

[but if you don't like yourself why did you chose to bring this picture?

7. F7: perché: cioè a me son sempre piaciuti i colori per me hanno sempre avuto un valore e quindi mi piace perché eh: da piccola ero molto legata ai colori e alla pittura

Because, well, I have always liked colours they have always had a value for me then I like it because eh: when I was little I was very linked to colours and painting

8. FAC: **ma eri anche molto libera di fare quello che [volevi con i colori**

But were you also very free to do what you [liked with colours

9. F7: [sì

sì

Yes

Yes

10. FAC: **oggi hai la stessa libertà?**

do you have the same freedom today?

11. F7: no

12. FAC: **ma su qualche altro (.) tuo modo di fare quali che libertà hai?**

But about some other (.) way of doing what freedom do you have?

13. F7: e: in realtà l'unica cosa adesso con cui posso sporcare un po' di più è quando cucino

e: in fact the only thing now with which I can dirty a bit more is when I cook

14. FAC: **quando cucini?**

When do you cook?

15. F7: ((annuisce)) per il resto non posso sporcare tanto così ((indica con la mano)) per terra perché se no mi uccidono

((nods)) for the rest I cannot dirty so much ((shows with her hand)) on the ground because they kill me

2.4 Combinations of checking, clarifying and expanding

Extract 12 shows a more complex sequence, if compared to the previous one, combining clarification and checking through FQs, and expansions through OQs. In this section, we explore this type of complexity. In Extract 13, the facilitator checks why M1's grandfather was accompanied by his wife to the barracks, with a FQ that also highlights his own hypothesis (turn 4). The following OQ (turn 6) is not responded by M1 and the facilitator takes this as a difficulty, then adding a FQ (turn 8) to clarify his previous OQ. This FQ is followed by a series of three further FQs about the child's story (turns 10, 12 and 14), and this series is concluded with a new OQ to enhance the story. Once again, M1 shows some difficulty and the facilitator adds a FQ to support his answer (turn 18). This prefaces the final OQ (turn 20), which is successful in enhancing the child's expansion. This example shows how a more nuanced alternation of FQs and OQs is particularly successful in promoting children's narratives.

Extract 13

Italy (SP1, 4C, second meeting)

1. M1: mia nonna stava accompagnando mio nonno alla caserma militare di Roma
my grandmother was accompanying my grandfather to the barracks in Rome
2. FAC: ma tua nonna è giovane
But your grandmother is young
3. M1: sì era molti anni fa era tipo venti anni fa
Yes, it was many years ago, maybe twenty years ago
4. FAC: **e tuo nonno faceva il militare?**
And was your grandfather a soldier?
5. M1: sì
Yes
6. FAC: **ma in che occasione e: ha fatto il militare?**
But in which occasion e: was he a soldier?
7. M1: ((looks at the photo))
8. FAC: **sai se è andato anche in guerra?**
Do you know if he also went to war?
9. M1: e: sì è andato anche in guerra
E: yes he went to war
10. FAC: **ti ha raccontato qualche storia di tuo nonno?**
Did she tell you some story about your grandfather?
11. M1: sì
yes
12. FAC: **tu li hai conosciuti tutti e due?**
Did you know both?
13. M1: sì
Yes
14. FAC: **e loro ti hanno mai raccontato qualche storia della guerra?**
And did they ever tell you some story of war?
15. M1: m: no
16. FAC: **che storie ti raccontano di solito?**
What stories do they tell you usually?
- (..)
17. M1: m: (3.0) [una v-
Onc-
18. FAC: **[perché ai nonni piace raccontare [le storie vero?**
[Because grandparents like to tell stories, don't they?
19. M1: raccontato della guerra
*[si ((annuisce)) una volta forse me l'ha
[yes ((nods)) once maybe she told me of the*

- war
20. FAC: **e cosa ti ricordi?**
And what do you remember?
21. M1: e: che c'era mia nonna da piccol- la mia bisnonna da piccola, (.) e: non c'era né mio n- penso che ci sia solo stato mio nonno
e: that there was my grandmother who was littl- my great-grandmother who was little (.) and there wasn't neither my G- I think that there was only my grandfather
22. FAC: ok
23. M1: mia nonna no e: mio nonno era: era lì e c'erano: i: e c'erano un altro esercito che lanciava delle bombe dall'alto
Not my grandmother and my grandfather was was there and there were another army that launched bombs from above.

Extract 14 shows another example of alternated organisation, starting in turn 3 with a FQ to check the details of M4's confirmation of his previous turn, then moving to an OQ to expand the topic (turn 7) and to a FQ to check a detail. This detail is explored through a new OQ in turn 12 and through three further FQs (turns 14, 16 and 18).

Extract 14

Germany (SS4, STG1, second meeting)

1. FAC: immer abwechselnd? Das heißt, das ist ein tolles Spiel was ihr tatsächlich auch zusammen bestritten habt.
always one after the other? So that means it was a great game that you really worked together in.
2. M4: ja.
yeah.
3. FAC: toll (.) **und habt ihr gefeiert danach?**
brilliant (.) and did you celebrate afterwards?
4. M4: ja
yeah
5. FAC: **und wie habt ihr feiert?**
and how did you celebrate?
6. ((M4 says nothing, shrugs))
7. FAC: **habt ihr einen besonderen Torjubel?**
do you have a special cheer for a goal?
8. M4: (schüttelt den Kopf)
(shakes head)
9. M5: einklatschen
big high fives
10. FAC: so mit beiden so ((hebt die Hände hoch))
like that with both ((lifts hands in the air))
11. M4: ja.
yeah.
12. FAC: **wie genau?**
how exactly?
13. ((M4 and M5 demonstrate))
14. FAC: **so macht ihr immer?** Schön. ((lacht)) Si-Siegesklatsch. (.) Toll. (.) **Und habt ihr dann noch mal gegen die gespielt seitdem?**
that's how you always do it? Nice. (laughs) Cel- celebratory high fives. (.) Great. (.) And have you played against them again since then?
15. M4: wir haben auch gegen Große, eigentlich fast nur gegen Große gespielt.
we've played against the big, actually almost only against big.
16. FAC: **ach tatsächlich nur gegen Große?**
oh really just against the big kids?

17. M4: ja.
yeah.
18. FAC: **und das war ein offizielles Turnier wo andere auch gegeneinander gespielt habe, oder**
and that was an official tournament where others played against one another too, or
19. M4: ja, (?)
yes, (?)

Extract 15 shows a different example of combination between FQs and OQs. In this case, the alternation is between groups of questions: three FQs are followed by four OQs. The facilitator starts with a FQ to clarify the status assigned by F1 to her father. This status is further checked in turns 3 and 5. From turn 9, and then in turns 11, 17 and 21, the facilitator asks OQs, first to enhance an expansion about the relations between F1 and her parents, then to explore some episodes of this relation. Turn 17 is technically a FQ, but its aim is clearly that of an OQ and it is taken by F1 as such.

Extract 15

Italy (SS2, 2B, second meeting)

1. FAC: **è un amico che: insomma: è più papà o più amico?**
He is a friend that, in short is he more a dad or a friend?
2. F1: più papà
More dad
3. FAC: **più papà?**
More dad?
4. F1: sì
Yes
5. FAC: **e quando gli chiedi di uscire cosa ti: (2.0) non fare cavolate [come al tuo amico?**
And when you ask him to go out what does (2.0) don't do stupid things as to your friend?
6. F1: [hh no:
usciamo insieme ma di più prende esce con mio fratello e quindi
we go out together but more frequently he goes out with my brother and so
7. FAC: fanno delle uscite da tra maschi
They go out as males
8. F1: sì
yes
9. FAC: **ah e tu invece con chi esci?**
Ah and instead with whom do you go out?
10. F1: con la mamma di più: ma: non così tanto né con la mamma ma di più con
il papà diciamo
More with my mum but not so much neither with my mum but more with my dad let's say.
11. FAC: **mh e quando uscite insieme che cosa vi piace fare?**
Mh and when you go out what do you like to do?
12. F1: o andiamo al cinema, (.) o andiamo fuori con papà a fare a fare delle passeggiate, poi gli dico
tutte le mie cose (.) non così tante ma quelle che non le dico alla mamma le dico al papà
either we go to the cinema (.) or we go out with dad for some beautiful walks, the I say him all my things (.) not so many but those that I don't tell to my mum, I say to my dad
13. FAC: in modo che [se loro si scambiano le informazioni [sanno tutto di te
So that if they exchange their information they know everything about you
14. F1: [sì [hh
[yes
15. FAC: **eh?**
16. F1: quasihh
almosthh
17. FAC: **ho capito e: e: c'è una una una vicenda una volta particolare in cui è accaduto che ti ricordi (.) che: (3.0) è stato un momento per te importante del di un'uscita?**

- I understand and and there is one one event once particular in which it happened that you remember (.) that (3.0) there has been an important moment in going out for you*
18. F1: ((she bends her head on one side))
19. FAC: no
20. F1: una volta di nascosto sono uscita con mio padre hh
once I went out with my father secretly hh
21. FAC: **di nascosto da chi?**
Secretly from whom?
22. F1: hh io e mio padre perché mia mamma non voleva
Hh I and my father because my mum did not want

The three final examples, one for each national setting, are particularly complex. In extract 16, as usual, the facilitator starts with a FQ, in this case to check M1's assessment of the party that the child mentioned in turn 1. This FQ prefates an OQ in turn 4, followed by a new FQ to check the meaning of the child's answer (turn 6). This FQ works as a preface of the following OQ, which explores the meaning of the child's story (turn 8). This exploration continues in turn 12, with another OQ, followed by a FQ (turn 14), to check further details of the story. The following two OQs are asked to expand on the nature of the party (turns 19 and 23), while the final FQ (turn 25) is asked to support the child's answer to the second OQ. The example shows how FQs can be used both as a way of prefating OQs and as a way of supporting children's answers to OQs.

Extract 16

UK (PS3, 5A, first meeting)

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.

Extract 17 shows a very complex sequence of questions. The facilitator asks two consecutive FQs about reading books, the latter (turn 3) asked as the previous one was not responded. F1's answer enhances a different type of facilitator's question: an OQ to clarify her negative approach to imagination (turn 6). After M11's interruption, the facilitator continues to explore the aspect of imagination, this time through FQs (turn 10 and 12). Reacting to the child's expansion, the facilitator insists on this topic with new FQs (turns 18, 20 and 22). In turn 25, the facilitator asks an OQ to explore the cases in which imagination is positive. F1's answer is checked in turn 29, then the facilitator insists in asking about the child's positive feeling of imagination, through two OQs (turns 31 and 33). In turns 37 and 39, the facilitator checks F1's view with new FQs, but in turn 41 he insists in asking of imagination with a new OQ, this time addressed to M3. After a new checking FQ (turn 45), addressed to M3, the facilitator addresses an OQ to F1, once again concerning the positive feeling of imagination (turn 47). In turn 49, she asks a FQ to add a detail about F1's answer, followed by a child's further answer. This complex organisation clearly depends on the facilitator's insistence on the topic of imagination, which guides the conversation.

Extract 17

Germany (SS1, 5B, second meeting)

1. FAC: **ah, wisst ihr was, lest ihr Bücher?**
ah, do you know what, do you read books?
2. ((children talk over one another))
3. FAC: **guckt ihr euch Geschichten an?**
do you look at stories?
4. ((children talk over one another))
5. F2: ich hasse Phantasie.
I hate imagination.
6. FAC: **warum hasst du Phantasie.**
why do you hate imagination.
7. F2: weil sie, weil man irgendjemand was erzählt, und überlegt sich immer Sachen dazu.
because it, because when you tell someone or the other about something, they imagine other things along with it.
8. FAC: mhm.
9. M11: soll ich jetzt den Deckel zurückzaubern.
should I magic the lid back.
10. FAC: warte, machen wir zum Abschluss, als, als Highlight am Ende. Okay. **Das heißt machmal ist zu viel Phantasie auch störend?**
wait we'll do that at the end like a, like a grand finale. Okay. That means sometimes too much imagination can be annoying?
11. F2: ja.
yes.
12. FAC: **in Gesprächen, ja?**
in conversations, is that right?
13. F2: ja.
yeah.
14. FAC: okay, gut.
okay, good.
15. F2: wenn man irgendjemand was erzählt, da schmückt man das alles aus dann.
whenever you tell someone or other something, it just gets embellished upon.
16. FAC: okay
17. F2: meine Schwester kennen Sie, die ist in der 5a und sie denkt sich machmal auch Dinge aus.
you ((to FAC)) know my sister, she's in class 5a and sometimes she just thinks things up.
18. FAC: **und weißt du dann immer was ausgeschmückt ist und was echt ist?**
and do you always know what's embellished and what's real?
19. F2: nee
nah.
20. FAC: okay, **stört dich das oder ist das okay.**

- okay, and does that annoy you or is it alright.
21. F2: das hass ich momentan richtig an ihr.
at the moment I really hate that about her.
22. FAC: okay, **habt ihr da schon mal drüber gesprochen?**
okay, have you talked about it in the past?
23. F2: ja.
yeah.
24. M10: die haben sich die Köpfe zusammengeschlagen in der Schule.
they were headbutting each other at school.
25. FAC: ah, ich hoffe nicht. **Okay, wann gefällt euch denn Phantasie.**
oh I hope not. So when do you like imagination.
26. M11: wenn ich zu spät komme.
when I am late.
27. FAC: wenn du zu spät kommst, okay.
when you're late, okay.
28. M9: Phantasie mag, äh wenn ich zum Beispiel ein Buch lese, hab ich auch immer viel Phantasie.
I like imagination, err for example when I'm reading a book I always have a lot of imagination.
29. FAC: **ja?**
yes?
30. M9: da kann man sich nämlich alles selbst also die Gestalten, also die zum Beispiel wenn man sich dann da so einen Gestalt, dann stellt man sich die Gestalten selbst vor.
because you can do it all by yourself so like the figures, for example when you read about a figure then you can imagine it by yourself.
31. FAC: okay, dass du dir die Sachen weiterdenken kannst und so ne Sachen. **Wann magst du Phantasie.**
alright, that you build on ideas by yourself and things like that. When do you like imagination.
32. F2: wenn wir Kunst haben.
in art class.
33. FAC: **okay, warum?**
okay, and why?
34. F2: weil man sich da Sachen selber aussuchen kann.
because you can pick things out yourself there.
35. FAC: aha.
36. F2: und wer ((lachen))
and who ((laughs))
37. FAC: **das heißt du bist ein bisschen freier in den Sachen, ja?**
that means you're a bit freer with things, is that right?
38. F2: nö.
not really.
39. Fac: **nö?**
not really?
40. M11: die malt nur Krixel-Kraxel. Kindergarten.
she just draws scribbles. Like a little kid.
41. FAC: frech, okay, frech hat auch was mit Phantasie zu tun. **Wann magst du Phantasie?**
cheeky, okay, cheeky has also to do with imagination. When do you like imagination?
42. M3: wenn ich lese, weil ich dann, dann kann ich mir halt vorstellen, was als nächstes passiert, aber manchmal passiert's halt nicht.
when I'm reading because then I, then I can like imagine what happens next, but sometimes it just doesn't happen.
43. FAC: mhm.
44. M3: und ich kann mir halt Figuren vorstellen.
and I can like imagine figures.
45. FAC: pst, okay, **also auch so ähnlich wie bei ihm ja?**
shush, okay, so also quite similar to him, is that right?
46. M3: ja.

- yeah.
47. FAC: okay. Äh, ja, **wann magst du Phantasie?**
I see. Err, yeah, when do you like imagination?
48. F5: wenn ich lese und wenn ich Langeweile hab. Dann schneide ich
immer dem (?) jedem die Haare ab.
when I'm reading and when I'm bored. Then I cut off his (?) everyone's hair.
49. FAC: okay. Hat auch was mit Phantasie zu tun. **Hat er denn jetzt noch welche?**
I see. That's also to do with imagination. Does he still have some then?
50. M5: wachsen die denn dann wenigstens nach?
does it at least grow back?
51. F5: nee.
nope.

Extract 18 shows the most complex example of combination of FQs and OQs. The sequence starts with a FQ regarding F6's eating preferences, followed by an OQ to expand about this topic. The following three FQs expand on the Chinese origins of the child (turns 5, 7 and 10). In turn 15, the teacher adds an OQ, inviting F6 to expand, and this expansion leads the facilitator to add another OQ, about the surprising appearance of the child's father in the story (turn 22). F6's answer opens a phase of FQs to clarify (turns 24 and 29), including a classmate's FQ (turn 27). In turn 31, the facilitator asks an OQ to explore the way in which F6 could explain the father's absence from her life. The child's answer enhances two checking FQs (turns 35 and 37). In turn 39, the facilitator goes back to F6's eating preferences with an OQ, thus stopping to follow and support the child's narrative, to guide the conversation back to the beginning. The facilitator continues to explore this topic with a FQ (turn 41) and an OQ (turn 43), then he recovers the relation between F6 and China with a FQ (turn 47), immediately followed by an OQ about F1's possible future return to China (turn 49). The displacing child's answer (she declares her preference for going to Japan) enhances the facilitator's FQ that jokingly checks the reason for this preference (turn 51). Once again, F6 provides an unexpected answer, which is checked (turn 53) and then explored with an OQ (turn 55), receiving an answer from the classmates, while F6 smiles.

Extract 18

Italy (SP2, 5A, first meeting)

63. FAC: abbiamo un'altra (.) **ti piace mangiare a te?** ((riferito a F6 con la mano alzata))
We have another (.) do you like to eat? ((to F6 who raised her hand))
64. F6: sìhh
yeshh
65. FAC: **e che cosa in particolare?**
And what in particular?
66. F6: il sushi anche se in realtà non è cinese
Sushi even if it's not Chinese actually
67. FAC: **perché tu sei cinese**
Because you are Chinese
68. F6: sì
Yes
69. M9: io l'ho mangiato
I ate it
70. FAC: **ma sei nata in Cina?**
But were you born in China?
71. F6: no sono nata qui in Italia a ((città))
No I was born here in Italy in ((city))
72. FAC: **a ((città))?**
In ((city))
73. F6: sì
Yes
74. FAC: [quindi vicino più vicino a casa mia

75. T: *[so near nearer to my house*
[e poi?
[and then?
(.)
76. F6: ((smiles))
77. T: **è nata sei nata a ((città)) poi?**
She was born you were born in ((city)) then?
78. F6: e: quando tipo avevo tipo: un anno sono andata in Cina,
and: when I was like: one year old I went to China,
79. FAC: ah
80. F6: ci sono rimasta tipo due o tre anni, (.) e: quando dovevo ritornare cioè dovevo ritornare in Italia e sono andata in autobus insieme a mia sorella e poi c'era un uomo che non conoscevo e io ho chiesto ma chi sei te? E poi lui mi ha detto sono tuo padre hh
I stayed there more or less two or three years, (.) and: when I had to come back I mean I had to come back to Italy and I went on a bus with my sister and then there was a man that I didn't know and I asked who are you? And then he told me I am your father hh
81. Some: (((laughs)))
82. FAC: [dai!
Really!
83. F6: hh io non lo sapevo
Hh I didn't know about it
84. FAC: **ma com'era capitato che te lo sei trovato lì?**
But how did it happen that you found him there?
85. F6: no perché era venuto a prendere me e mia sorella dalla Cina
No because he came to take me and my sister from China
86. FAC: **ah quando siete tornate qua? (.) o quando sei andata là?**
Ah when you came back here? (.) or when you went there?
87. F6: cioè quando ero in Cina mi ha portato in Italia
I mean when I was in China he took me to Italy
88. FAC: ah
89. M9: ma eri da sola in autobus?
But were you alone in the bus?
90. F6: no ero insieme a mia sorella
No I was with my sister
91. FAC: **ma quanti anni avevi?**
But how old were you?
(.)
92. F6: e: tipo tre o quattro se non sbaglio
e: more or less three or four if I am not wrong
93. FAC: **e quindi per te al- quando non l'avevi ancora conosciuto come te la raccontavi questa cosa**
che (.) non c'era il tuo papà?
And so for you al- when you hadn't already met him what did you tell to yourself about (.) the fact that your father wasn't there?
94. F6: eh perché io pensavo che e: mio padre era tipo mio zio perché vivevo insieme ai miei zii
eh because I thought that e: my father was my uncle because I lived with my uncle and aunt
95. FAC: quindi eravate una famiglia allargata diciamo
So you were an extended family let's say
96. F6: sì
Yes
97. FAC: **e lo chiamavi papà tuo zio?**
And did you call your uncle dad?
(..)
98. F6: sì
Yes
99. FAC: **e lui faceva finta di niente eh?** per non raccontarti la sto[ria

- And did he look the other way eh? Not to tell you the sto[ry*
100. F6: [eh
101. FAC: **hh e invece stavi dicendo che ti piace mangiare che cosa?**
hh and instead you were saying that you like to eat what?
102. F6: il sushi
Sushi
103. FAC: **il sushi che è più giapponese che cine[se?**
Sushi which is more japanese than ch[inese
104. F6: [sì
[yes
105. FAC: **perché in Cina invece che cosa c'è di particolare?**
Why in China what is there of typical?
106. F6: e: il riso
e: rice
107. FAC: mh
108. F6: il tofu, (.) i ravioli, poi:
tofu, (.) ravioli, then:
109. FAC: **ma sei ancora: tornata in Cina dopo: quel periodo lì?**
But did you go back again: in China after: that period?
110. F6: no [cioè per per
No [well to to
111. FAC: **[e ti incuriosisce l'idea di tornarci?**
[and are you curiuous about going back there?
- (..)
112. F6: cioè sinceramente io vorrei andare in Giappone non in Cina
Well actually I would like to go to Japan rather than to China
113. FAC: **eh perché il sushi eh?**
eh because sushi eh?
114. F6: no non è [soltanto per il sushi
No it's not [only for sushi
115. FAC: **[no?**
116. F6: perché ci sono delle cose Giapponesi che mi piacciono molto
Because I like very much some Japanese things
117. FAC: **ad esempio?**
For example?
118. Some: °i manga°
Manga
119. F6: ((smiles))
120. Some: i manga
Manga

2.5 Summary

In our corpus, facilitators' focused questions are more frequent than their open questions, also when the sequences of questions begin with open questions. This may be explained by the necessity of clarifying and checking when children's narratives are fragmented. However, focused questions alone rarely enhance complex narratives, and they are not used for a long time during the facilitated interactions.

Against this background, the 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.

Chapter 3. Minimal Feedback: support and recognition

Minimal responses are a very frequent way of giving feedback to interlocutors' actions in conversations. In our corpus, they have two functions: (1) supporting children's active participation, and production of narratives; (2) recognising the importance of children's stories and comments.

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. 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.

As in the case of questions, here minimal responses will be prevalently shown in longer sequences, rather than as single actions, to stress better the way in which this type of facilitative action works.

3.1 Continuers

Continuers are very short feedback that invite the children to continue to tell. They include interrogative confirmation (extract 1, turn 3), short confirmations (extract 6, turn 5; extract 7, turns 4 and 6), para-verbal signals (extract 2, turn 3; extract 4, turn 4). In extract 7, turn 8, the para-verbal signal introduces a longer turn. Continuers are often repeated in the same short sequence (extract 3, turns 3 and 5; extract 4, turns 2 and 4; extract 5, turns 2 and 5; extract 7, turns 4, 5 and 8). As these extracts clearly show, they were very frequently used above all by the German facilitators.

Extract 1

Germany (SS4, STG1, second meeting)

1. FAC: ein paar Klassen höher? Magst du mal erzählen wie das, wie das war das Spiel?
a couple of year groups older than you? Would you like to tell how, what the game was like?
2. M5: mhm. gut. ja.
mm-hm. Good. Yeah.
3. FAC: **ja?**
yeah?
4. M5: ja.
yeah.

Extract 2

Germany (SS1, 5B, second meeting)

1. FAC: und was macht das mit dem Anderen?
and what impact does that have on the other person?

2. M11: er sagt mir (?) dann sag ich ihm einfach schlimmeres.
he says (?) to me and then I just say something worse to him.
3. FAC: **mh.**
4. M11: wenn er weiter macht, sag ich noch "Dummes Kind".
if he continues, I just say "stupid child"

Extract 3

Germany (SS2, 6A, second meeting)

1. FAC: seit neun Jahren. Ich weiß gar nicht, whatsapp gibts das so lange.
for nine years. I don't even know, has Whatsapp even been around that long.
2. M1: nee, äh. Früher haben wir halt immer telefoniert.
nah, er, before that we always spoke on the phone.
3. FAC: **mh.**
4. M1: und dann haben wir irgendwann so geschrieben.
and then at some point we just texted like that.
5. FAC: **mh.**
6. M1: habt ihr noch irgendwelche Fragen?
*do you *plural* have any other sorts of questions?*

Extract 4

Germany (SS2, 5B, second meeting)

1. M8: ähm, äh, ((lacht)) das ist bei uns auf dem Hof, äh, da hatten wir, also das war im Winter, da lag auch schon viel Schnee und da haben wir den ganzen Hof, also mit so einem Schneeschlepper, haben wir den ganzen Schnee vom Hof zusammengesammelt und ein riesen Iglu gebaut, das war echt groß. Das sieht man auch ein bisschen im Hintergrund.
em, er, that's at our house in the yard, er, we had just, well it was winter and there was a lot of snow already and we cleared the whole yard, with a snow shovel, we gathered all of the snow from the whole yard together and built a huge igloo, it was really big. You can see it in the background a little bit.
2. FAC: **aha.**
3. M8: vielleicht und ja da konnte man auch rein und ähm, ich, dann hatten wir das drinne mit Decken ausgelegt und da war ich so begeistert von, da hatte ich zum ersten Mal dann ein Iglu gesehen und da war ich auch das erste Mal im Iglu und da war ich so begeistert davon, dass ich da äh, die ganze Zeit drinne bleiben wollte und dann ähm, hab ich da einfach meine Katze mit reingenommen und ähm, wir hatten da als Tür so-solch eine Pappe.
maybe and you could go inside it and em, I, then we put blankets out inside it and I liked it so much, it was the first time I had ever seen an igloo and also the first time I had ever been inside an igloo and I liked it so much that I, er, I wanted to stay inside it the whole time and then em, I just took my cat in there with me and as a door we had like a- a piece of cardboard.
4. FAC: **mh.**
5. M8: und ((lacht)) die Katze ist die ganze Zeit dagegen gesprungen.
and ((laughs)) the cat jumped against it the whole time.

Extract 5

Germany (SS4, STG1, second meeting)

1. F2: ja, guck, alle sind dabei, die ganze Klasse. Außer ((M2))
yeah, look, everyone's there, the whole class. Apart from ((M2))
2. FAC: **ja.**
yes.
3. T1: der war bestimmt nur krank an dem Tag oder?

4. M2: *he was probably just off sick that day, wasn't he?*
ja.
yeah.
5. FAC: **mh.**

Extract 6

Germany (SS4, STG1, second meeting)

1. M4: ich hab ein Tor gemacht und er auch.
I scored a goal and so did he.
2. FAC: **achso.**
I see.
3. M4: abwechselnd.
in turns.

Extract 7

Germany (SS2, 5B, second meeting)

1. M6: mein Vater ist, ja, war ja früher bei der Bundeswehr und da war er immer Panzerpilot, fährt immer (?).
my dad is, yeah, he used to be in the army and he was always the tank pilot, always driving (?).
2. M7: ja, wir haben einen Panzer gesehen, beim (?)Treffen.
yeah, we saw a tank at the (?) meeting.
3. FAC: **okay.**
4. M7: das ist jetzt leider nicht mehr hier.
it's not here anymore unfortunately.
5. FAC: **okay.**
6. F4: ja und ich hab einen gesehen, dass ist auch schon länger, her, da waren wir in au- so einen Panzermuseum, da standen halt ganz viele, die man sich angucken kann, war also, auf dieser Art wars schon irgendwie interessant zu sehen wie die drin aussehen, aber so, glaub auf diesem Bild nicht.
yeah and I saw one, it was quite a while, ago, we were in like an exhi- in a tank museum, there were loads of them that you could look at, so it was, that way it was kind of interesting to see what they look like inside, but like the way it is on the picture no.
7. FAC: **mhmm**, 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.

Although less frequently, continuers are also used by the facilitators in UK (extract 8, turns 2, 4 and 6; extract 9, turns 3, 5 and 7). In extract 9, as in extract 7, the continuer is followed by a longer turn.

Extract 8

UK (PS1, 6A, third meeting)

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

Extract 9

UK (PS2, 5A, second meeting)

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 (cannot understand) 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

Finally, continuers are used in the Italian setting. Extract 10 shows a sequence organisation, which is very similar to those seen in the German and UK settings, based on a long series of para-verbal and non-verbal signs (turns 3, 7, 11, 13, 15, 17).

Extract 10

Italy (SS2, 2B, second meeting)

1. FAC: ma che rapporto avevi col nonno? Ti ricordi?
But what relation did you have with your grandfather? Do you remember?
2. F9: e di solito perché cioè le ultime: l'ultimo mese è stato in ospedale
e usually because the last: the last month he has been in hospital
3. FAC: **ah**
4. F9: e poi dopo e: una dopo una [settimana-
Then after e: one after one [wee
5. FAC: [quindi è morto con una malattia
[so he died with a illness
6. F9: sì cioè la polmonite [credo
Yes well pneumonia [I believe
7. FAC: **[ah**
8. F9: poi dopo è tornato a casa però non a casa sua a casa nostra, perché se no cioè da solo non con la nonna non riusciva a stare, cioè nel senso non:
then he came back home but not at his home, at our home because if not I mean alone didn't with my grandmother he couldn't stay, I mean as he didn't:
9. FAC: aveva bisogno di essere [accudito
He need to be looked after
10. F9: [sì
[yes
11. FAC: **mh**
12. F9: e: e dopo una settimana però se n- è andato in cielo
And and after a week however he went to heaven

13. FAC: **ah**
14. F9: e: quindi cioè tipo avevo quella foto stavo guardando le foto la mattina: perché se n'è andato la mattina presto, e quindi dopo cioè e: c'eravamo io e mio fratello che non capivamo perché e: mia mamma non ci svegliava, e: che dovevamo andare a scuola
so well I had that picture I was looking at the photos in the morning because he died early in the morning and therefore after I and my brother didn't understand why and my mum didn't wake us up e. that we did go to school.
15. FAC: ((**nods**))
16. F9: e quindi dopo un po' andiamo giù a cercare e troviamo la mamma e mio pa- e: mia nonna che piange
So after a while we go downstairs to look for and we find our mum and my fa- and my grandmother who was crying.
17. FAC: ((**nods**))
18. F9: e quindi dopo ci spiegan tutto e: insomma e va beh e succede
And so then they explain us everything and: well it happens

Extract 11 is more complex than the previous extracts, as it is based on a mix of para-verbal signs (turns 26, 28), verbal confirmations (turns 9, 18, 24), above all short, but explicit, verbal signals of understanding ("ho capito", "va bene", "bene" in turns 3, 5, 11, 16, 32) and also a more elaborated comment (turn 22).

Extract 11

Italy (SP3, 4A, second meeting)

100. FAC: e invece ma possono servire le fotografie a ricordare le persone?
and instead but are may photo be useful to remember people?
101. Some: sì
Yes
102. FAC: **ah ho capito**
Ah I understand
103. M5: mia nonno mi raccontava che q- che se ti comportavi bene nella vita dopo o nella vita se ti
 comportavi bene an- l'anima uscì- usciva e potevi incontrare le tue persone più care ma invece se ti comportavi male rifacevi tutta la vita e io mi voglio comportare benissimo perché non voglio rifare tutta quanta la scuola
My grandmother told me that w- if you behaved well in next life or in your life if you behaved well so- soul ge- would get out and you could meet your loved ones, but if you behaved badly you had to repeat all your life and I want to behave very well because I don't want to repeat all the school
104. FAC: **ah ho capito ((sorridendo)) [ho capito**
Ah I understand ((smiling)) [I understand
105. ?: [neanche io
[me neither
106. FAC: sentiamo lei che vuole intervenire sull'argomento sull'argomento della fotografia e della memoria
Let's hear her who wants to intervene on this theme on this theme of photography and memory
107. F3: no è che volevo dire [che
No it's that I wanted to say [that
108. FAC: [sì
[yes
109. F3: io sono d'accordo con M5
I agree with M5
110. FAC: **ho capito (.) va be[ne**
Ah I understand (.) o[k
111. F7: [anch'io voglio dire una cosa

- [I want to say something too]*
112. FAC: sentiamo te
Let's hear you
113. F7: che sono d'accordo con M5
That I agree with M5
114. M1: ecco visto
Here it is
115. FAC: **ho capito**
I understand
116. M1: (?)
117. FAC: **sì** e: tu cosa vuoi dire?
Yes and what do you want to say?
118. M2: io invece sono d'accordo con M5 [e M1
I agree with M5 [and M1 instead
119. FAC: [ma che cosa perché
[but what because
120. M2: perc[hé
Be[cause
121. FAC: **[ah M5 e M1 tutti e due**
[ah both M5 and M1
122. M2: sì
Yes
123. FAC: **o[k sì ok**
O[k yes ok
124. M2: [perché io quando mio nonno è morto (?) sento la sua presenza
[because when my grandfather died (?) I feel his presence
125. FAC: **ah**
126. M2: che mi sta accanto, mi aiuta,
that he stays with me, helps me,
127. FAC: **ah**
128. M2: e io credo dopo che ha (.) quello che ha detto ora M5 che se ti comporti male la rifai
come ti dà che ti dà un'altra possibilità
And I believe that after he has (.) after what M5 said that if you behave badly you will repeat all it's like it's like you have another opportunity
129. FAC: **ok**
130. M2: se o se o se ti comporti bene e Dio ti accoglie nel suo:
if or if or if you behave well and God welcomes you in his:
131. FAC: **ok [bene**
Ok [well
132. M2: [quello mi è piaciuto tantissimo
[I liked it very much

3.2 Repetitions

Repetition is a very simple type of turn, which reproduces the previous turn or part of it, in order to show listening and to encourage further talk. It is also considered as a form of active listening. Repetitions are very similar in all settings, therefore we present here three example for each of them. Extracts 12-14 concern the Italian setting, extracts 15-17 the German setting and 18-20 the UK setting. Small variations concern the tone (e.g., extracts 13 and 19 include an interrogative repetition) and the fact that repetition can be integrated with acknowledgments (see extracts 15, 16, and 18), or in longer turns (see extract 19). Repetitions can be followed either by children's simple confirmations (extracts 12, 17) or by children's more elaborated turns, above all expansions (extracts 13, 15, 16, 18, 19), but also classmates' questions (extracts 14, 20).

Extract 12

Italy (SS2, 2A, second meeting)

1. FAC: ma è un posto aperto per tutti oppure bisogna:
but it that place open for everyone or you should:
2. F9: no aperto per tutti
No it's open to everyone
3. FAC: **è aperto per tutti**
It's open to everyone
4. F9: ((nods))

Extract 13

Italy (SS1, 2A, third meeting)

60. FAC: e: la cosa che ti ha colpito di più a Roma?
And: what impressed you the most in Rome?
61. F7: il Colosseo
The Colosseo
62. FAC: **il Colosseo?**
The Colosseo?
63. 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

Extract 14

Italy (SP2, 5A, second meeting)

92. FAC: e e che cosa ricordi di questa fotografia?
And and what do you remember about this photo?
93. F7: che era il matrimonio di mia madre
That it was my mum's wedding
94. FAC: **il matrimonio di mia mamma**
My mum's wedding
95. M2: con tuo pa[dre]?
With your fa[ther]?
96. FAC: [che si è
[who is
97. F7: con mio zio
With my uncle

Extract 15

Germany (SS1, 5B, second meeting)

1. FAC: jetzt erstmal zu dem mit den Beleidigungen, okay?
first of all the one with the insults, okay?
2. F5: nee, eigentlich ist so gemischt, manchmal is egal, manchmal nicht.
no, actually it's mixed, sometimes it doesn't matter to me, sometimes it does.
3. FAC: okay, **manchmal egal, manchmal nicht.**
okay, sometimes it doesn't matter, sometimes it does.
4. F2: mir ist eigentlich voll egal. Jetzt wollte ich natürlich noch was fragen.
it doesn't matter to me at all actually. Now I wanted to ask something of course.

Extract 16

Germany (SS1, 5B, second meeting)

1. FAC: ah, ich hoffe nicht. Okay, wann gefällt euch denn Phantasie.
oh I hope not. So when do you like imagination.
2. M11: wenn ich zu spät komme.
when I am late.
3. FAC: **wenn du zu spät kommst**, okay.
when you're late, okay.
4. M9: Phantasie mag, äh wenn ich zum Beispiel ein Buch lese, hab ich auch immer viel Phantasie.
I like imagination, err for example when I'm reading a book I always have a lot of imagination.

Extract 17

Germany (PS5, 3B, first meeting)

1. FAC: und was kann man da machen?
and what can you do there?
2. F5: emm da gibt es eine Wand, da redet man rein und die anderen können es hören (.) in die andere Wand.
emm there is a wall, you talk into it and the others can hear it (.) into the other wall.
3. FAC: **in der anderen Wand.**
in the other wall.
4. F5: an der anderen Wand.
on the other wall.

Extract 18

UK (PS2, 5A, second meeting)

1. M2: I lived there
2. FAC: Oh, **you lived there**
3. M2: I used to live there and then I came here

Extract 19

UK (PS1, 6A, first meeting)

1. M1: When I went to Dubai, two years ago maybe, we (cannot understand), last year (..) I went to Ferrari World
2. FAC: **Ferrari World?**
3. M1: Yeah and me, me and my big brother we went to this like race, where we had like Ferrari carts (..) and I remember coming like fourth place because my brother like, like races and stuff and yeah, we always used to race and we nearly (..) I nearly crashed
4. FAC: ((giggles))
(..)
5. M1: my brother he banged into me, like I was driving, just trying to finish, he banged into me and I nearly my car nearly flipped, well no, slipped and he came third in the (?) race

Extract 20

UK (PS3, 5A, first meeting)

1. M: How long did it take to draw this?
2. F1: I don't know. Five minutes. 10 minutes.

3. F1: It takes me about an hour to draw.
4. FAC: **About an hour.**
5. M: How old are you?
6. F1: Ten.

Repetitions can also be followed by answers, which complete the facilitator's turn, thus enhancing the children's contributions, which may range from minimal answers to expansions. This is very frequent in UK, as extracts 21-24 show.

Extract 21

UK (PS2, 6A, second meeting)

1. FAC: You got a bruise on your hands? ((indicates hands))
2. F1: Yeah I had because of that (..) my mum even told me (..) I mean, I don't know
3. FAC: Ok
4. F1: I can't remember anything
5. FAC: **You can't remember anything** (..) can you remember how old you were in the picture, perhaps?
6. F1: I was about five
7. FAC: **About five** (..) ok (..) um (..) and you said you were in Disneyland (..) where was that?
8. F1: Paris

Extract 22

UK (PS1, 6A, second meeting)

1. FAC: Oh wow (..) was it a nice surprise?
2. M2: Yup
(..)
3. FAC: and what were you chatting about, if you don't mind me asking
4. M2: Stuff
5. FAC: **Stuff** ((laughs)) was it easy to chat to him when you hadn't seen him for so long?
6. M2: Yeah

Extract 23

UK (PS1, 6B, first meeting)

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

Extract 24

UK (PS3, 5A, first meeting)

1. F1: ((Arms folded)) I was jumping on the bed.
2. FAC: **You were jumping on the bed** on this picture, did you fall off. Anybody else here

- jump on beds, who is guilty?
3. ((Classroom sniggers))
4. F1: ((puts her finger in the air))
5. FAC: Who remembers that song (..) five (..)
6. ((Classroom sings monkey song loudly))
7. FAC: Look what the picture did to us, well done

Finally, repetitions can be followed by continuers, completing the facilitator's active listening. In extract 25 the repetition in turn 3 and the continuers in turns 7 and 9 enhance F7's narrative. In extract 26, the repetition in turn 3 prefaces an invitation to ask questions, then the continuer in turn 5 enhances M3's narrative.

Extract 25

Italy (SP2, 5A, second meeting)

1. FAC: e come mai eravate in questa situazione? Cos'è una tenda? Una: cos'era questo questo luogo che cos'è?
And why were you in that situation? What is this a tent? A: what was that place what is this?
2. F7: la Nigeria
Nigeria
3. FAC: **è in Nigeria**
It's in Nigeria
4. F7: ((nods))
5. 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
6. 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,
7. FAC: sì
yes
8. F7: e: (.) mettendo i vestiti con lo stesso tessuto,
e: (.) wearing dresses made of the same tissue,
9. FAC: sì
Yes
10. F7: sembra che siamo tutt'uno
It seems that we are one

Extract 26

Germany (SS2, 5B, second meeting)

1. FAC: und auch kein Testgelände, oder?
nor was it a testing ground, was it?
2. M?: das ist real life.
*that's real life *in English for effect*.*
3. FAC: **das ist real life.** Gibts Fragen, ja bitte.
that's real life. Are there questions, yes, you please.
4. M?: ich wollte auch noch dazu sagen, wie waren auch mal im Panzermuseum und da haben wir auch ganz viele Panzer gesehen, das war in Münster ja ich glaub in Münster war das.
I wanted to say something about that too, we once went to the tank museum too and we saw lots and lots of tanks there, it was in Münster yeah I think it was Münster where it was.
5. FAC: **mhm.**
6. M3: und da konnte man auch in so nen Panzer reingehen, aber ich bin da nicht reingegangen, weil das sehr eng war und ja. das war schon, ab und zu hat mann so gedacht, ja,

wenn die dann so auch im Krieg sind, da waren ja ähm auch polnische oder auch Flugzeuge waren ja auch da. Ah, die waren ja alle nicht mehr im Betrieb, auf ner Bundeswehr, aber die haben sie ja alle außer Betrieb gesetzt und haben die dann da reingestellt, auf der anderen Seite, wars sehr interessant, aber auf der anderen Seite hat man auch so gedacht, als die im Einsatz war, das war, das war eventuell auch, wo Leute von gestorben sind.

and there you could go into a tank but I didn't go inside because it was really cramped and yeah. That was already, sometimes you thought like yeah, if they were then in a war too, there were also em Polish or also planes were there too. Er, they weren't operating any more, on an army (barracks), but they took them all out of operation and put them in there on the other hand it was really interesting, but on the other hand you also thought, when they were in operation, that was, that was maybe also, what people died because of.

3.3 Acknowledgement tokens

Acknowledgement tokens are a type of short feedback with the function of showing recognition of the children's right of telling. Differently from continuers, therefore, feedback is not given to invite to continue talk, but to show interest or concern. Extract 27 shows the use of a type of acknowledgment ("ah ecco") showing that the relevance of the narrative has been understood (turns 3 and 19) .

Extract 27

Italy (SS1, 2A, First meeting)

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

- Yes in Modena*
15. FAC: quindi li vedi più spesso
So you see them more frequently
16. M3: beh sì anche se non è che ogni giorno sto con loro
Well yes even if I don't stay with them everyday
17. FAC: non ho capito
I dind't understand
18. M3: non sto tutti i giorni con loro
I don't stay with them everyday
19. FAC: **ah ecco**
Ah ok
20. M3: ((looks at F7))
21. F7: e: io invece e: da quando cioè da undici anni fa e: sono sempre stata con i miei nonni materni
quindi comunque non è che gli voglio più bene però sono più attaccata se devo dire una cosa
la dico a loro e: che è poi quella che mi ha messo il pelouche in testa,
and: instead I e: since eleven years ago e: I was always with my maternal grandparents so I don't love them more but I care more about them if I have something to tell I tell it to them e: that is the one who put the teddy bear over my head

Extracts 28-30 show a typical acknowledgment used by one of the Italian facilitators, i.e. “però”, which shows surprise for narratives, which can be prefaced by “ah”, which emphasises the surprise, or “beh” which mitigates it. In extract 28, the acknowledgment concerns the importance of the monument cited by the child, in extract 29, it concerns the time of travel cited by the child, in extract 30, it concerns the narrative of an episode involving the child’s great-grandmother and the German army during the second world war.

Extract 28

Italy (SS1, 2A, third meeting)

1. FAC: ah ho capito e ci puoi raccontare ti ricordi che cosa stavi fotografando [che palazzo importante dicevi
Ah I understand and can you tell us do you remember what were you photographing [what important building you said
2. F7: [era l’altare della patria,
[it was the Altare della patria
3. FAC: **ah però!**
Just guess!
4. F7: e: eh sì solo che non me lo ricordavo [come si chiamava ((indicano il video))
E: eh yes but I didn't remember [what was the name ((pointing at the video))
5. FAC: [hh
6. F7: e: e: in realtà è stato un colpo di fortuna perché c’è stata un’apertura straordinaria perché ero andata di domenica di domenica non è aperto però e: ho avuto questa fortuna e non so esattamente che cosa ho fotografato m[a
e: e: actually it was a stroke of luck because there was an extraordinary opening because I went on Sunday on Sunday it's not open but e: I had this stroke of luck and I don't know exactly what I photographed b[ut
7. FAC: [ma che cosa ricordi di quella di quella giornata lì?
[but what do you remember about that day?

Extract 29

Italy (SS2, 2A, third meeting)

91. FAC: cioè più verso la capitale, o lassù verso le montagne? [in Transilvania? Non so

92. F3: *That is closer to the capital, or up there near the mountains? [in Transilvania? I don't know*
[no no no
verso le montagne
[no no no near the mountains
93. FAC: ah quindi là nella zona del castello
Ah so there in the castle zone
94. F3: no [ci vogliono quattro ore (.) per arrivare
No [it takes four hours (.) to arrive
95. FAC: [no? **Ah però!** (..) e di quella: di quella vacanza
cosa ricordi a parte il castello
[no? just guess! (..) and about: about that trip what do you remember?
(..)
96. F3: cioè sono stata a casa dei miei nonni
Well I stayed at my grandparent's home

Extract 30

Italy (SS1, 2B, first meeting)

1. FAC: ma ci sono altre cose che ti hanno raccontato di lei?
But are there other things that they told you about her?
2. M3: sì
Yes
(.)
3. FAC: [che cosa
[what
4. M3: [che è successo un episodio durante la seconda Guerra Mondiale che e: lei aveva una fattoria
cioè suo marito e: allora praticamente i tedeschi hanno: gli avevano: rubato un maiale
*[that an episode happened during Second World War that e: she had a farm well her husband
and: so basically the Germans have: they stole a pig from them*
(.)
5. FAC: [ah
6. M3: [e allora e: dopo lei aveva de- e: era andata dal capo dei tedeschi a ((città)) e ha detto ma voi
mi avete rubato un maiale dovete ridarmelo e quel capo dei tedeschi era bravo cioè non era
cattivo
*[and so e: after that she de- e: went to the Germans' leader in ((city)) and told him you stole
my pig you have to give it back to me and that German's leader was good I mean he wasn't
bad*
7. FAC: ah
8. M3: e: allora dopo si è trovata
And: so then she found
9. FAC: perché ci sono i tedeschi bravi [e i tedeschi meno bravi
Because there are good Germans [and less good Germans
10. M3: [sì sì e: ((fa un gesto con la mano,
sembra indicando qualcosa di passato)) e allora si è trovata dopo il giorno dopo il maiale
gliel'han dato però e:
*[yes yes and: ((gesture with the hand
indicating something past)) and so she found the day after the pig that they gave back to her
but e:*
11. M1: morto
Dead
12. M3: poco perché:: delle parti le avevano già mangiate e poi volevano portargli i soldi (.) del
maiale
*A bit because:: they had already eaten some parts and then they wanted to give her the money
(.) for the pig*
13. FAC: ah

14. M3: per[ché
Be[cause
15. FAC: **[beh però**
[just guess
16. M3: pagarglielo poi mia nonna ha detto ma no guarda tenetevi voi i soldi che io non li voglio e loro han detto prendi i soldi o ti spariamo
To pay for it then my grandmother said no keep the money I don't want it and they said take the money or we shoot at you
17. FAC: **però!**
Just guess!
18. M3: eh li ha presi ((sorride))
eh and she took it ((smiles))

In extract 31, “ah però” is followed by a third type of acknowledgment (“aia”), which stresses a negative part of a narrative, in this case the death of the child’s grandmother. In extract 32, the acknowledgement concerns an incident involving dogs.

Extract 31

Italy (SS1, 2A, second meeting)

1. M2: e è affondato con tutto il sottomarino
And he sank with the whole submarine
2. FAC: **ah però!** E quindi sono rimaste le due nonne da sole
Just guess! And so the grandmothers remained alone
3. M2: sì
Yes
4. FAC: che però tu non hai conosciuto
That however you didn't know
5. M2: no no no queste qua ci sono cioè la mia nonna quella di quello che è morto nel sottomarino è morta quest'anno
No no these ones are still there well my grandmother that of the one who died in the submarine died this year
6. FAC: **aia**
7. M2: e invece l'altra è mort- cioè l'altra invece cioè è ancora viva
And instead the other one is d- I mean the other one is still alive

Extract 32

Italy (SP2, 5A, second meeting)

1. F2: praticamente un camion l'aveva scaricato con i suoi fratelli e: sua mamma e suo papà, e: in questo scatolone e: e mentre l'ha scaricato loro cercavano di corrergli dietro solo che mentre il camion stava passando e la madre e il padre sono finiti sotto le ruote quindi sono stati investiti
in practice a lorry did offload him with his brothers and his mum and dad and in this carton and and while it offloaded him they tried to run after it, however while the lorry was going the mother and the father went under the wheels so they have been hit.
2. FAC: **aia!**
3. F2: e: mia zia continuava a sentire questo: pianto tipo e allora sono usciti, e hanno visto lo scatolone con dentro tutti i cucciolini e ognuno se n'è preso uno, e: mia mamma mi racconta che mi mi raccontava che mia zia gli ha mandato un messaggio l'ha chiamata per dirgli convinci la nonna che è sua mamma e: di avere un cane perché cioè (io glielo porto)
and my aunt continued to hear this crying and then they went out and they saw the carton with all the puppies inside, and each of them took one and my mum tells me that, she told me that my aunt sent her a message she called her to tell her to convince the grandmother, who is her mum, e: to have a dog because well I bring him to her.

In extracts 33-34, other types of acknowledgments (“wow” in extract 34 and “oh” in extract 35) have the function of stressing surprise. Although “wow” should have a more positive meaning, in fact they are used in the same way, respectively to acknowledge a big snow and the long period of life with a cat.

Extract 33

Germany (SS2, 5B, second meeting)

1. FAC: und wir lange hielt das Iglu, weißt du das noch?
and how long did the igloo keep for, do you still remember?
2. M8: mh, bis äh, zwei Tage, weil zwischendurch fiel ja auch noch Schnee.
um, until err, two days, because more snow fell in the meantime.
3. FAC: mhm. (.) **Wow** und hast, hast du ein- ein Bild gemacht vom Iglu auch?
mm-hm. (.) Wow and did, did you take a- a picture of the igloo too?
4. M8: ähm, äh, also ich nicht, aber meine Mutter vielleicht.
erm, err, well I didn't but maybe my mum did.

Extract 34

Germany (PS4, 3, second meeting)

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

Extracts 35-36 show the use of the acknowledgment “oh” with a stronger accent on surprising events.

Extract 35

UK (PS2, 4B, third meeting)

1. FAC: and how do you feel when she sat in your chair back?
2. F1: It was like I'm allowed to sit on her chair but she's not allowed to sit on my chair
3. FAC: **Ohh**
(..)
4. F1: I just don't like someone sitting on my chair

Extract 36

UK (PS2, 6A, second meeting)

1. FAC: Yes? ((nods)) it's cool, isn't it?
2. F1: Yeah (..) but there was a green cup (..) and I was so scared because she was shaking around and screaming
3. FAC: **Oh!**
(..)
4. F1: and then I was crying and my brother started laughing at me and calling me a scaredy-cat

Extract 37 combines the two acknowledgments “wow” and “oh”, showing that both are used to stress surprise, as in the previous cases. Therefore, it seems that these two acknowledgment are exchangeable.

Extract 37

UK (PS2, 4B, third meeting)

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

3.4 Combining support and recognition

Continuers and acknowledgements can be combined to show listening and stressing important aspects of a narratives. This combination is shown in extract 38 (“mhm” and “oh”), extract 39 (“uh uh” and “oooh”) and extract 40 (“uh uh” and “aaah”).

Extract 38

Germany (PS1, 3B, first meeting)

1. F3: ähm, mein Pap-, mein Bruder hat drei Mal gewonnen in fünf Kämpfen und ich hab fünf Mal und dann hat mein Bruder (?) weil er nur Bronze gekriegt hat.
emm, my da- my brother won three times out of five matches and I won five times and then my brother did (?) because he only got bronze.
2. FAC: **mhm.**
mm-hm.
3. F3: und ich hab Gold. und dann war mein Bruder lang drei Tage lang auf mich zickig.
and I got gold. My brother was bitchy with me for three whole days after that.
4. FAC: drei tage lang?
three whole days?
5. ((F3 nods))
6. FAC: **oh**

Extract 39

UK (PS2, 4B, third meeting)

8. M1: So I was in Portugal
9. FAC: **Uh huh**
(..)
10. M1: and I was four years old and my sister was six
11. FAC: **Uh huh**
(..)
12. M1: and um (..) my sister was with my cousin but I didn't know how to swim and then she pushed me into the water because I couldn't swim but I ended up drowning
13. FAC: **oooh!**
14. M1: so my sister had to rescue me

Extract 40

UK (PS1, 6A, first meeting)

1. M1: So basically, this is my brother when he was younger
2. FAC: **Uh huh**
(..)
3. M1: as like a seven month year old baby (..) yeah and his favourite colour's orange
4. FAC: **Aaaah**

This scheme, however, is not a rule. Extract 41 shows an alternation of an acknowledgement ("wow"), a continuer ("yeah") and again an acknowledgment ("oh"). Clearly, the sequence organisation of minimal responses depends on the events and facts included in the child's narrative.

Extract 41

UK (PS1, 6A, second meeting)

1. FAC: Have you got memories of living in Palestine (..) sort of, um (..) maybe you did things that were different that you wouldn't do here
2. F1: Um (..) there was more like because of the snow (..) I remember because of the snow there was like (?)
3. FAC: **oh wow**
(..)
4. F1: you couldn't go out
5. FAC: **Yeah**
(..)
6. F1: and after a week or something you couldn't go out because of the snow and I missed school
7. FAC: **Oh**, so you had no school when the snow was big (..) oh, ok (..) and er, anything else that they do there that maybe doesn't happen here?
(..)
8. F1: well, we have school on Saturdays and holidays on Sundays and Mondays
9. FAC: **Oh** ok, so you had Sundays and Mondays off but you came in on Saturday?
10. F1: ((nods))

3.5 Summary

The use of minimal responses shows the ways in which facilitators can effectively support and recognise children's participation and stories by giving short feedback. These types of response work in two conditions: (1) the narrative is produced in a fluid way in the interaction and does not need more relevant support; (2) the facilitator prefers to avoid interruptions through questions or comments. Support and recognition are effective and useful in some specific circumstances, while they cannot be generalised. In other circumstances, much more elaborated actions are more important to support and recognise children's narratives. In Chapter 4, we shall see how formulations can become a very important and powerful support of children's narratives. In Chapter 5, we shall see the importance of facilitators' personal contributions.

Chapter 4. Formulations: attention and enhancement

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.

In our corpus, facilitators did not use formulations as simple summaries of previous turns, maybe because formulations were used with reference to short and individual turns, rather than to long and plural turns. This has to do with the task of enhancing narratives and specific contributions to narratives, rather than debates based on children's different opinions. However, explications are sometimes summaries, when the formulated turns are long. Moreover, facilitators rarely used formulations as ways of glossing (commenting) children's utterances. Personal comments, which are a sort of "upshot" formulations, will be commented in Chapter 5.

In general terms, formulations follow question-answer dyads, where the facilitator starts with a question and formulates the child's answer. In the following sections, 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. The following sections will show how explications and developments are used to facilitate the production of narratives. Explications and developments can be followed by very short confirmations, longer expansions and also rejections, although the latter were very few.

4.1 Capturing the gist of children's utterances

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.

Nodding is a very simple and "universal" way of confirming a formulation, as it is shown in extracts 1-3 (explications) and extract 4 (development). In extract 1, 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 is prefaced by an acknowledgement ("ah").

Extract 1

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))

In extract 2, 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 2

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))

In extract 3, 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 3

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))

Developments may also be followed by simple nodding, although they are more risky interpretations. In extract 4, the facilitator develops the child's narrative about the family gathering, as not having "religious or cultural reason", but meaning "just being together". The child confirms by nodding.

Extract 4

UK (PS1, 6B, first meeting)

1. F2: It was kind of a special gathering because one of mum's (..) one's of mum's (..) er family (..) I think it was (..) I didn't know exactly but I think it was we spent time in the weekend (..) because they live up in Manchester, with us, you might not know that place (..) and they came down to London and we saw some stuff like the Wembley Stadium and all of that
2. FAC: **So it's a family gathering and it's a celebration of being together (..) there's no religious or cultural reason (..) just being together**
3. F2: ((nods))

Short confirmations may also be provided in verbal form: the most typical is a simple "yes". In extract 5, the facilitator asks a focused question to the classroom (turn 1) and the F1 self-selects to answer. The facilitator explicates F1's answer about her way of scaring the sister. The tone of the formulation is interrogative, showing that the facilitator recognizes the child's authority about the narrated event. The child confirms the explication (turn 3) with "yeah".

Extract 5

UK (PS1, 6A, first meeting)

1. FAC: did anybody ever play hide and seek and hid under a cot (..) it's a really good hiding place (..) I used to do that as a child (..) I used to go under the cot and hide (..) did you used to do that ((indicates audience member))
2. F1: Yeah (..) when me and my sister were playing and I went under the cot and I started rocking it so she got really freaked out
3. FAC: ((laughs)) **so she got scared?**
4. F1: Yeah

Formulations as developments are frequently confirmed in a verbal form. This shows that developments enhance more explicit confirmation. In extract 6, the facilitator develops the previous telling of a the rising of a new friendship as a fortuitous episode, which is confirmed by F5 with "sì".

Extract 6

Italy (SS2, 2B, third meeting)

55. FAC: e e il primo a parlare chi è stato?
And and who was the first to speak?
56. F5: eh chi si ricorda
eh who remembers?
57. FAC: sei stata te ((pointing to F5))
You did
58. F5: no! Non so
No! I don't know
59. F14: no perché mi sembra che eravamo seduti lì ((indica un banco)), [all'inizio dell'anno
No because I think we were sitting there ((points to a desk)), [at the beginning of the year
60. FAC: [qua ah
[here ah
61. F5: perché [eravamo a isole
Because [we were in isles

62. F14: [e sì eravamo a isole, e io e lei eravamo di fronte a un certo punto
abbiamo tirato fuori l'astuccio era uguale e allora ci siamo messe a ridere
*[and yes we were in isles, and I and she were one in front of the other and at a
certain point we pulled out the pencil case and it was the same and we started laughing*
63. FAC: **ah: quindi un episodio fortuito**
Ah: so an accidental event
64. F5: sì
Yes

In extract 7, the conclusion of the dispute between two children is formulated as a way to forgive (turn 14), which is confirmed by F4 in the same way.

Extract 7

Italy (SP2, 5A, third meeting)

58. F4: mi ero messa d'accordo con una mia amica: con due mie amiche per vederci
I arranged with my friend: with two my friends to meet
59. FAC: ma erano amiche che conoscevi da mo[lto?
But were they long-standing fri[ends?
60. F4: [sono le mie migliori amiche,
[they are my best friends,
61. FAC: ok sì
Ok yes
62. F4: e: una cioè ha detto no voi non mi interessate più andatevene vi[a ciao
And: one of them said no I'm not interested in you anymore go awa[y bye
63. FAC: [ah di punto in bianco
così?
[Ah so out of the blue?
64. F4: sì
Yes
65. FAC: e poi come ve l'ha spiegato questo?
And then how did she explain it?
66. F4: e poi dopo ci siamo riviste [dopo un po'
And after some time we met again [after some time
67. FAC: [ah
68. F4: e lei ha detto scusa basta
And she apologised that's all
69. FAC: ah basta così?
Ah that's all?
70. F4: sì
Yes
71. FAC: **e tu l'hai perdonata**
And you forgive her
72. F4: sì
Yes

In extract 8, the formulations as developments are two, in turn 3 and 7. They concern respectively the use of photography and the passage of time. In both cases, the formulations are prefaced with “quindi”, which in English is “so”, and the children confirm with “sì”.

Extract 8

Italy (SS2, 2A, second meeting)

1. FAC: il tuo papà poi quanto tempo è stato da solo prima che tu: potessi rivederlo qua? (..) molto

- tempo?
How long did your father remain alone before you: could see him again here? (.) a long time?
2. F9: sì
Yes
- (.)
3. FAC: **quindi è stato molto tempo qua a usare la fotografia per per ricordarsi di te**
So for a long time he used the photo to to remind you
4. F9: sì
Yes
- (.)
5. FAC: e quando vi siete rivisti? (2.0) hai voglia di raccontarci quando hai visto il papà?
And when did you meet again? (2.0) would you like to tell us when you saw your dad?
6. F9: e: l'ho visto nel e: il primo giorno che sono venuta in Italia nel duemiladieci
E: I saw him in e: the first day I came in Italy in two thousandten
7. FAC: **quindi son già passati sette anni**
So it's already seven years ago
8. F9: sì
Yes

In extract 9, the facilitator develops M3's utterances about clownfish with a reference to Nemo, a character of Disney movies. The children confirm with "ja".

Extract 9

Germany (PS3, 6B, second meeting)

1. FAC: naja, manche Fische, also, die Farben ähm haben ja schon oft vielleicht was zu sagen. Vielleicht weißt du das ja, weil du hast ja gesagt, die sind so ein bisschen aggressiv die Fische?
well I suppose, some fish, well, the colours often do have some sort of meaning. Maybe you do know this because you mentioned that the fish are a bit aggressive?
2. M3: genau, die sind so also ähm bunt, was heißt bunt, aber die heißen ja in echt Clownfische.
exactly, they're like so emm colourful, well not quite colourful, but they really are called clownfish.
3. FAC: mhm, siehste ja.
mm-hm, you see, yeah.
4. M3: und, ja, die sind ziemlich aggressiv, weil die haben da so wie so eine Anemone, das ist auch so ne Pflanze und die müssen die halt beschützen, weil die haben Nesseln und dadurch werden die von den (?).
and yeah, they are quite aggressive, because they have like an anemone thing, that's also like a plant and they have to protect it because they have nettles and that's why they get (?)
5. FAC: mhm, **also das ist quasi wie Nemo ist auch ein Clownfisch.**
mm-hm, so that is basically like Nemo who is also a clownfish.
6. ((children say ja))

In extract 10, a fragmented story of football goals is developed by the facilitator as a great game (turn 7). The child confirms with "ja".

Extract 10

Germany (SS4, STG1, second meeting)

1. FAC: uh, und wer hat die Tore gemacht?
uh-huh, and who scored the goals?
2. M4: [ich].

3. M5: *[me].*
[ich].
[me].
4. M4: ich hab ein Tor gemacht und er auch.
I scored a goal and so did he.
5. FAC: achso.
I see.
6. M4: abwechselnd.
in turns.
7. FAC: immer abwechselnd? **Das heißt, das ist ein tolles Spiel was ihr tatsächlich auch zusammen bestritten habt.**
always one after the other? So that means it was a great game that you really worked together in.
8. M4: ja.
yeah.

In extract 11, M11's description about the magical properties of his lid in winning money is developed by the facilitator as a supposition that M11 was playing for money (turn 5). M11 confirms.

Extract 11

Germany (SS1, 5B, second meeting)

1. FAC: und wie ging das Spiel?
and how did the game go?
2. M11: na, man macht das so ((zeigt wie er ihn hoch werfen würde)) und dann fällt das auf den Boden und dann entweder Kopf oder Brunnen
well, you do it like this ((shows how he would throw it in the air)) and then it falls onto the ground and it's either heads or tails.
3. FAC: aha, okay.
4. M11: und wenn man gewinnt, hat man das Geld gewonnen.
and if you win then you win the money.
5. FAC: **und da habt ihr um Geld gespielt.**
and you were playing for money at the time.
6. M11: ja.
yes.

In extract 12, turns 5 and 7, the facilitator develops the age of the child's sister from the previous narrative. The child confirms with "yeah".

Extract 12

UK (PS2, 5A, second meeting)

1. FAC: What, she thinks it's funny that you asked if you were alive?
2. F1: ((nods))
(..)
3. FAC: and how old is your sister?
4. F1: Twelve
(..)
5. FAC: **so she's quite a bit older then**
6. F1: Yeah

Finally, in extract 13, formulations as developments are introduced through active listening by the facilitator (turns 2 and 4). In turns 6 and 8, formulations are provided by the facilitator, as development of the narrative about the sadness of the child's mother. Both are confirmed by the child.

Extract 13

UK (PS2, 5A, second meeting)

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. F2: ((nods))

4.2 Supporting children's stories and comments

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.

In extract 14, 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 14

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.

In extract 15, turn 2, the child's telling is formulated very synthetically, with the explication "she was really freaked out", prefaced by "so". This enhances a short expansion about the preferences of the child's sister for what concerns a scary movie (turn 3).

Extract 15

UK (PS1, 6A, first meeting)

1. 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.
2. FAC: **So, she was really freaked out**
3. M3: Yes and she's like 13, so

In extract 16, 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 16

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:

the signs of the time afre:

10. F7: [eh esatto sono evidenti
[eh exactly they are evident

In extract 17, turn 4, the facilitator explicates the sacrifice of swimming, which was described by M11. This explication enhances M11's confirmation and expansion (turn 5), which is again explicated by the facilitator in turn 6. The second formulation also enhances another expansion (turn 7). In this case, the power of enhancing expansions through explications is particularly evident.

Extract 17

Italy (SS1, 2B, first meeting)

42. M11: no l'ho fatta: appena tornato da: una gara lunghissima chehh [stavo
No I took it: when I had just came back from: a very long competitin [I was
43. FAC: [e cosa ti ha spinto a fare
questa fotografia?
*[and what led you to take
this photo?*
44. M11: perché cioè volevo comunque ricordarmi anche tipo in futuro che: comunque se non avevo
smesso di nuotare oppure avevo tipo litigato con i miei compagni una cosa del genere che
comunque (.) avevo fatti molto sacri- avevo fatto molti sacrifici e: da quando ero ragazzo per:
nuotare così tanto: fare:
*because well I also wanted to remember in the future that: anyway if I had not left swimming
or I had fought with my playmates or something like that anyway (.) I had made many sacri-
I had made many sacrifices and: since I was a boy to: to swim so much: to make:*
45. FAC: **perché è lo sport del nuoto implica sacrifici**
Because swimming implies sacrifices
46. M11: sì cioè com- io faccio cinque giorni a settimana cioè e fra compiti, scuola, e: e: nuoto non
riesco [molto a:
*yes well li- I practice five days a week and with homeworks, school, and: and: swimming I am
[not able to*
47. FAC: **[quindi lo fai a livello agonistico**
[so you do it competitively
48. M11: sì non riesco molto a vedermi con i miei amici tipo molte volte i miei amici mi chiedono esci
stasera oppure (.) a: oggi pomeriggio e io gli devo dire di no perché ho: nuoto
*Yes I'm not able to see much my friends as many times they ask me are you going out tonight
or (.) a: in the afternoon and I have to say no because I have: to swim*

In extract 18, 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 18

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.

As explications, developments are frequently followed by children's expansions. We can see this in extracts 19-22. In extract 19, the place where the child's relatives live is developed by formulating it as opportunity to see them more frequently (turn 3). This formulation enhances the child's further comment about the time he passes with them (turn 4).

Extract 19

Italy (SS1, 2A, First meeting)

1. FAC: e invece gli altri vivono qui a Modena?
And what about the others they live here in Modena?
2. M3: sì a Modena
Yes in Modena
3. FAC: **quindi li vedi più spesso**
So you see them more frequently
4. M3: beh sì anche se non è che ogni giorno sto con loro
Well yes even if I don't stay with them everyday

Much later, the facilitator provides a second formulation on this topic (turn 2), concerning the opportunity to meet F1's grandparents. This development enhances F1's long contribution about her life with other grandparents (turn 5).

1. 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
2. FAC: **hai meno occasioni per incontrarli**
You have less opportunities to meet them
3. F1: sì mentre con i miei nonni: di qua
Yes while with my grandparents: who live here
4. M3: materni
Maternal
5. F1: cioè tipo io ho vissuto per la gran parte della mia vita con i miei nonni ma non s- non perché: per proble- alcune alcun- per un po' era per dei problemi famigliari discussioni tra la famiglia, cioè tra le la famiglia di mia mamma e quella di mio padre quindi sono andata a vivere un po' con i miei nonni e le mie zie poi dopo va beh ci siamo persi per un po' per altri problemi sempre poi dopo ci siamo riavvicinati però poi dopo mio nonno è: morto per un tumore
I mean I lived much of my life with my grandparents but not s-not because: because of problem- some so- for a period because of family problems of discussion between the family, that is between my mum's family and my fathers' family and so I went to live for a while with my grandparents and my uncles and then we got separated for a while because of other problems then we get closer again but then my grandfather died of a cancer

In extract 20, the development concerns the subject of the photo: the facilitator develops as a hug (turn 6, "lo stava abbracciando") the relation between M2's parents that is pictured in the photo. This interpretation is confirmed by M2, who however adds an uncertain comment about it (turn 7).

Extract 20

Italy (SP1, 4C, second meeting)

15. M2: e: qui: in pratica ci sono i miei genitori che è st- è la cosa che è stata divisa, e: s- erano: a un ristorante perché si vede una bottiglia ((indicandola))

and: here: basically there are my parents that ar- it's the thing that has been divided, e: s- they were: at a restaurant because we can see a bottle ((pointing))

16. FAC: sì,
yes,
17. M2: al buio prati[camente
Basically in the d[ark
18. FAC: **[e la mamma mette il braccio sul**
[and mum puts her arm on
19. M2: papà su mio padre [e:
dad on my dad [and:
20. FAC: **[cioè lo stava abbracciando**
[I mean she was hugging him
21. M2: sì in un certo senso lo stava abbracciando non so proprio il motivo però sì
Yes in a sense she was hugging him I don't really know the reason why but yes

In extract 21, the facilitator develops the child's story about his visit to relatives (cousin and aunt) in another country. The facilitator asks a question (turn 2), then she develops both the previous utterances of M1 (turns 1 and 3). She prefaces her formulation with a complex acknowledgement ("ah, ja, okay so"), then she develops the different destinations of the two cousins. M1 confirms and adds a detail of the narrative (turn 5).

Extract 21

Germany (SS2, 6A, second meeting)

1. M1: äh, das Bild wurde ungefähr vor einem Monat gemacht, da war ich in den Ferien in Österreich und hab ihn und meine Tante besucht. Und ja, ich würde ihn halt auch gerne bei mir hier in Deutschland haben. (?)
err, the picture was taken about a month ago, I was in Austria during the school holidays and I visited him and my aunt. And yeah, so I would also like to have him here in Germany.
2. FAC: ist er noch im Iran?
is he still in Iran?
3. M1: nee, er ist jetzt in Österreich.
nope, he's in Austria now.
4. FAC: ah, ja okay. **Also, er ist quasi (.) du bist nach Deutschland ge-geflüchtet und er ist nach Österreich geflüchtet.**
ah, yes okay. So basically he (.) you fl- fled to Germany and he fled to Austria.
5. M1: ja, vor ungefähr einem Jahr.
yeah, about a year ago.

In extract 22, the child's long turn, about the memory of a game, is developed through a formulation of the age of the involved siblings (turn 2). The child, in this case, does not confirm directly, but through an additional detail about the date of birthday (turn 3).

Extract 22

UK (PS2, 4B, third meeting)

1. M1: This game was actually the twenty-ninth of April and I remember it because it's my brother's birthday and this is the best worst day of my life because one, it's the beginning of the what my family call the five worst five days of the year for me because (..) for five days of the year me and my brother are the same age (..) we're both the same age but then I go older than him (..) so this was the first day so we were both nine (..) so that's why I look half happy half sad
2. FAC: **So you were both nine**
3. M1: So this was five days before my birthday

4.3 The complex form of formulations as developments

Formulations as developments can enhance more complex forms of children's active participation than explications. Firstly, the provision of series of developments can enhance first expansion and then short confirmation. In extract 23, turn 5, immediately after a repetition, the facilitator develops the previous complex narrative in a paradoxical way, as a wedding between F7's father and mother but the father. F7 nods, but then she adds that someone took the place of her father. At this point, the facilitator provides a prefaced "quindi", then he furtherly develops the story formulating the reasons of the strange marriage between the child's mother and the child's uncle (turns 7 and 9). F7 confirms in turns 8 and 10. She does not need to add, as now the situation has been clarified.

Extract 23

Italy (SP2, 5A, second meeting)

1. FAC: e come mai era venuto qua? Per cercare lavoro?
And why did he came here? To search a job?
2. F7: sì
Yes
3. FAC: e sai dove abitava?
And do you know where did he live?
4. F7: a ((città))
In ((city))
5. FAC: a ((città)) ok **e il matrimonio tra tuo papà e la tua mamma si è svolto senza che ci fosse il tuo papà**
in ((city)) ok and the wedding between you dad and you mum took place without you dad,
6. F7: ((annuisce)) però c'è qualcuno che ha preso il suo posto
((nods)) but there was someone who took his place
7. 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
8. F7: no
9. FAC: **c'era bisogno di una figura maschile**
They needed a male figure
10. F7: ((nods))

In extract 24, turn 10, the facilitator develops a conversation about the country of origin of F1. He prefates the formulation with the usual "quindi", then he develops the previous conversation as the child's lack of knowledge of this country. This enhances the child's comment about her level of knowledge (turn 11). In the following sequence, this level of knowledge is elaborated between the facilitator and the child, then in turn 18, the facilitator develops the child's telling as lack of memory of her country, and in this case the child simply confirms (turn 19), as the development does not add nothing relevant to what she already said.

Extract 24

Italy (SS2, 2B, second meeting)

1. F1: e: i miei genitori di provenienza vengono da Pakistan
e: my parents of origin come from Pakistan
2. FAC: da dove?
From where?
3. F1: da Pakistan
From Pakistan
4. FAC: Pakistan?
5. F1: sì

- yes
6. FAC: ah
 7. F1: e: cioè mio fratello quei due diciamo che son nati qua
And well my brother those two let's say that they were born here
 8. FAC: e tu invece?
And instead you?
 9. F1: eh io son nata là a Pakistan ma quando avevo dei mesi son t- venuta qua in Italia perché
[mio padre
Eh I was born there in Pakistan but when I hade some months I was t- went herein Italy because
[my father
 10. FAC: **[quindi non lo conosci il Pakistan]**
[so you don't know Pakistan]
 11. F1: no no ci sono andata (.) in tutta questa mia vita solo una volta
No no I went there (.) in all this my life only once
 12. FAC: mh
 13. F1: solo per dei mesi due mesi e basta
Only for some months two months and that's it
 14. FAC: ma hai una memoria di quel posto?
But do you have a memory of that place?
 15. F1: no
 16. FAC: eri troppo piccola?
Were you too little?
 17. F1: no diciamo che ero in terza elementare e qualcosa
No let's say that I attended the third class and something
 18. FAC: **però non è che ti ricordi granché**
But you don't remember much
 19. F1: no

Formulations as developments can be followed by disclaimers, as they are more risky interpretations than explications. In extract 25, turn 3, the facilitator develops a simple nodding as an interpretation of the child's mother interest in the photo. However, M2 firstly rejects this interpretation (turn 4), then he explains the reason of his rejection (turn 6).

Extract 25

Italy (SP1, 4A, second meeting)

1. 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?
2. M2: sì ((annuisce))
Yes ((nods))
3. FAC: **e quindi ci tiene a questa fotografia la mamma**
And so yuor mum cares about this photo
4. M2: e: in realtà no ((scuote la testa))
e: actually not ((shakes head))
5. FAC: no?
6. 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

In extract 26, turn 7, the facilitator develops information about the place of origin of the child's parents as near the Dracula castle. However, F3 corrects this interpretation in turn 8.

Extract 26

Italy (SS2, 2A, third meeting)

1. FAC: ((annuisce)) invece i tuoi di dove sono?
((nods)) instead where are your relatives from?
2. F3: mia madre è della Romania,
my mother is from Romania,
3. FAC: sì ma di dove? Di che zona?
Yes but from where? From what region?
4. F3: ah: vicino al Danu- cioè
Ah: near the Danu- well
(2)
5. FAC: cioè più verso la capitale, o lassù verso le montagne? [in Transilvania? Non so
That is closer to the capital, or up there near the mountains? [in Transilvania? I don't know
6. F3: [no no no
verso le montagne
[no no no near the mountains
7. FAC: **ah quindi là nella zona del castello**
Ah so there in the castle zone
8. F3: no [ci vogliono quattro ore (.) per arrivare
No [it takes four hours (.) to arrive

In extract 27, the facilitator develops F2's narrative about imagination in art class (turn 7). However, the child openly rejects the interpretation, without any further comment. This rejection originates from the facilitators' insistence in questioning about imagination, which we have seen in Chapter 2 (extract 17).

Extract 27

Germany (SS1, 5B, second meeting)

1. FAC: okay, dass du dir die Sachen weiterdenken kannst und so ne Sachen. Wann magst du Phantasie.
alright, that you build on ideas by yourself and things like that. When do you like imagination.
2. F2: wenn wir Kunst haben.
in art class.
3. FAC: okay, warum?
okay, and why?
4. F2: weil man sich da Sachen selber aussuchen kann.
because you can pick things out yourself there.
5. FAC: aha.
6. F2: und wer ((lachen))
and who ((laughs))
7. FAC: **das heißt du bist ein bisschen freier in den Sachen, ja?**
that means you're a bit freer with things, is that right?
8. F2: nö.
not really.

4.4 Combining types of formulations

Taking for granted that different types of formulations can be provided in the same meeting, it is interesting to note that they are also combined in a short sequence. In extracts 28-29, the combination of explication and development is simply confirmed by the children.

In extract 28, explication (turn 7) and development (turn 9) are combined in order to give meaning to F9's comment about her father, included in her narrative of a Moroccan feast (turn 6). These formulations are both followed by the child's short confirmations ("sì").

Extract 28

Italy (SS2, 2A, second meeting)

1. FAC: ma questa fotografia in che occasione è stata fatta?
But in what occasion was this picture taken?
2. F9: in una festa in Marocco
During a feast in Morocco
3. FAC: una festa in Marocco (.) e: quindi la particolarità di questa foto è tipica (.) del paese: dove vivevano i tuoi?
A feast in Morocco (.) and: so the peculiarity of this photo is typical (.) of the country where your parents used to live?
4. F9: sì
Yes
(.)
5. FAC: ci puoi raccontare questa: questa vicenda? In cui: hai fatto questa foto te la ricordi?
Can you tell us about this: this occasion? In which: you took that photo do you remember it?
6. F9: e: sì e: ero: cioè mia madre l'ha fatta perché dovevamo darla a mio padre (.) che era in Italia
E: yes e: I was: well my mother took it because we had to give it to my father (.) who was in Italy
7. FAC: **ah tuo papà era in Italia**
Ah your father was in Italy
8. F9: sì
Yes
9. FAC: **perché lui è venuto in Italia prima di voi**
Because he came to Italy before you
10. F9: sì
Yes

Extract 29 shows the same organisation, regarding M2's parents separation, which is formulated through an explication (turn 2) and a development (turn 4). In this case, the child confirms the two formulation in a non-verbal way.

Extract 29

Italy (SP1, 4A, second meeting)

1. M2: perché adesso i miei genitori sono separati quindi e: la cosa era l'amore tra i miei genitori che è stata separata
Because now my parents are separated and so: the thing was the love between them that was separated
2. FAC: **ah è l'amore che si è separato**
Ah it's the love that separated
3. M2: ((nods and with a gesture indicates separation))
4. FAC: **perché adesso non a- non a- non si amano più insieme**
Because now they don't l- don't l- don't love each other anymore
5. M2: ((shakes his head and clicks his tongue))
6. FAC: ho capito e questo è accaduto molto tempo fa?
I understand and did it happen a long time ago?
7. M2: ((annuisce)) sì e: nel duemila e quindici
((nods)) yes e: in two thousand and fifteen

Extract 30 shows a combination between a development (turn 11) and one of the very few comments (an inference) about F9's telling (turn 15), stressing the importance of photography to remember. This combination is followed by short confirmations.

Extract 30

Italy (SS2, 2A, second meeting)

1. FAC: ho capito ma è un era uno studio di un fotografo oppure un posto particolare?
I understand but is it a was it a photographic studio or a particular place?
2. F9: no è un pos- un posto particolare dove e: (.) in quel giorno preciso tutti si vanno a fare le foto là
No it's a pl- a particular place where e: (.) on that precise day everybody go there to take pictures
3. FAC: ah sì?
Ah really?
4. F9: sì
Yes
5. FAC: e e come mai accade questa cosa?
And and why does this thing happen?
6. F9: eh perché la tengono come ricordo
Eh because they keep it as a souvenir
7. FAC: ma è un posto aperto per tutti oppure bisogna:
but it that place open for everyone or you should:
8. F9: no aperto per tutti
No it's open to everyone
9. FAC: è aperto per tutti
It's open to everyone
10. F9: ((nods))
11. FAC: **e si decide di andare lì per fare delle fotografie**
And you can decide to go there to take pictures
12. F9: sì
Yes
13. FAC: il tuo papà poi quanto tempo è stato da solo prima che tu: potessi rivederlo qua? (..) molto tempo?
How long did your father remain alone before you: could see him again here? (.) a long time?
14. F9: sì
Yes
- (.)
15. FAC: **quindi è stato molto tempo qua a usare la fotografia per per ricordarsi di te**
So for a long time he used the photo to to remind you
16. F9: sì
Yes

The combination of different types of formulation can also enhance children's expansions. This is the case of the combination of explication and development, which in extract 31 are followed respectively by expansion and short confirmation. In this extract, turn 6, the facilitator explicates the meaning of the child's turn 5 in interrogative tone. The child confirms, then adds further details to the narrative. In turn 7, the facilitator develops the narrative ("to keep her happy") and the child provides a short confirmation. This case confirms that, in case of a sequence of formulations, the children's last turn is frequently a short confirmation, as both the mutual understanding and the joint construction of the narrative have been completed.

Extract 31

UK (PS1, 6A, third meeting)

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))

Extract 32 has a similar, although more complex, organisation, including formulations as explication and development, and enhancing expansion and short confirmations. In turn 7, the facilitator explicates M2's statement about his knowledge of the new fiancée of his father. After confirming, M2 expands the narrative of the bad relation between his parents (turn 8). The facilitator contributes to develop this narrative in turns 9, 11 and 15. It is interesting to see how in this case developments are used to co-construct the narrative. Rather than a clear relation between the facilitator's formulation and the child's responses, the example shows a collaboration in the construction of the narrative. The last development (turn 19) receives a short confirmation, as in the previous cases (turn 20).

Extract 32

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: s:i che: che po- che poi erano b- erano bravi insieme solamente che si: alcune volte quando mio padre prendeva perdeva il controllo perché lui pe- prendeva tante medicine per qualcosa che non [lo so
Y:es that: that ac- that actually they were g- they were good together only that: sometimes when my father took lost control because he to- he took many medicines for something that I don't [know
9. FAC: **[e lo disturbavano**
[and they disturbed him
10. M2: eh? [lui, mia madre gli ha

- eh? [*he, my mother*]
11. FAC: **[queste medicine**
[those medicines
12. M2: una volta gli aveva buttato le medicine fuori
One she thrown the medicines out
13. FAC: ah
14. M2: e: lui m: un giorno nei giorni dopo ha iniziato a urlargli contro, a picchiarl[a,
and: he m: one day in the days after he started shouting at her, beating [her,
15. FAC: **[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

Extract 33 is particularly complex. In this extract, a combination between development and comments (inferences) enhances a series of short confirmation, expanded rejection, expansion and new short confirmation. In turn 8, the facilitator develops M2's previous narrative about his grandparents. As M2 narrates that his two grandfathers have been killed during the war, the facilitator, after an acknowledgement, formulates the development of the two grandmothers as left alone. The child confirms. Then, the facilitator adds the inference that M2 did not know the grandmothers (turn 10), but the child rejects this inference, clarifying that he has known them. The conversation leads M2 to talk of photography (turn 17), and the facilitator adds another inference about the lack of use of photography at the time (turn 18), which is confirmed and expanded by M2 (turn 19), expanded by the facilitator (turn 20), until the child's final confirmation (turn 22). Despite this complexity, the example confirms the fact that these sequences are concluded with a short confirmation.

Extract 33

Italy (SS1, 2A, first meeting)

1. M2: ((annuisce)) sì perché due i cioè io avevo due nonni no?
(*nods*) yes because two the well I had two grandfathers right?
2. FAC: sì
Yes
3. M2: che hanno combattuto il primo è stato ucciso in guerra
Who fought the first one was killed during the war
4. FAC: ah
5. M2: il secondo è: sempre in guerra lui era andato in una spedizione con con un sottomarino che si chiamava il gorgo,
the second one is: in war too he took part in an expedition with with a submarine that was called "il gorgo"
6. FAC: sì
yes
7. M2: e è affondato con tutto il sottomarino
And he sank with the whole submarine
8. FAC: **ah però! E quindi sono rimaste le due nonne da sole**
Just guess! And so the grandmothers remained alone
9. M2: sì

- Yes
10. FAC: **che però tu non hai conosciuto**
That however you didn't know
11. M2: no no no queste qua ci sono cioè la mia nonna quella di quello che è morto nel sottomarino è morta quest'anno
No no these ones are still there well my grandmother that of the one who died in the submarine died this year
12. FAC: aia
13. M2: e invece l'altra è mort- cioè l'altra invece cioè è ancora viva
And instead the other one is d- I mean the other one is still alive
14. FAC: ho capito ma delle foto dove loro sono insieme le hai oppure solo quelle di guerra?
I understand but do you have some photos in which they are together or do you have only the war ones?
15. M2: no solo quelle di guerra
No only the war ones
16. FAC: ho capito
I understand
17. M2: perché non ci son mai state perché loro stavano cioè stavano insieme fino a cioè in quel tempo lì a quei tempi lì c'era comunque la guerra se ne stavano insieme prima di essere richiamati a fare: la guerra vera e propria e quindi cioè non avevano: la macchina fotografica
Because there's never been because they were already well they were together until well at that time at that time there was the war and they were together until they were called for the real war and then I mean they had no camera
18. FAC: **sì non c'era abitudine a fare le foto[grafie]**
Yes there was not the habit to take pi[ctures]
19. M2: [esatto e poi è diventata abitudine quando eran già in guerra e: [cioè non
[exactly and then it became an habit when they were already at war and: [well didn't
20. FAC: **[e quindi restano solo quelle foto lì]**
[and so only that photos remain
21. M2: sì
Yes

4.5 Combining formulations and questions

In some cases, the facilitators' formulations are followed by questions in the same turn. This more complex design of action is used to ensure an immediate reaction from the children. The type of reaction depends on the question rather than on the formulation.

A typical case in the German setting is that formulations as explications are followed by questions that receive short confirmation. In extract 34, turn 3, the facilitator's formulation, which explicates the difference of age between two football teams, has an interrogative form. This formulation is followed by an (ambiguously) open question about the game between the two teams. The child's answer, signaling appreciation, concerns the question rather than the formulation.

Extract 34

Germany (SS4, STG1, second meeting)

1. FAC: ahh, wie viel größer waren die denn?
ehh, how much bigger were they then?
2. M4: mhm, fünfzehn.
umm, fifteen.
3. FAC: **ein paar Klassen höher?** Magst du mal erzählen wie das, wie das war das Spiel?

4. M5: *a couple of year groups older than you? Would you like to tell how, what the game was like?*
 mhm. gut. ja.
 mm-hm. Good. Yeah.

In extract 35, turn 4, the facilitator explicates the type of drink mentioned by the children. The formulation is followed by a focused question about the appreciation of the drink, which receives a short confirmation.

Extract 35

Germany (SS4, STG1, second meeting)

2. M4: trink ich auch gerne
I like to drink them too
 3. F1: ja, trinken wir gerne.
yeah, we like to drink those.
 4. FAC: **ein Eisgetränk.** Mögt ihr das alle gerne?
an ice drink. Do you all like that?
 5. M4: ja
yes

In extract 36, turn 5, the facilitator's formulation explicates F1's utterance in terms of mutual help. In this case, the formulation is followed by an appreciation and then a focused question. As usual, the child's confirmation is an answer to the question.

Extract 36

Germany (SS2, 6A, second meeting)

1. 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]
 2. 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.*
 3. FAC: aha
 4. F1: das man einfach täglich sieht und (?)
that you see on a daily basis and (?)
 5. 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, mmhm. Does that also
 help you at the time.*
 6. F8: ja.
yes.

Formulations as development may also be followed by questions in the same turn and receive short confirmation as in the two following cases in the UK setting. In extract 37, turn 4, the facilitator develops the child's narrative in terms of learning from grandfather's life, in particular evacuation during the war, then she asks a focused question about his age at the time of evacuation, receiving a short confirmation.

Extract 37

UK (PS1, 6A, third meeting)

1. F1: My great grandad he had a lot of brothers and one of them was in the army and he had a glass eye and then the warden he was in the army and (?) in the army he had a glass eye and one of his other brothers (?) and he came to visit the school in year three and we were in the back building
2. FAC: Oh wow (..) so he came in to meet everybody at school?
3. F1: Yeah, because he told us the story because we learnt about World War Two and he was an evacuee
(..)
4. FAC: **so you must have learnt a lot about your grandad's life, about being in the war but also about being an evacuee** (..) as a child was he an evacuee?
5. F1: Yeah

In extract 38, turn 10, the facilitator develops the narrative about Christmas meetings as a “nice way of getting the family together”, then she asks a focused question, if the children have family in the area, and they confirm.

Extract 38

UK (PS1, 6B, first meeting)

1. FAC: Ok (..) so it's Christmas when you see him (..) and what kind of foods do you have around Christmas time?
2. M2: Roast
3. FAC: Roast ((nods)) yeah
4. M3: What turkey?
5. M2: and like apple pies ((class echo)) (..) oh ((picks fellow classmate))
6. M4: Is he taller than you?
7. M2: No
8. M5: How tall is he?
9. M2: (?) ((class giggle))
10. FAC: **So Christmas is a nice way of getting the family together, yeah? Ok (..) so just to (..) Christmas is coming up (..) do you guys all have family here?**
11. ((class in unison)): Yeah

There are also some cases in which explications are followed by questions that enhance children's expansions. These cases can be observed above all in the UK setting. In extracts 39, turn 5, the facilitator explicates the way in which an animal climbed the child's shoulder, adding an open question about the child's feeling. The child's answer expands on the narrative.

Extract 39

UK (PS2, 4A, third meeting)

1. FAC: Do you want to tell us about the picture?
2. F1: So this one is when I was going to meet a meerkat
3. FAC: Uh huh
(..)
4. F1: and there was a man who was telling us about them and he said if you put your back against the wall of the cage, they'll climb up you and use you (?) to look out (..) so that's one of them on my shoulders and
(..)
5. FAC: **So he climbed up you (..) a meerkat climbed up your back like this** ((indicates to the

back of the students and makes an upwards hand motion)) and how did you feel about that?

6. F1: Um (..) well actually I had to take my jumper off because it was wool and they kept on going behind it and inside it

In extract 40, turn 2, the facilitator explicates the narrative of the child's brother who wrote her name when he was four, then she asks an open question about the reason of the child's choice of the photo. The child explains the reason with a long expansion.

Extract 40

UK (PS2, 5A, second meeting)

1. F1: Well this was when my little brother ((brother's name)) wrote my name when he was four (..) um (..) and (..) I was eight (..) and I was at my desk so he made it for me to put on my desk
2. FAC: And is that (..) **so your brother, your younger brother ((brother's name)) was four when he wrote your name** and how come you brought that in today?
- (..)
3. F1: because I was just looking at my desk this morning and I thought it looked a little bit dull and then I started putting stickers on it and when I was putting stickers on it this (points at the photo on the projector) fell off and then I saw it and then I remembered that it was the SHARMED project today and it would be nice to bring it in

Questions following developments in the same turn can also enhance expansions, as in the following two cases in the German setting. In extract 41, turn 4, the facilitator follows the classmates's assessments about M11's imagination, but developing them in a more mitigated way, then he adds a focused question to M11. In this case, the answer is not a short confirmation, rather it stresses M11's interest in imagination.

Extract 41

Germany (SS1, 5B, second meeting)

1. F5: er hat zwar Phantasie, aber manchmal hat er keine Phantasie sondern einen Dachschaden.
he does have a good imagination, but sometimes it's not imagination but rather just nuts.
2. ((children laugh))
3. M5: das stimmt.
that's true.
4. FAC: **ist manchmal ne schwimmende Grenze.** Magst du Phantasie? ((zu M11))
sometimes it's not clearcut. Do you like fantasy? ((to M11))
5. M11: ich liebe Phantasie.
I love imagination.

In extract 42, turn 2, regarding the same meeting, the facilitator develops M11's statement about a classmate mitigating it, and adding an open question about imagination. M3 expands on his interest in imagination in turns 3 and 5.

Extract 42

Germany (SS1, 5B, second meeting)

1. M11: die malt nur Krixel-Kraxel. Kindergarten.
she just draws scribbles. Like a little kid.
2. FAC: frech, okay, **frech hat auch was mit Phantasie zu tun.** Wann magst du Phantasie?
cheeky, okay, cheeky has also to do with imagination. When do you like imagination?
3. M3: wenn ich lese, weil ich dann, dann kann ich mir halt vorstellen, was als nächstes passiert,

aber manchmal passiert's halt nicht.
*when I'm reading because then I, then I can like imagine what happens next, but
sometimes it just doesn't happen.*

4. FAC: mhm.
5. M3: und ich kann mir halt Figuren vorstellen.
and I can like imagine figures.

In these cases, the difference between short confirmations and expansions depends largely on the form of questions. With very few exceptions, focused questions enhance short confirmations and open questions enhance expansions. The combined use of formulations and questions is visible in the German and UK settings, but not in the Italian one, where one facilitator differentiates formulations from questions and the other one very rarely uses formulations.

4.6 Summary

Formulations are powerful actions, which can both show attention to children's narratives and comments, and enhance expansions of narratives and comments. Developments are certainly more risky than explications, however the difference between them, in terms of showing attention and enhancing expansions, is not high. Certainly, developments have a large power of expansion and sometimes are rejected. However, explications can also enhance narratives and comments, as well as developments can receive short confirmations. In particular, the series of formulations are frequently concluded with short confirmations, as a signal that attention has been given and the narrative has been developed. Frequently, this short confirmation regards formulations as development.

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.

Chapter 5. Facilitator's personal contributions

This chapter 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.

5.1 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).

Extract 1

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 Beleidigungen, 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 is 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.

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 6

Germany (PS5, 3B, first meeting)

1. FAC: Ok. Aber spannend! Was war das, war das ein Museum?
I see. Well that's fascinating! What was it, was it a museum?
2. M5: es war so ähnlich wie ein Museum.
it was a bit like a museum.
3. FAC: so ein Technik-Museum vielleicht? (.) Kennt ihr so- kennt ihr auch so ein Technik-Museum mit so besonderen Experimenten?
something like a science museum maybe? (.) do you ((plural)) know any- do you know a science museum like that with special experiments?
4. Children: ja.
yes.
5. FAC: **ich weiß in Jena gibt's ein ein ein Museum, das heißt Imaginata, da kann man auch ganz viele tolle Experimente machen. Das fand ich nämlich immer total toll, wenn man äh wenn man auch so (.) zum Beispiel es gab eine Kuppel, wo man reingehen konnte und wo man flüstern konnte, und man konnte es in eine ganz andere Ecke hören. Kennt i-** habt ihr sowas schon mal gemacht?
I know that in Jena there's an, an, a museum, it's called Imaginata, you can do lots and lots of really great experiments too. I always found that really great, that you, err, that you could also (.) for example there was a dome where you could go inside and whisper, and it could be heard on the opposite side. Do you kn- have you done something like that before?
6. Several: nein.
no.
7. F5: ja! ja!
yes! yes!

In extract 6, the upgrading of the facilitator's authority is combined with her coordination of the interaction. In extract 7, turn 6, the facilitator's comment explicitly concludes the narrative sequence by stressing a pedagogical objective (the interest of "learning from each other"), but combined with appreciation, which both reinforces the comment and stresses the interest of the narrative.

Extract 7

UK (PS1, 6B, first meeting)

10. FAC: Ok guys (..) last question
(..)
11. F4: you really wanted to eat them, but you're not allowed to
12. M3: Yeah
13. FAC: Who would find that hard ((audience hands go up))
14. F4: ((amidst noise)) I eat every second
15. FAC: Well done, that's really interesting (..) **really, really learning from each other (..) guys (..)**

In extract 8, as in extract 7, the comment (turns 7) concludes the child's narrative. In this case, the facilitator stresses the emergence of different experiences, in different life conditions, and the opportunity of developing skills. She concludes the turn inviting to ask questions. The following questions concern M1's grandfather, pictured in the photo.

Extract 8

UK (PS3, 5A, second meeting)

1. FAC: Okay, maybe you can find out for us next time you're there and share that with us, and what did your grandma have to do with the crops, what was her job?
2. M1: ((Points to height of snow)) She was (?) and my grandad has chickens there and last year in December, when I went, there was like this big snow but there were foxes and they kept on eating the chickens.
3. FAC: Did you see that happen?
4. M1: No. Well, once we were playing chess, me and my friend, and a fox took the chickens when we finished (?) it was missing.
5. FAC: Oh no, because you were playing chess you missed it, oh dear what did he say?
6. M1: He used to have pigs and different animals.
7. FAC: **So, that's a lot different to us living here in London without crops and animals in our gardens and in our (?) lots of different experiences. So, I guess you've kind of developed loads of skills from being there - that you know about crops and how to water them and how to pick them.** Has anybody got any questions?
8. M2: ((Raises hand and smiles as speaking)) Did he have blonde hair?
9. M1: Yes.

The following extracts (9-17) show that facilitators' comments can have an affective meaning and the consequence of enhancing children's stories. In extract 9, turn 7, the facilitator stresses that there may be a difference between the place of birth and the body aspect and that it is important to "talk to people" to understand who they are, rather than looking at their body aspect. This anti-ethnocentric comment links to the narrative of the child's experience. This comment aims to support personal feelings, although it upgrades the facilitator's authority as adviser.

Extract 9

UK (PS2, 5A, second meeting)

1. FAC: so why do you think that happens? Why do you think we all miss out a bit of somebody?
2. F1: because
(..)
3. FAC: It's tricky, isn't it?
4. F1: because she's got a different skin colour and we're cousins and people don't really think we're cousins and think we are not Indians
5. FAC: yeah (..) and I think all of the bits that we have that make us, us are all lovely and wonderful and it's good to know about them (..) yeah
6. F1: ((nods))
7. FAC: It's funny though (..) I don't know (..) **maybe ask your cousin how she feels about that (..) people don't see that aspect, that part of how she's made up (..) a bit like you (..) nobody knows you're from Germany (..) you can't look sometimes, you know (..) you should talk to people (..) yeah (..) anybody else want to share anything about culture or about their family history or anything?**

In extract 10, turn 3, the facilitator stresses the "loads of memories" in the child's narrative and her attention to this narrative ("I can really see you looking back in time to remember all of the bits"). In this way, the facilitator upgrades the child's authority more than her own. The turn is concluded with an invitation to ask questions.

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.

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 abgeholt ähm hat. Und da bin ich dann nach oben gerannt und Mama hat mich so gefragt, ist alles in Ordnung, da hab ich so getan als ob alles in Ordnung war und dann hab ich mich oben aufs

Sofa ge-ähm gesetzt und dann hab ich mich- und dann hab ich alleine ins Kissen geweint.
and then granny showed it to me when mum picked me up from emm kindergarden. And then I ran upstairs and mum asked me if everything was okay, I pretended that everything was okay and then I s- em sat on the sofa upstairs and then I had- then I cried into the pillow by myself.

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?

The same type of comment characterizes extract 13, in which the facilitator shows her empathic feelings for the M2's accident, also stressed by the non-verbal touch of her neck. As in extract 12, the empathic attitude is reinforced through the final thank.

Extract 13

UK (PS2, 6A, second meeting)

1. M2: Um, so my sister, she told me to go on this ride, called Vampire and I was like, fine, I'll go on it and then I went on it and then on the last part I was going up, I didn't know if I was going to go down (..) I went down really, really fast and then my head was forward, so when you're going down, I smashed my head because I was going so fast and then at the end I said I think I broke my neck
2. FAC: Aah
 (..)
3. M2: and then I went on a long ride and I went (?) and then the first one made my belly go over and the second one, I wasn't holding on so I fell out of the (..) um... (..) ride (?)
4. FAC: Wow (..) **that must've been really painful ((touches own neck)) (..) I can feel your (..) I can feel (..) it sounds really painful** (..) ok (..) thank you very, very much for sharing that ((gives M2 double thumbs up))

In extract 14, the facilitator's comment follows the child's long narrative, stressing possible conflicts between siblings. The comment is prefaced by a positive assessment ("Oh wow, that was a big memory"), which introduces the importance of the child's narrative and experience.

Extract 143

UK (PS2, 4B, second meeting)

1. FAC: why are you all smiling at all these memories of you hurting yourself and somebody getting told off?
2. F1: It's because I just think, fighting over it
3. FAC: Yeah
 (..)
4. F1: and then you could've played something else

- (..)
5. FAC: but at the time you didn't laugh but when you're looking and reflecting back you're thinking we shouldn't have gotten that stressed about it... it's funny but now you're smiling that you did get a bit stressed (..) it's a bit of a war (..) you here, I can see you smiling
 6. M2: I fight with my sister just because she doesn't let me use her iPad because she says that if I touch it, it will get a virus and turn ugly, so I touched it and I started using it and when I used it (..) I just (..) I just (..) when I took it, she was on Youtube and there was a video of some makeup and I looked and I deleted the video of the makeup and I watched some other thing and I turned off the Playstation, I turned off the iPad because I heard her coming and when I turned it off, I ran downstairs and when she opened it, she could see a video of me watching a film so I went downstairs to use the PS4 and watched Pokemon on Netflix and she came downstairs and she turned off the PS4, she took off the plug, she took off everything and she started shouting at me, she tried telling that next time that she's going to put a virus on my PS4
 7. FAC: Oh wow, **that was a big memory (..) sometimes siblings, brothers and sisters can have a few battles** can't they

Extract 15 shows the same organisation as extract 14. First, the facilitator appreciates the child's long narrative, then she stresses the child's "happy memories", thus giving importance to the narrative. This comment prepares the invitation to ask questions, also giving importance to the classmates' possible contributions.

Extract 15

UK (PS3, 6A, second meeting)

1. FAC: So, can you tell us about your picture?
2. F1: ((Points to screen, looks at screen and out to class)) So, I was going to a wedding for the first time and my mum got me something from monsoon, which was like a top and a skirt together in a set. And my grandma decided to get me a scarf which was around my neck there. So, what happened was that - I asked my grandma if it was okay if I could get something from a place, I don't remember, which had really nice bangles, and apparently I chose a bad pair, and it ended up not fitting my hands and wrists properly. So, then it broke apparently. So, I forgot about it and I went in the wedding, and somebody came up to me and asked me these strange questions about how old are you and I forgot because I had no idea. So, then I saw the groom and bride together, and I wanted to be a bridesmaid, so I went under the ribbon and decided join in and then ((Girl looks cheekily sheepish, hand on chin))
3. Children ((Laughter)).
4. F1: So, then I asked if I could borrow one of the flowers because they were like trying to (..) they were throwing it (?) coming (?)
5. Children ((Laughter))
6. F1: And then we had a (?) and then there was a DJ with a disc, and I wanted to join in and they played this song about ((Girl hand to face laughing))
7. Children ((Laughter))
8. F1: And then I clapped my hands and then everyone was laughing, and they were - what are you doing why are you laughing (?) DJ music, and then we went back and I was singing that song because it was really catchy. And everyone was what are you singing (?) DJ (?) and while there was this DJ on (?) bride (?) wedding, so then I was I thought it was DJ music, it was rapping.
9. FAC: Oh wow. **So, we have a huge story from this picture.** I was going to ask you actually why did you choose it but I think I know, **I think I can see loads of happy memories coming out of it, out of your picture, loads of them.** Does anybody want to ask about the picture, about anything they can see in the picture, about memories, has anybody got any questions that you might like to ask?
10. M ((Points to picture)): How old were you?

In extract 16, the facilitator provides two comments, both of them concerning the child's narrative about a wedding. The first comment (turn 3) is prefaced by a disclaimer about the facilitator's authority ("I don't know

about how you felt but you've reminded me how it's lovely to see everybody at weddings”), stressing the variety of possible experiences with relatives, in particular cousins. The turn is concluded with an open question about the narrative. In turn 5, after the child’s answer, the facilitator adds a second comment about the difficulty of relating to people after a long separation, stressing again the child’s experience and adding a personal feeling to increase the affective meaning of the narrative, before inviting the children to tell about wedding experiences.

Extract 16

UK (PS3, 6A, second meeting)

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.

In extract 17, the facilitator’s comment (turn 15) concludes two narratives about weddings in which the children’s fathers were not present as emigrated and were substituted by other people. The facilitator highlights his interest in this type of situation and the difference from what happens in Italy, adding a displacing comment about “strangeness” in Italy (“siamo strani noi qui in Italia eh?”) to avoid any inference leading to possible ethnocentric positions.

Extract 17

Italy (SP2, 5A, second meeting)

1. FAC: volevi aggiungere una cosa?
Did you want to add something?
2. M3: sì anch’io come la situazione di F7
Yes me too like F7's situation
3. FAC: sì
Yes
4. M3: e la mamma si è sposata in Guinea e il papà era già in Italia
E: mum married in Guinea and dad was already in Italy
5. FAC: e quindi anche da voi avete dovuto trovare una persona che
And so you too had to find a person who
6. M3: eh
7. FAC: chi è che aveva scelto per per per mettersi – ma tu eri là in Guinea oppure se- eri qui in Italia?
Who did she choose to to take – but were you there in Guinea or ar- were you here in Italy?
8. M3: ero in Guinea
I was in Guinea
9. FAC: te lo ricordi?
Do you remember it?
10. M3: ((moves head meaning so so))

11. FAC: o eri piccolino?
Or were you too young?
12. M3: ero piccolo
I was young
13. FAC: e cosa ti hanno raccontato di quel giorno?
And what did they tell you about that day?
14. M3: e: non me l'hanno raccontato perché (ero piccolo)
E: they didn't tell me about it because I (was young)
15. FAC: **eh però questa cosa è interessante che (.) ci si può sposare anche senza che il papà ci sia (.) eh? qui in Italia non ce lo farebbero micca fare lo sai? (.) siamo strani noi qui in Italia eh? hh**
Eh but this thing is interesting that (.) one can marry even without dad it there (.) eh? Here in Italy they wouldn't allow us to do this you know? (.) we are strange here in Italy eh?

The last example, in extract 18, concerns the invitation to reflect on an important topic. This example shows that the facilitator's authority in proposing a reflection can support the children's important contributions to the interaction. The facilitator asks for the permission to say something that can be difficult for the children (turn 1), then he introduces the difference between role and person, stressing their separation (turns 3 and 5). This difference is confirmed by some children. In turn 8, the facilitator asks for other circumstances in which the children are involved as either persons or roles. This question enhances an interesting series of contributions (turns 9-35), which is supported by the facilitator through questions and formulations (turns 13, 15, 19, 21, 24 and 34), until the final acknowledgment (turn 36).

Extract 18

Italy (SS2, 2A, first meeting)

1. FAC: **posso provare a dire una cosa difficile?**
May I try to tell something difficult?
2. ((some say yes))
3. FAC: **poi mi dite se: (.) è abbastanza salve ((saluta ins di sostegno)) può essere che quando uno è nel ruolo (.) che deve co- fare, (.) a quel punto lascia un po' più da parte la sua persona poi invece quando è finito tutto –**
then you will say if: (.) it is enough hallo ((he greets the support teacher)) may it be that when one is in a role (.) that he must co- do (.) at that point one leaves a bit more aside their person then when everything is concluded
4. M?: mh mh
5. M3: sì
yes
6. FAC: **torna fuori la persona [è un po' così?**
The person is back, is it a bit in this way?
7. M3: [sì probabilmente è così
Yes, probably it is in this way
8. FAC: **ma ci sono secondo voi altre situazioni che: (.) il ruolo e la persona (.) tipo a scuola voi siete: (..) coinvolti come persone o come o nel ruolo?**
But are there in your view other situations which (.) role and person (.) maybe at school are: you (.) involved as persons or in roles?
9. M?: nel r[:uolo
In role
10. M3: [ma dipende dipende anche dal: dalle sit[uaZIONI
But it also depends on the situations
11. M?: [tutti e due
both
12. M14: tutti e due
both
13. FAC: **ci sono situazioni e situazioni**

14. M3: *There are different situations*
sì
yes
15. FAC: **per cui in alcuni momenti siete più stu[denti**
Then in some moments you are more students
16. M14: [con le con le prof nei ruoli poi: fuori
[with the professors in roles, then outside
17. ? : tra di noi:
among us
18. M14: persone
persons
19. FAC: **quindi anche qui dentro e fuori**
So here too in and out
20. M14: sì
yes
21. FAC: **e a casa invece? Siete più nel ruolo o più nella persona?**
And what about at home? Are you more in a role or in the person?
22. ((many say person, comments))
23. M2: ruolo devo pulire tutto io
Role, I must clean everything
24. FAC: **[la persona**
[The person
25. M2: [io entro nel ruolo ruolo ruolo
[I am in the role role
26. FAC: ma il il babbo e la mamma sono due ruoli o sono due persone?
But are your dad and your mum two roles or two persons?
27. ((many say persons))
28. M2: sono due persone perché devo pulir sempre io
They are two persons as I must always clean
29. FAC: ah (la pulizia) tu dici
Ah cleaning you say
30. M?: io devo sempre spar[ecchiare
I must always clear
31. M2: [in verità io non pulisco perché faccio più casino però va bene
[to be honest I don't clean as I make a mess but it's okay
32. M5: a volte sono tutti e due nel ruolo
Sometimes they are both in roles
33. M3: dipende anche [li dalle situazioni
It always depends on the situations
34. FAC: **[sono a volte nel ruolo perché devono: no?**
They are sometimes in roles as they must, isn't it?
35. M5: (mia madre lavora mio padre non dice niente)
My mother works my father doesn't say anything
36. FAC: ok ok

5.2 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.

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 you 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 traninings 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?

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 hingehe, 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?

The third type of appreciations regards events and facts. In extract 27, appreciation concerns an unusual activity, i.e. the child's grandmother work with horses (turn 4). This appreciation is followed by a focused question aiming to check where the grandmother lives.

Extract 27

Italy (SP1, 4A, first meeting)

1. F3: allora la mia prima volta voglio raccontare della prima volta in cui ho montato: il ca- un cavallo, [e:
so my first time I want to tell my first time in which I mounted the ho- a horse [and:

2. FAC: [ah perché tu fai equitazione?
Ah are you riding?
3. F3: e: no mia nonna lavora con i cavalli, con gli animali
E: no my grandmother works with horses, with animals
4. FAC: **fantastico** e dove vive la tua nonna?
Fantastic and where does your grandmother live?

In extract 28, turns 2 and 8, the facilitator appreciates M3's activity of scuba diving.

Extract 28

Germany (SS3, 6B, second meeting)

1. M3: mhm, ich habs mitgebracht, weil es mein allererster Tauchgang war den ich je gemacht habe.
mm-hm, I brought it with me because it was the first time I ever went scuba-diving.
6. FAC: okay, mhm, **sehr schön**. und wie lange tauchst du dann schon?
okay, m-hm, very good. How long have you been diving for then?
7. M3: `zwei Jahre jetzt.
that's two years now.
8. FAC: mhm. Ist noch jemand, oder wusstet ihr das alle von M3 das er taucht?
mm-hm. Is anybody, or did anybody know that about M3, that he does scuba-diving?
9. ((children say yes))
10. FAC: ja? Weil das ist ja schon ein
yes? Well that really is a
11. M?: das ist cool
that's cool
12. FAC: **ein cooles Hobby ja**. Und gibts noch jemand der vielleicht hier taucht von euch?
yeah a cool hobby isn't it. And is there anyone else in the group that also goes diving?

In extract 29, the facilitator appreciates the activities in an amusement park (turn 2) and in a museum (turn 4). Then, she also appreciates M5's interest in Berlin (turn 10).

Extract 29

Germany (PS5, 3B, first meeting)

1. F2: im Freizeitpark da waren auch so Muscheln, da konnte man reinreden, und die Anderen konnten das dann hören, weil da so n-, es war so n-, ja das war halt so ne- so ne Platte. Da konnte man da reinsprechen und der Andere hat das halt gehört.
in the amusement park there were like these shells, you could talk into them and the others could then hear it because it was so cl-, it was so cl-, yeah it was like a kind of- a kind of board. You could talk into it and the other person just heard it.
2. FAC: **ah wow, das ist ja spannend**. ((zu M5)) also das war im Prinzip was, wo du was besonderes gelernt hast, an dem Tag im Museum?
oh wow, that's exciting isn't it. ((to M5)) so that was effectively something, when you learned something special that day at the museum?
3. M5: es war ein großes museum und da gab's verschiedene emm Räume und dann bin ich 2017 nochmal dahin gefahren. Weil es so schön war.
it was a big museum and there were various, umm, rooms and then I went back there in 2017. Because it was so nice.
4. FAC: **ach das ist ja toll!**
oh that's great, isn't it!
5. M5: und ich fahr glaube ich dieses Jahr nochmal hin.
and I think I'll go back there again this year.
6. FAC: ah, hast du eine besondere Verbindung zu der Stadt? Hast du auch also auch vielleicht

- Familie dort? Oder (.)?
oh, do you have a special connection to the city? Do you maybe have family there too? Or what (.)?
7. M5: ja meine Oma hat da mal gelebt.
yes my grandmother used to live there.
 8. FAC: achso, ah, und da habt ihr sie mal besucht?
*I see, aha, and you *plural* went to visit her there?*
 9. M5: also sie lebt da nicht mehr, sie lebt in Berlin, aber wir haben ihr Heimatort halt besucht, wo sie gewohnt hat mit ihren anderen Schwestern.
well she doesn't live there anymore, now she lives in Berlin but we visited her home town you see, where she used to live and with her other sisters.
 10. FAC: **ahhh.** Deswegen wart ihr ganz oft da. **Schön!** Das heißt du magst die Stadt auch sehr gerne. **Schön!**
ahaaa. That's why you were there really often. Lovely! That means you like the city a lot too. Lovely!
 11. M5: ich war auch an der (?) zwischen Deutschland und der Tschechei.
I also went to the (?) between Germany and Czechoslovakia.

Finally, in extract 30, turn 9, the facilitator appreciates the colours of the garden, which is pictured in the photo.

Extract 30

UK (PS2, 4B, thid meeting)

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

5.3 Proposing personal stories: involvement and closeness

Personal stories have the important function of showing facilitators' personal involvement. In extract 31, the facilitator links the story of his fish tank with red fishes to that of F6, stressing his difficulty in continuing to manage it. This enhances F6's further narrative about the fish tank. The facilitator's personal story, which shows his involvement and closeness, is effective in enhancing the child's narrative.

Extract 31

Italy (SP3, 4A, third meeting)

1. FAC: ah e quindi sono tuoi e di tua sorella?
Ah so are they yours and of your sister?
2. F6: sì mah diciamo che l'acquario è più mio (?) fai qualcosina visto che lei ha più tempo libero (?)
Well let's say that the fish tank is more mine (?) do something as she has more free time (?)
3. FAC: **sai che questa cosa dell'acquario mi fa ricordare che anch'io una volta avevo dei pesci**

rossi (.) (e che è anche un acquario) che non sono riuscito a portare avanti perché è difficile

do you know tha this thing of the fish tank reminds me that once I had some red fishes (.) (and also a fish tank) that I was not able to maintain because it is difficult.

4. F6: già ma invece mio nonno è molto esperto infatti a casa ne ha due e anche mia zia che ha preso da mio nonno che è suo padre, anche lei ha due acquari e anche lei ci tiene tanto
yeah but instead my grandfather is very expert, as a matter of fact at home he has two of them and also my aunt, who has learnt from my grandfather, who is his father, she also has two fish tanks and she also cares much about it.

In extract 32, the link is more direct. In turns 13 and 15, the facilitator tells a story, which parallels M6's one, about the close events of death and birth of important people in his life. The story concludes this part of narrative, as the facilitator asks a new question, but it is a way of showing that he has the same type of experience as the child and that new life can replace life that has gone.

Extract 32

Italy (SP2, 5A, first meeting)

1. FAC: quindi in pratica è tutta una storia che è avvenuta prima che tu nascessi
So in practice it is a whole story that it happened before my birthday
2. M6: mh mh
3. FAC: adesso invece e: ne è rimasta solo metà di questa storia perché c'è solo un nonno
Now instead e: only half of this story has remained because there is only one grandfather
4. M6: sì
yes
5. FAC: e l'altro?
And the other one?
6. M6: l'altro è morto
The other one died
7. FAC: sai quando è accaduto questo?
Do you know when this happened?
8. M6: e: d-e: m: quando io stavo e: il giorno in cui io son nato e: il giorno prima (.) che io son nato
e- d-e m: when I was e: the day in which I was born and the day before (.) my birth
9. FAC: pensa te
Just think
10. M6: mh
11. FAC: e quasi fosse un passaggio del testimone (.) lui ha lasciato e tu sei arrivato eh?
And it was almost a passage of the baton (.) he leaved and you arrived eh?
12. M6: ((nods))
13. FAC: **questo è capitato anche con la nascita di mio figlio (.) non proprio il giorno prima però il mese prima era scomparso mio papà**
this also happened for the birth of my son (.) not just the day before but the month before my dad passed.
14. ?: oh
15. FAC: **e il mese dopo è nato mio figlio (.) quindi sembra quasi che ci sia un passaggio (.) di consegne io sono arrivato adesso vai avanti te (.) e tu invece in Tunisia e: queste situazioni qui sei mai stato in Tunisia?**
And the following month my son was born (.) then it almost seems that there is a handover (.) I arrived and now you go on (.) and instead you in Tunisia e: these situations are you ever been in Tunisia?

In extract 33, the facilitator tells a rather long story about her school experience, many years before. This story is a way of contextualising the child's feeling of uneasiness and showing how she remembers that time, although she is much older than the children. In this way, the facilitator discloses herself to the children, while

supporting their narratives. At the end of the story, the facilitator explicitly declares her intention to connect with the children's telling and invites to check for questions.

Extract 33

UK (PS2, 4B, third meeting)

1. FAC: How did he make you feel, I wonder, when you bumped into someone that you know, and you bump in (...) how was that?
2. M1: A little bit awkward
3. FAC: How (...) why? Why did it feel awkward?
4. M1: I don't know
5. FAC: Did you want to say hello to him?
6. M1: Yeah but I didn't
7. FAC: You didn't?! Oh you didn't (...) is it because you didn't know how to do it or was it because you thought would he remember me and stuff like that because you said that as well ((indicates to F2)) you said if someone would remember you so we feel a bit shy sometimes ((speaks to whole class))
8. Video person: Did he see you?
9. M1: I don't think so
10. FAC: **I went to (...) um I'm quite old now, I'm just over twenty-one ((giggles)) and a little bit more (...) but I went to a school reunion and these were people I went to school with, oh, um (...) thirty years ago and we went to this school reunion and I thought no-one's going to remember me, no-one's going to know what I look like now because I don't look like it then but when I went to school, we all recognised each other and it was a really nice feeling (...) it was a bit awkward ((indicates to M1)) I felt a bit awkward and a bit shy and there were a couple of teachers there who were still going strong at this reunion and I couldn't believe it and it made me feel really good but a bit awkward and a little bit (...) I wondered if they would remember me so I really connected with what you were saying just then ((indicates both M1 and F2)) (...) ((to F2)) do you want to see if anybody else has any more questions?**

Personal stories can have the function of enhancing children's participation. In extract 34, the facilitator tells the story of a trip to the seaside to swim, stressing the risk of his father's behavior, her lack of awareness of this risk and her happiness in being on her father's shoulders. Although this story is rather loosely coupled to M3's one, it works in enhancing M4's story about a situation in which, in the same conditions, he was instead scared.

Extract 34

UK (PS3, 5A, first meeting)

1. M3: I have a memory. So, I went to Dubai this waterpark is called (?) and there is like KFC and McDonald's, and they have this surfing place (?) over there. So, I just put my tummy on the ground. I didn't learn how to swim, and then there were trees like this and then I ate McDonald's.
2. FAC: You know when you put your belly on the ground, was it so that you could pretend to be swimming?
3. M3: Yeah.
4. FAC: **Do you know what - you really remind me when I was a little girl, which was a really, really long time ago, my dad took me swimming to Brighton which is a seaside**
5. ((Class all talk – talking about also visiting the same seaside as FAC))
6. FAC: **And my dad, he couldn't swim but I didn't know he couldn't swim. And he put me on his shoulders when I was a little girl, probably about your size, and I was on his shoulders and he took me up. And I was wondering why my mum was getting really cross. She was**

standing on the side of the sea and she was going like this come in, like this. And my dad was laughing. And I think he was laughing because he was kind of joking with my mum because she knew he couldn't swim. And he took me out a little bit. And I thought my dad was the best swimmer in the whole wide world and I was safe, but really he was taking me out and he couldn't swim either. And I was on his back and then he had to come back in because my mum told him off, and you've really made me remember that.

7. M4: And my dad he took me to the deep end like 2 m and (?) and those boys over there (?) sometimes the wave comes, so what happened my dad said come here and then I went there, he picked me up and then he's like jump and I will catch you, and I was no - I'm scared and then he'd take me back.

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.

In extracts 32, 33, 35 and 36, the facilitators' personal stories are followed by their questions. This link between stories and questions is rather frequent in our corpus, stressing the main function assigned to these stories of promoting children's narratives. Sometimes, personal stories are also prefaced by other types of contributions, such as formulations, as in extracts 7, or comments, as in extracts 7 and 8. In extract 37, turn 3, the short personal story is prefaced by a formulation as development of the child's very short answer in turn 2, and followed by a comment about moving as a "big change". The turn is concluded with the question about experiences of moving from other countries or houses.

Extract 37

UK (PS3, 5A, second meeting)

1. FAC: You did and did anyone else have curly her hair when you were young and now it's gone straight. So, now we know some people had curly hair and they don't have anymore. So, already we are finding out from looking at a picture our connections. Okay, and what else did you like or do you like about this picture?
2. F1: I don't know really.
3. FAC: It's something you felt like you wanted to bring in. Does anybody else remember going to a house and (..) **I remember moving into a new house and being (..) wondering how all of my stuff was going to fit into a new room. So, moving is quite a big change isn't it, you can move rooms, you can move houses, move schools, move countries.** So, did you have to move any countries or just houses all the time?

In extract 38, turns 1-6, the children are very active in the conversation about scaring stories, which involve them. In turn 7, the facilitator provides a comment on the scaring condition of uncertainty about the reality of fears, then she introduces the wardrobe issue, telling the personal story of checking the wardrobe to be sure that nobody was in it. With this story, she closes the meeting.

Extract 38

UK (PS1, 6A, first meeting)

1. 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.

2. FAC: So, she was really freaked out.
3. M3: Yes and she's like 13, so
(..)
4. FAC: So, some more scary stories.
5. 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 (?).
6. 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.
7. 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.**

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.

5.4 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.

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 twenty- 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 don't 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 serious?
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 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 prigione
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 prigione?
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 prigione ((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 prigione 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 prigione 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 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.

In extract 43, F1 says that she tells her parents everything, alternating disclosure with her mother and her father. The facilitator comments that this allows her parents to exchange information and know everything about her. F1 confirms, while laughing, then she tells of a family episode: she went out with her father, secretly, while her mother did not know it; however, they met her mother and her brother at the restaurant. The facilitator firstly develops this story, suggesting that her mother also went out secretly (turn 17), thus enhancing F1's laugh. Then, he adds that the family is not imaginative in choosing restaurants (turn 20). F1 concludes, laughing, that her mother was a bit angry. The facilitator's displacing comments contribute to support the child's narrative, while giving her the opportunity to joke about the episode.

Extract 43

Italy (SS2, 2B, second meeting)

23. FAC: **mh e quando uscite insieme che cosa vi piace fare?**
Mh and when you go out what do you like to do?
24. F1: o andiamo al cinema, (.) o andiamo fuori con papà a fare a fare delle passeggiate, poi gli dico tutte le mie cose (.) non così tante ma quelle che non le dico alla mamma le dico al papà
either we go to the cinema (.) or we go out with dad for some beautiful walks, the I say him all my things (.) not so many but those that I don't tell to my mum, I say to my dad
25. FAC: in modo che [se loro si scambiano le informazioni [sanno tutto di te
So that if they exchange their information they know everything about you
26. F1: [sì [hh
[yes
27. FAC: **eh?**
28. F1: quasi hh
almost hh
29. FAC: **ho capito e: e: c'è una una una vicenda una volta particolare in cui è accaduto che ti ricordi (.) che: (3.0) è stato un momento per te importante del di un'uscita?**
I understand and and there is one one event once particular in which it happened that you remember (.) that (3.0) there has been an important moment in going out for you
30. F1: ((she bends her head on one side))
31. FAC: no
32. F1: una volta di nascosto sono uscita con mio padre hh

- once I went out with my father secretly hh
33. FAC: **di nascosto da chi?**
Secretly from whom?
34. F1: hh io e mio padre perché mia mamma non voleva
Hh I and my father because my mum did not want
35. FAC: ah
36. F1: perché io ero anche un po' malata e mia mamma non voleva io e mio padre siamo usciti di
na- di nascosto
because I also was a bit sick and my mum didn't want I and my father went out secretly
37. FAC: senza dirle niente
Without saying nothing to her
38. F1: sì e siamo andati in un ristorante e là c'era mia mamma con i miei fratelli l'abbiamo trovata
là
yes and we went to a restaurant and there was my mum with my brothers we found her
39. FAC: **che anche lei era uscita di nascosto [con i tuoi fratelli]**
And she also went out secretly with your brothers
40. F1: [hhh ((nodding))]
41. FAC: **eh sulla scelta dei ristoranti non siete molto fantasiosi eh?** Hhh [e dopo
Eh in choosing restaurants you are not very imaginative eh? Hhh [and after that
42. F1: [e quindi mia mamma tutta
arrabbiata hh
[and so my mum was totally angry hh

The facilitator also uses displacements to comment children's experiences. In extract 44, F3 tells a story about her travel to the Dracula castle. The facilitator comments that he has seen the castle (turn 3) and Dracula has bite him (turn 5). Then, he asks F3 to show if Dracula has bite her in the neck. F3 shows her neck, also showing to be amused by the joke. In turn 7, the facilitator observes that Dracula did not bite her. Following this joke, a child comments that F1 is too good for this. The facilitator adds that this was because she went there in the light of day. In the following turns, the children provide some comments about Dracula.

Extract 44

Italy (SS2, 2A, third meeting)

1. FAC: ma perché tu non sei nata in Romania
But why weren't you born in Romania
2. F3: no
3. FAC: no ci sono stato anch'io a vedere il castello di Dracula eh?
No I've been there too to see the Dracula's castle eh?
4. F3: ((smiles))
5. M11: davvero?
Really?
6. FAC: **a me mi ha lasciato due fa vedere il collo se ti ha morso?**
He left me two let me see your neck if he bit you?
7. F3: ((shows the neck))
8. FAC: **a te non ti ha morso**
He didn't bite you
9. M2: era troppo buona prof
She was too good prof
10. FAC: **perché sei andata di giorno te**
Because you went with the daylight
11. F3: sì
Yes
- (.)
12. FAC: **e quindi di giorno no**

- And so in the daylight it doesn't*
 13. M15: ma è una storia vera Dracula?
But is it a true story Dracula?
 14. M8: no

In extract 45, F7 narrates her trip to the Colosseo in Rome. In turn 5, the facilitator suggests that in the past the Colosseo hosted football games and F7 rejects the suggestion with some surprise, mixed with amusement. The conversation continues with some further comments on the events in the Colosseo.

Extract 45

Italy (SS1, 2A, third meeting)

1. FAC: e: che cosa cioè quando guardavi il Colosseo ti venivano in mente le immagini che hai
and: what well when you looked at the Colosseo the images came across your mind that you
2. F7: che avevamo visto a scuola e[:
that we had seen at school a[nd:
3. FAC: [e che rappresentavano all'epoca
[and that represented at that age
4. F7: esatto perch[è
Exactly beca[use
5. FAC: **[perché lì facevano cosa facevano? [le partite: di calcio no?**
[because there they did what did they do? [football: matches, ins't it?
6. F7: [e: nohh e: dei
 combattimenti tra i gladiatori, su: nell'acqua [e:
[e: nohh e: fightings
between gladiators, on: inside water [and:
7. FAC: [ma te ti piacciono quelle cose lì?
[but do you like those things?
8. F7: m: cioè da vedere in in quel momento sì però non mi metto a fare io le battagliehh
m: well to see in in that moment yes but I don't want to fighthh

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 findetes, 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))

In the last example (extract 47), the connection between displacement and unpredictability is made explicit by the facilitator. The sequence starts with a question about photos of parents' weddings. F3 starts to tell of a photo regarding her parents' wedding. In turn 13, the facilitator asks what F3 was doing at that moment. The question creates some disorientation in F3, who hesitates to answer. Therefore, the facilitator provides the answer to his own question (turn 15: "non c'eri"), immediately followed by F3's confirmation. The children laugh for the joke, but the facilitator goes on, suggesting that the child was attending a party in another place (turn 19). The child rejects this interpretation protesting that she was not born at the time, while another child follows the joke suggesting that she was at a disco. The facilitator acknowledges F3's answer pretending surprise (turn 24: "ah non eri ancora nata ecco"). Then, in turn 26, he asks if other children were at their parents' weddings. M5 answers that this is impossible, but the facilitator rejects this statement. F4 intervenes saying that she was there as she was already born. The facilitator concludes the sequence stressing that things are possible in different ways, thus also stressing the unpredictability of contributions. Then he starts with new questions about the photos, without insisting on the point.

Extract 47

Italy (SP1, 4C, first meeting)

1. FAC: qualcuno di voi? ((domanda a tutta la classe)) (..) ha visto le foto dei suoi genitori mentre si sposano?
Some of you ((question to the whole class)) (..) has seen the pictures of you parents during the their wedding?
2. ((Some raise their hands))
3. FAC: ah beh ci sono degli altri (..) e che che che che foto sono? Chi chi chi vuole raccontare la foto dei propri genitori?
Ah ah there are others (..) and what what what pictures are they? Who who who wants to tell the parents' pictures?
4. ((some lower their hands))
5. FAC: prova a dire
Try to tell
6. F3: una foto di quando il papà e la mamma stavano stavano entrando nella macchina
A picture about when dad and mum were were entering the car
(.)
7. FAC: il giorno del matrimonio o un altro giorno?

- The day of their wedding or another day?*
8. F3: no il giorno del matrimonio
No, the day of their wedding
9. FAC: ah quindi (.) tu non hai una foto (.) di: della cerimonia ma del momento successivo
Ah so (.) you don't have a picture (.) of of the ceremony but of the following moment
10. F3: sì
yes
11. FAC: quando la cerimonia era stata fatta, e stavano salutando tutti e se ne stavano andando in viaggio di nozze?
When the ceremony was done and they were were greeting everywhere and leaving for the honeymoon
12. F3: sì
yes
13. FAC: e te cosa facevi?
And what were you doing?
- (.)
14. F3: io:
I:
- (.)
15. FAC: non c'eri
You were not there
16. F3: non c'ero
I was not there
17. FAC: eh hh
18. Some: hhh
19. FAC: perché quel giorno lì avevi una festa da un'altra parte no?
Because that day you were at a party elsewhere, weren't you?
20. ?: h
21. ?: no
22. F3: no perché non ero ancora [nata
No, because I was not yet [born
23. ?: [(??) in discoteca
[(??) to the disco
24. FAC: ah: non eri ancora nata ecco
Ah: you were not yet born I see
25. ?: h
26. FAC: e: c'è qualcuno di voi che invece c'era (.) al matrimonio dei suoi genitori?
And is there someone who was there (.) at their parents' wedding instead?
27. M5: è impossibile
It's impossible
28. FAC: no non è impossibile [perché [capita capita
No, it's not impossible [because [it can happen it can happen
29. M3: [((says something to M5))
30. F4: [((raises her hand))
31. M5: [ah!
32. FAC: te c'eri?
Were you there?
33. F4: sì
yes
34. FAC: e come mai c'eri?
And why were you there?
35. F4: eh: perché ero già nata
Eh because I was already born
36. FAC: vedi ((a M5)) è possibile perché le cose sono possibili in tante maniere (.) e: e avete una bella

impressione di quelle foto? Cioè nel senso che i vostri genitori ve ne hanno parlato ((gesticola)) con emozione, con entusiasmo, oppure le avete trovate voi (.) andando a guardare (.) degli album di famiglia?

You see ((to M5)) it is possible because things are possible in many ways (.) and and do you have a good impression of those pictures? I mean, did your parents talk of them to you ((he gesticulates)) showing emotions, enthusiasm, or did you find them (.) while looking for (.) family albums?

Extract 47 shows the most important meaning of displacements, beyond the fun and the good climate that they can enhance: their function of highlighting the variety of possible interpretations and the unpredictability of contributions and ideas. Displacements can be produced if facilitators are highly sensitive to unpredictable actions.

5.5 Summary

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 assing 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 chapter, 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.

Chapter 6. Dealing with children's initiatives

In the previous chapters, we have dealt with facilitators' initiatives of inviting, questioning, giving minimal feedback, formulating, commenting, appreciating, narrating stories and displacing. All these actions 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 chapter deals with two aspects linked to children's initiatives: the types of initiatives taken by the children and 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.

6.1 Coordinating the floor

In some cases, children take the floor and discuss among them, putting aside the coordinator. In these cases, the facilitator can leave room to their contributions, rather than interrupting the discussion. In extract 1, in turns 1-7, M5 and the facilitator co-construct a narrative about the child's negative feeling towards his mother who did not reveal to her dying grandfather that she was pregnant of his brother. The facilitator enhances this narrative through two formulations (a development in turn 2 and an explication in turn 6) and a question (in turn 4). While M5 is confirming the last formulation (turn 7), F1 takes the floor directly addressing M5 as interlocutor and inviting him to love his mother (turn 8). M1 tries to add something, but F1 continues suggesting that in some families there are much bigger problems (turns 10 and 12). In turns 13-22, the facilitator leaves the floor to F1, only giving some minimal feedback. In turn 23, he addresses M1, who attempted to intervene earlier. M1 takes the floor and M9 joins spontaneously to the discussion (turns 26-38), without any interruption from the facilitator. In turn 39, the facilitator re-addresses M5, while M1 insists in expressing his point. Finally, M5 concludes with a long turn in which he adds further elements to his narrative. This example shows that children can easily take the floor if they are emotionally involved in the narratives.

Extract 1

Italy (SS1, 2A, second meeting)

1. M5: e: allora io adesso mia mamma un po' la odio diciamo cioè non la sopporto e: soprattutto perché quando lui stava male la notte prima che lui morisse mia madre era andata in ospedale a trovarlo e: sapeva di essere incinta di mio fratello e non gliel'ha detto

- e: so now I hate a bit my mum let's say I mean I don't bear her and above all because when he ((his grandfather)) was ill the night before he died, my mother went to the hospital to visit him and she knew she was pregnant of my brother and she didn't tell him*
2. FAC: **e quindi questa cosa a te ti ha: scocciato**
And so this thing disturbed you
3. M5: sì
yes
4. FAC: **ma secondo te per quale motivo l'ha fatto la mamma?**
But in your opinion for what reason did your mum this?
5. M5: eh perché lei credeva che lui potesse sopravvivere
Eh because she believed that he could survive
6. FAC: **ah ho capito quindi non pensava che fosse (.) alla fine**
Ah I understand so she didn't think that he was (.) dying
7. M5: sì esatto e:
yes exactly and:
8. F1: sì però comunque M5 ricordati che alla fin fine cioè averglielo detto oppure no è sempre tua madre cioè non la devi odiare per questo motivo perché questa è una cosa cioè parlo di me secondo me è una cosa piccola perché guarda in alcune famiglie
yes but anyway M5 remember that at the end, I mean telling him or not she is always your mother, I mean you haven't to hate her for this reason because this is a thing well I talk of myself, in my opinion it is a small thing because look at some families
9. M1: [almeno poteva
[at least she could
10. F1: [ci sono ci sono dei problemi più grandi problemi dove tipo dei bambini vengono maltrattati è lì dove puoi dire (.) mi metto contro mia madre perché usa un cioè invece di tua mamma non penso che [e: ti abbia mai messo le mani addosso
there there are more serious problems problems where like children are abused and there you can say (.) I stand against my mother because she uses I mean instead I don't think that you mum has never abused you.
11. M1: [avrebbe potuto
[she could
12. F1: per cose che tu non hai fatto o altre cose cioè ti usava diciamo (.) cioè ti maltrattava in poche parole [cioè ci sono
for thing that you have not done or other things I mean she used you (.) I mean she abuses you, in few world [I mean there are
13. FAC: **[beh no ma lui se ho capito bene è rimasto**
[Well no but If I understood well, he was
14. F1: eh no va beh dico ok che ci rimane male perché è affezionato a suo nonno [e tua mamma
Eh no, it's fine I say ok he is upset because he is fond of his grandfather [and you num
15. FAC: [certo
[Of course
16. F1: non ha detto de: di essere incinta di tuo fratello però l- pensiamo ad al- cioè [un po' oltre cioè
She didn't not tell she was pregnant of your brother but let's think of ot- I mean [a bit beyond this, I mean
17. FAC: [al peggio mh
[of the worst mh
18. F1: questa per me è una cosa piccola perché senti e: al telegiornale e: sui giornali dove leggi: l'altra volta ho letto un giornale dove c'erano due genitori che iniettavano l'eroina ai propri figli per farli addormentare cioè queste sono cose dove tu puoi dire che madre od- la dev- cioè l'odio non per una cosa così perché alla fin fine cioè sei credente? Io tipo non sono credente cioè non penso che: ci sia un aldilà se i tuoi sono credenti. Cioè secondo me tuo nonno ti guarda da lassù cioè capisci? Cioè tuo nonno in un modo o nell'altro sa che c'è tuo c'è tuo fratello tipo con mia mamma quando: perché l'ultimo mio fratello che è ((nome)) che adesso: fra un po' fa sei anni, cioè mio nonno cioè il padre di mio padre non l'ha mai visto ma una volta mia mamma ha cioè prima di rimanere incinta e tutte le cose, ha sognato mio nonno che

che aveva un bambino in mano e poi dopo un po' mia mamma è rimasta incinta quindi mia mamma era: cioè credeva in queste co- [cioè crede in queste cose
in my view this is a small thing because listen e: to the news and the newspapers where you can read some time ago I read a newspaper where there were two parents who injected heroin to their children to make them fall asleep , I mean these are thing where you can say what mother I mean I hate her but not for a thing like this because at the end are you a believer? I am not a believer, I mean I don't think that there is an afterlife if your parents are believers. I mean in my view you grandfather is looking at you from heaven, do you understand? I mean your grandfather in some way know that your brother exists like with mu mum when because my last brother ((name)) who ow is six years old, I mean my grandfather, who is the father of my father, has never seen him but once my mum has, I mean before being pregnant and all things, she dreamt my grandfather who who had a chld in his hands and then after a while my mum became pregnant so my mum was: I mean she believed in these th- [I mean she believes in these things

19. FAC: [ah
 20. F1: quindi cioè dice anche se non l'ha visto non è qui fisicamente cioè ((gesticola))
So I mean she says even if didn't see him, he is not here physically ((gesticulates))
 21. FAC: **però lo [può può vedere**
Bus he [can see him
 22. F1: [sì
[yes
 23. FAC: **volevi aggiungere? ((a M1)) [tu volevi ri- rispondere oppure? ((a M5))**
Would you like to add? ((to M1)) [di you want to answer or?((to M5))
 24. M1: [sì
[Yes
 25. M5: no no no
 26. M1: volevo dire che anche se potresti evitare di odiare la mamma perché (?) però un po' in un certo senso hai ragione perché lui potrebbe poteva andarsene con con felice
I wanted to say that even if you could avoid to hat your mum because (?) but in a way you are a bit right because he could pass with with happy
 27. ?: col sorriso
With a smile
 28. M1: no? Col sorriso
Yes? With a smile?
 29. M5: ((extends his hands))
 30. M1: sapendo che che la f- la figlia della figlia aveva aspettava un bambino mi se- no?
 ((guardando verso F1 e M2)) [mi sembra giusto
Knowing that tha her d- daughter had waitd for a child, it se- isn't it? ((looking at F1 and M2)) [I think it's right
 31. M9: [no perché dopo lo voleva vedere
[no because after that he wanted to see him
 32. M?: [la figlia del figlio
[the daughter of his son
 33. M9: gli ha detto ah se glielo fai vedere allora sì che è felice se invece glielo dici ma non lo vede
 ((allarga le braccia))
She told him ah if you show him then yes he is happy but if you tell him but he doesn't see him ((extends his arms))
 34. M1: sì però lui adesso lo sta guardando da lassù
Yes but he is now looking at him from heaven
 35. M9: ok sì per- eh ((allarga le braccia))
Ok yes bu- eh ((extend his arms))
 36. M1: lui poteva: poteva andarsene con con un sorriso con come per dire me: mia nipote avrà un figlio
he could could pass away with with a smile as to say my nephew will have a child.
 (..)
 37. ?: un altro

- another
38. M1: eh va [beh avrà un altro figlio
Eh okay [she will have another child
39. FAC: [volevi aggiungere
 [Would you like to add
40. M1: che è sempre bello no?
That it is always beautiful, isn't it?
41. FAC: voleva [voleva
Would [would
42. M5: [all'inizio credevo che mia madre magari dicendoglielo lui avrebbe provato a sopravvivere però aveva un tumore ai polmoni non respirava più perché aveva respirato dell'amianto per tutta la vita perché sotto: i tetti delle stalle comunque eran ricoperti di amianto e tutto e però ho ancora due bisnonne ho tutti e quattro i nonni e: due poi sono in Sardegna che quelli lì non si sa cosa facciano ((sorride)) quando lo facciano e dove lo facciano poi c'ho gli altri
[at the beginning I believed that my mother telling him maybe he could try to survive but he had a lung cancer he couldn't breathe any more because he had breathed asbestos for all his life because under the roofs of the stables they were covered with asbestos and everything and but I have again two great-grandmothers I have all my grandparents and two are in Sardinia and those ones I don't know what they do ((smiles)) when they do it and where they do it the I have the others

In extract 2, turn 1, the facilitator appreciates F3's brother apologies (see also chapter 5, extract 27). In turn 2, however, F3 changes topic asking if the facilitator is interested in knowing the belts of judo, which is the sport she practices. The facilitator turns the question to the children who are happy to approve. In the following sequence (turns 5-35), F3 takes the floor, supported by the facilitator's questions, appreciations and minimal feedback, above all in the first phase (turns 6-21), after that she refrains from intervening. Other children take the floor autonomously (turns 7, 9, 11, 18, 28, 30). In turns 19 and 24, F3 directly invites her classmates to take the floor.

Extract 2

Germany (PS1, 3B, first meeting)

1. FAC: ach, das ist ja toll. Hat er sich entschuldigt. mhm. ok.
oh, that is really great. He apologised. Mm-hm. Okay.
2. F3: soll ich Gürtel erzählen?
should I tell you the belts?
3. FAC: **wollen wir Gürtel hören?**
do we want to hear the belts?
4. Children: jaaa
yeeeees.
5. F3: also, weiß, weiß-gelb, gelb, orange-grüne, nee, orange, orange-grün, grün, blau, schwarz, schwarz, schwarz, schwarz, rot, rot-weiß.
well, white, white-yellow, yellow, orange-green, no wait, orange, orange-green, green, blue, black, black, black, black, red, red-white.
6. FAC: also, dreizehn, nee, 23, nee, wie viel waren das 23?
so, thirteen, no wait, 23, no wait how many was that, 23?
7. F?: acht.
eight.
8. FAC: acht? nein.
eight? Can't be.
9. F?: dreizehn?
thirteen?
10. FAC: dreizehn Gürtel? Ok, nochmal, Entschuldigung.
thirteen belts? Ok once again, sorry.

11. ?: nochmal.
once again.
12. F3: weiß, weiß-gelb, gelb, orange, orange- nee, warte, warte. Weiß, weiß-gelb, gelb, gelb-orange, orange, orange-grün, grün, blau, sch- fünf mal schwarz, *white, white-yellow, yellow, orange, orange-no hang on, wait, wait. White, white-yellow, yellow, yellow-orange, orange, orange-green, green, blue, bla- five times black,*
13. FAC: 1,2,3,4,5 sind wir jetzt bei 13. ja.
1, 2, 3, 4, 5, that brings us to 13. Yes.
14. F3: rot, und rot-gelb.
red and red-yellow.
15. FAC: fünfzehn. Wow.
fifteen. Wow.
16. F3: und ich bin bei gelb.
and I'm at yellow.
17. FAC: und du bist bei Gelb. Wow, das ist toll.
and you're at yellow. Wow, that's fantastic.
18. ?: F7 meldet sich.
wants to say something.
19. F3: F7.
20. F7: (?) hat doch den braunen Gürtel.
(?) has his brown belt.
21. FAC: und wie lange machst du schon Judo?
and how long have you been doing Judo for?
22. F3: ähmm. warte. 6 Jahre. mhm. Fast vier Jahre.
emm. let me think. Six years. Umm. almost four years.
23. FAC: mhm.
24. F3: F5.
25. F5: ähm, was ist ähm, der beste Gürtel?
emm, what is emm, the best belt?
26. F3: der beste Gürtel ist rot.
the best belt is the red one.
27. F5: rot, ich dachte braun.
red, I thought it was the brown one.
28. ?: ja, wollte ich auch grad sagen.
yeah, that's what I was going to say too.
29. F3: nee. Rot ist ähm, d- nein, rot. Aber rot hat nur ein einziger Menschen und das ist der, der schon am längsten Judo macht und ja.
nope. Red is em, th- no, red. But only one single person has a red belt and that's the guy who's been doing Judo for the longest time and yeah.
30. ?: ist das Zenzei
is that the zenzei
31. ((children laugh))
32. F3: ja, so in der Art. Warte mal.
yeah, something like that. Hang on.
33. ((Gemurmel))
((murmuring))
34. FAC: was heißt Zenzei?
what does zenzei mean?
35. F3: Zenzei heißt das man schon am längsten da ist und das man mehr zu sagen hat als alle.
Zenzei means that you've been there for the longest and that you have more authority than all the others.

In extract 3, turn 3, M7 takes the floor, attracting the facilitator's attention (turn 4) and continuing in turn 5. In turn 7, M6 gives the floor to M10 and in turn 12, he asks if the facilitator has any other question, thus showing a role which is not frequent in our corpus. In turn 16, he insists in asking for contributions. The facilitator's

coordination is a bit tighter than in extract 2.

Extract 3

Germany (SS2, 5B, second meeting)

1. 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.
2. ((children laugh))
3. M7: ich hab noch ne Idee.
I have another idea.
4. FAC: **du hast noch ne Idee.**
you have another idea.
5. M7: vielleicht ist das Bild ja auch bei ihm zu Hause und die Katze hat sich gerade so gedacht, warum mit Blitzlicht.
maybe the picture was taken at his home and the cat just thought, why did you use flash.
6. FAC: **mhm**
7. M6: M10.
8. M10: die Katze dachte sich so, oh endlich weg, ich muss abhauen.
the cat was thinking, oh go away at last, I need to go.
9. ((children laugh, FAC laughs))
10. FAC: **mhm.**
11. F?: oder die denkt sich nur, alter was haben die für ein Problem.
or is it just thinking, man oh man what's their problem.
12. M6: FAC; haben Sie noch Fragen.
FAC; do you have any other questions.
13. 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.
14. ((children laugh))
15. FAC: vielleicht findetes, vielleicht findet sie es ja auch schön.
maybe it also thinks, maybe it's also thinking oh this is nice.
16. ((child laughs))
17. M6: wir wollen die Erklärung.
we want the explanation.
18. 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.

In extract 4, turn 1, the facilitator is concluding a narrative about a photo and invites to ask questions. F1, who participated in the previous narrative, looks around for questions. In turn 3, M1 takes the floor, asking a question, which introduces a new topic, i.e. the clothes shown in the photo. The facilitator shows interest in M1's question and replies. In turn 9, F2 self-selects to ask a question, without having been invited to do so, about F1's feeling when she looks at the photo. Once again, the facilitator shows interest in the question, but this time she asks a question to F1, which suggests the answer, then she adds a new question and invites to share comments on how looking in the photos. The following contribution is selected by F1, who maintains the role of coordinator, although the topic has changed. In turn 16, the selected child answers to the facilitator's question. The facilitator's comment to this question is followed by F1's second action of autonomous coordination, this time calling a classmate's name (F4). F4 says that she shared the same experience as F1, who shows an affective non-verbal response to this contribution (turn 19). In this example, the facilitator is more active, but she shares the coordination with F1, who takes the initiative to collect questions, without any direct invitation.

Extract 4

UK (PS3, 5A, second meeting)

1. FAC: Anywhere else that you think I should go in Romania that you would like to suggest. You can't think at the moment maybe. Tell me later? I'm going to go travelling in the summer holidays around Europe, so Romania would be great. Does anybody want to ask about the picture or has anyone got a memory that they could share, maybe about them moving countries or houses or you want to talk about. So, can I, you want to
(..)
2. ((F1 looks out to class))
3. M1: Do you still have those clothes?
4. F1: Yes, I do.
5. FAC: **Did you say do you still have those clothes?**
6. M1: Yeah.
7. FAC: **You kept them, did you?**
8. F1: ((nods)) How old was I? I was about two or three.
9. F2: How do you feel when you look back at your picture?
10. FAC: You feel happy.
11. F1: Yeah.
12. FAC: Why do you feel happy, what makes you happy about seeing you back then, you now looking at you then?
13. F1: (?)
14. FAC: Lots of mischief. Anybody else take pictures of themselves and think wow I look the same or different, anybody want to share (..) who wants to share about how they look in their picture?
15. ((F1 gently points to someone in class))
16. F3: When I look at my baby pictures I look like (?) I looked at my brother's picture and I went it was me turned out to his.
17. FAC: So, you were getting mixed up between you and your brother when you looked so young, oh wow.
18. F1: A.
19. F4: When I was probably the same age as you I had a similar jumper to you ((F1 makes thumbs up sign and smiles))

In some other situations, coordination regards the children's requests to contribute. The facilitator gives the children the floor and this is followed by the facilitator or other children's coordination. In extract 5, turn 1, F1 tells that she has something to tell and the coordinator gives her the floor immediately ("dimmi"), then supporting F1's story through a continuer (turn 4) and a series of questions (turns 6, 8, 10 and 12). The story continues for a long time (not shown here).

Extract 5

Italy (SP1, 4A, second meeting)

1. F1: avrei una cosa da raccontare
I would have something to tell
2. FAC: **dimmi**
Tell me
3. F1: della foto di prima di M2
About the previous picture of M2
4. FAC: sì
yes
5. F1: e: che: anch'io ho una foto più o meno del genere
E: I too have a picture more or less like that
(.)
6. FAC: come la de- la definiresti?

How would you de-define it?

- (.)
7. F1: catastrofe
Catastrophe
8. FAC: come? (.) [catastrofe?
What? (.) [catasrophe?
9. F1: [(??)
10. FAC: ma non era una foto in cui erano insieme?
But wasn't it a picture in which they were together?
- (.)
11. F1: no
12. FAC: no che foto era?
No, what picture was it?
13. F1: e: tipo una foto in cui ero piccola ero: sul letto e c'era: da una parte mia mamma e da una parte: mio padre
e: like a picture in which I was little I was on the bed and there were my mum on one side and my father on the other

In extract 6, turn 2, F7 says that she wants to say something and the facilitator gives her the floor (“sentiamo te”). In this case, the child does not tell a story but takes side in the ongoing conversation (turn 4). Her turn is followed by M1's comment and the facilitator's acknowledgment (turn 6). In turn 8, the facilitator gives the floor to another child (M2), who in his turn takes side (turn 9). In the following sequence, the facilitator provides minimal responses (See Extract 11, Chapter 3), leaving the floor to M2.

Extract 6

Italy (SP3, 4A, second meeting)

1. FAC: ho capito (.) va be[ne
Ah I understand (.) o[k
2. F7: [anch'io voglio dire una cosa
[I want to say something too
3. FAC: **sentiamo te**
Let's hear you
4. F7: che sono d'accordo con M5
That I agree with M5
5. M1: ecco visto
Here it is
6. FAC: **ho capito**
I understand
7. M1: (?)
8. FAC: **sì e: tu cosa vuoi dire?**
Yes and what do you want to say?
9. M2: io invece sono d'accordo con M5 [e M1
I agree with M5 [and M1 instead
10. FAC: [ma che cosa perché
[but what because
11. M2: perc[hé
Be[cause
12. FAC: [ah M5 e M1 tutti e due
[ah both M5 and M1
13. M2: sì
Yes
14. FAC: o[k sì ok
O[k yes ok
15. M2: [perché io quando mio nonno è morto (?) sento la sua presenza

- [because when my grandfather died (?) I feel his presence*
16. FAC: ah
17. M2: che mi sta accanto, mi aiuta,
that he stays with me, helps me,
18. FAC: ah
19. M2: e io credo dopo che ha (.) quello che ha detto ora M5 che se ti comporti male la rifai come ti dà che ti dà un'altra possibilità
And I believe that after he has (.) after what M5 said that if you behave badly you will repeat all it's like it's like you have another opportunity
20. FAC: ok
21. M2: se o se o se ti comporti bene e Dio ti accoglie nel suo:
if or if or if you behave well and God welcomes you in his:
22. FAC: ok [bene
Ok [well
23. M2: [quello mi è piaciuto tantissimo
[I liked it very much

In extract 7, turns 1 and 3, M7 tells the story of the photo, supported by the facilitator's appreciation. In turn 4, F7 takes the floor asking a question, responded by M7. In turn 5, the facilitator intervenes to stress that there are questions, and M7 immediately takes the floor as co-coordinator, giving the floor to F7, who intervenes a second time. From now to turn 15, M7 substitutes the facilitator, giving the floor to other children, answering to their questions, and also accepting a self-selected contribution (turn 14).

Extract 7

Germany (PS1, 4A, first meeting).

1. M7: also, das war und das war vor vier Jahren. Das war auch als wir als erstes in Magdeburg waren. Also, wir sind ja von Berlin nach also, wir sind das erstes Mal nach Magdeburg gefahren an diesem Tag. Und ähm, dann waren wir erst in der Stadt und, das ist hier mein Bruder ((zeigt auf das Bild)). Und das ist schon, für mich ist das schon lange her. Nicht so viel Erinnerungen.
well, that was and that was four years ago. That was when we first were in Magdeburg. Well, we did travel from Berlin well, this day we travelled the firstest time to Magdeburg. And em, then first we were in the city centre and, this is here my brother ((points to picture)). And it is a long, for me it's a long time ago. Not so much memory.
2. FAC: mhm. Klasse.
mm-hm. Great.
3. M7: und das bin ich hier.
and that's me here.
4. F7: und wer ist das dann daneben?
and who is that just adjacent?
5. M7: das ist mein Bruder.
that's my brother.
6. FAC: **ich glaub hier sind noch einige Fragen, guck mal.**
I think there are quite a few questions, look.
7. ((M7 points to F7))
8. F7: wie alt warst du da?
how old were you then?
9. M7: F9.
10. F9: hast du dich [mit dein Bruder] vertragen?
did you get [on well with your] brother?
11. M7: [neun gewor-,] neun geworden.
[just turn-,] just turned nine.
12. F9: hast dich mit deinem Bruder vertragen?
did you get on well with your brother?

13. M7: ähm, ja
emm, yes.
14. F4: wie alt war dein Bruder da?
how old was your brother then?
15. M7: mein Bruder? Vier oder so
my brother? About four.

In extract 8, turn 3, the facilitator authorises M5 to take the floor, but recommending that he connects to the theme of the previous conversation (turn 5). In the following sequence, he actively listens the child's story (turns 11 and 13), leaving the floor to the self-managed interaction between M1 and M5 (turns 14-18).

Extract 8

Italy (SP3, 4A, second meeting)

1. FAC: quindi questo scusatemi questo è un punto di vista suo va bene? Su cui se volete potete continuare a parlare non adesso, molto interessante
So this excuse me this is his point of view, ok? On which if you want you can continue to discuss not now, very interesting
2. M5: voglio dire una cosa
I want to say something
3. FAC: **sì vai**
Yes go on
4. M5: e:
5. FAC: **sempre sul tema eh?** della:
on that theme too eh? Of:
6. M5: sì sì
Yes yes
7. FAC: va bene
Ok
8. M5: che come ha detto M1 e: a me di per direi anch'io perché non non penso come altri che l'anima va in cielo e incontra gli altri ma io dico che prima gli uomini non sono delle persone e questa cosa qua mi ha ispirato quando mio nonno è morto che ha de- che mio padre [che mio zi-
That as M1 said e: to me for I would say that too because I don't think like others that soul goes to heaven and meets the others but I claim that first human aren't persons and this thing inspired me when my grandfather died who sa- that my father [that my unc-
9. M1: [quando
morirai te lo potrà dire [when you
will die he will be able to tell it to you
10. M5: che mia zia ha chiesto a mia nonna se voleva andare da loro a vivere però mia nonna ha detto di no perché lei (.) sentiva ancora che il nonno era ancora là
That my aunt asked my grandmother if she wanted to go to live with them but my grandmother refused because she (.) still felt my grandfather was there
11. FAC: ah ah
12. M5: che ecco e questa cosa qua mi è piaciuta molto perché ho pensato che quando morivo anch'io pote-con l'anima potevo vedere [ancora
That so and I liked this thing very much because I thought that when I would die I wou- with my soul I would be able too to see [again
13. FAC: [c'è tempo hh
[There's time hh
14. M5: potevo trovare potevo incontrare mio nonno e tutte le persone morte, e potevo anche stare con loro e vedere (.) cre[scere
I could meet my grandfather and other dead people, and I could also stay with them and see (.) g[row

15. M1: [però non puoi non puoi ritornare indietro tipo a vivere
[but you can't return back to life]
16. M5: sì
Yes
17. M1: quello (è il punto)
That (is the point)
18. M5: questo è il punto
That is the point

Extracts 7 and 8 show that interactions can be managed autonomously by the children. Extract 9 regards the same situation as extract 6. The facilitator asks two questions to M7 (turns 1 and 3), receiving short confirmations. In turn 5, F10 self-selects to ask a question about war in Chechnya. In the following turns, the conversation is managed autonomously by the children, through autonomous questions (turns 9 and 13) and M7 answers to these questions. The facilitator only provides an acknowledgment in turn 11.

Extract 9

Germany (PS1, 4A, first meeting).

1. FAC: und hast du manchmal Erinnerungen ähm auch wenn du das Bild siehst, an deine Heimatstadt vielleicht oder an Tscheschenien?
and do you sometimes still remember emm maybe also when you look at the picture, do you remember your hometown or Chechnya?
2. M7: ((Nods)) ja.
yes.
3. FAC: vermisst du das?
do you miss it?
4. M7: mhm ((saying yes))
5. F10: war bei euch Krieg, oder?
was there a war there, wasn't there?
6. M7: nein, bloß wegen meinem Bruder, der ist krank.
no, just because of my brother, he's sick.
7. F10: oh.
8. M7: er kann gehen, reden, alles, aber bloß er ist krank. Und wenn wir jetzt zum Beispiel, vielleicht nicht nach Deutschland gezogen wären, vielleicht wäre er gestorben.
he can walk, talk, everything, but just he is sick. And if we were for example, maybe we hadn't moved to Germany, maybe he would have died.
9. F7: was für eine Krankheit war das?
what kind of sickness was it?
10. M7: ähm, weiß ich jetzt nicht aber das ist eine seltene Krankheit, sehr selten. (.) Und diese Diagnose wurde neu ge-erstellt, also die war noch nicht.
emm, I don't know right now but it's a rare sickness, very rare. (.) And the diagnosis was made agai- was revised, so we didn't have it yet.
11. FAC: ah, okay.
aha, I see.
12. M7: okay, das wars. (.) ah, F9.
well, that's it. (.) ah, F9.
13. F9: war das eine schlimme Krankheit.
was it a bad sickness.

In extract 10, turn 1, the facilitator invites M7 to pay attention to some questions. Until the end of the sequence, the conversation is managed by the children, similarly to extract 8: M7 coordinates, classmates ask questions or comments, sometimes autonomously (as in turns 9, 12, 14 and 15), and M7 provides answers. The only exception is the facilitator's formulation in turn 17.

Extract 10

Germany (PS1, 4A, first meeting).

1. FAC: **ich glaub hier sind noch einige Fragen, guck mal.**
I think there are quite a few questions, look.
2. ((M7 points to F7))
3. F7: wie alt warst du da?
how old were you then?
4. M7: F9.
5. F9: hast du dich [mit dein Bruder] vertragen?
did you get [on well with your] brother?
6. M7: [neun gewor-,] neun geworden.
[just turn-,] just turned nine.
7. F9: hast dich mit deinem Bruder vertragen?
did you get on well with your brother?
8. M7: ähm, ja
emm, yes.
9. F4: wie alt war dein Bruder da?
how old was your brother then?
10. M7: mein Bruder? Vier oder so.
my brother? About four.
11. F7: ähm, ward ihr glücklich, weil auf diesem Foto sieht das nicht, also, so-
emm, were you ((plural)) happy, because in the photo it doesn't look, well, so-
12. F6: komisch aus.
looks strange.
13. F7: ja, also lächelnd und grade.
yeah, like, smiling and stiff.
14. ((individual children go into the middle again))
15. F7: also, ward ihr da glücklich?
well, were you ((plural)) happy?
16. M7: ja. Wir waren erstes Mal in Magdeburg, wir wussten eigentlich gar nicht. Also so.
yes. We were firstest time in Magdeburg, we didn't even know. Well so.
17. FAC: von wo seid ihr, achso.
from where you ((plural)) come from, I see.
18. ((M7 chooses F10 to speak))
19. F10: wer hat das Foto geschossen?
who took the photo?
20. M7: ähm, mein Onkel.
emm, my uncle.
21. F10: wa-ward ihr mit eurem Onkel oder mit euren Eltern?
*we-were you *plural* with your uncle or with your parents?*
22. M7: ähm, mit Eltern und Onkel.
emm, with parents and uncle.

Self-management is strongly encouraged in the German setting. A similar type of self-management is encouraged in SP3 in the Italian setting. Extracts 11-13, from the same meeting, provide examples of this. In these three extracts, the facilitator intervenes only once (extract 11, turn 6). In these cases, there are not children coordinating the conversations, but classmates asking questions to the children who have told a story (M1 in extract 11, F9 in extracts 12 and 13), also providing comments (turns 6-7 and 9-10, extract 11; turns 3, 6, 8, and 19, extract 13). In extract 13, F7 takes the floor autonomously to coordinate (turns 6), then she comments (turn 8) and finally she asks to intervene (turn 18). The facilitator's lack of intervention leaves the floor open to self-managed contributions without a precise order.

Extract 11

Italy (SP3, 4A, second meeting)

1. M1: quanti anni hai?
M1 how old are you?
2. M1: io?
Me?
3. F5: cinque
Five
4. M1: sì
yes
5. ((Some show suprised expressions))
6. ?: ho indovinato
I guessed
7. F?: io lo so dove sei sei stato in montagna
I know where you were were on the mountains
8. M1: ((shakes his head))
9. M5: la prima volta
The first time
10. ?: no non è micca la prima volta [(??)
No, it was not the firt ime
11. M1: [(ma sono nato in montagna)
[but I was born on the mountains

Extract 12

Italy (SP3, 4A, second meeting)

1. F7: perché hai scelto questa foto?
Why did you choose this picture?
2. F9: beh l'ho scelta perché mi piaceva mi pare che avevo tre anni era avevo preso qua la casa di Monfalcone perché prima abitavo a Trieste, e ancora era tutto: ((gesticola)) un disastro
Well I chose it because I liked it I think I was three years old I was in the house here in Monfalcone because I first lived in Trieste and it was again all ((gesticulates)) a disaster
3. M2: un disastro?
a disaster
4. F9: e era
E it was
5. M?: un disastro?
A disaster
6. FAC: dove abitavi a Trieste?
Where did you leave in Trieste?
7. F9: io abitavo: (.) m: abitavo in un palazzo
I lived (.) I lived in a palace
8. FAC: ah

Extract 13

Italy (SP3, 4A, second meeting)

1. F2: e ancora una cosa quanti anni aveva tua sorella?
And one thing more how old was your sister?
2. F9: mia sorella era appena nata
My sister was just born
3. F2: appena nata

- Just born*
4. F9: sì perché (?) poi M2 mi ha chiesto perché era in bianco e nero? L'ho stampata perché non avevo il colorante sai quello per fare il colore [nel eh
yes because (?) then M2 asked me why was it black and white? I printed it because I had not the dye you know that to colour [in eh
5. F2: [sì
[yes
- (.)
6. F7: poi c'era F3
Then there was F3
7. F9: F3 mi aveva detto
F3 told me
- (.)
8. F7: ah lo so io perché ti piaceva essere piccola
Ah I know it why did you like to be little
9. F9: ah
10. F3: ti piace essere piccola?
do you like to be little?
11. F9: sì
yes
12. ? : e poi c'era F4
Then there was F4
13. F9: poi c'era F4 che mi aveva detto:
and then there was F4 who asked me:
- (.)
14. F?: chi ti ha scattato questa foto
Who took this photo
15. F9: ah me l'ha scattata mio papà perché è molto bravo
Ha my dad took it as he is very good
16. F2: perché gli piace fare le foto?
As he likes to take picture?
17. F9: ((annuisce)) le fa anche sempre quando eravamo alla seggiovia lì a sciare “venite qua che vi faccio una foto”
((nods)) he also take them always when we were at the chair lift there while skiing “come he that I take a picture of you”
18. F7: io io F9
Me me F9
19. F2: anche mia madre
My mother too
20. F9: F3

6.2 Managing interruptions

In the previous section, we have seen that sometimes children interrupt the ongoing conversation to ask questions or to make comments. In this section, 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.

Extract 14, 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 xmaples shows that, because of the recognition of another child's father in the picture, a new narrative is allowed to develop.

Extract 14

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

In extract 15, 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 15

Germany (SS1, 5B, second meeting)

1. FAC: das heißt, es wird immer mehr.
that means it escalates.
2. M?: dumme 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))
12. 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?
13. F6: das geht mir am Arsch vorbei.
I don't give a shit.

In extract 16, the facilitator asks a question to M3, then she explicates his answer and adds a second formulation as development in the same turn 3. In turn 4, F4 intervenes autonomously to tell a story and the facilitator pays immediate attention to her, asking a series of questions to clarify it. The clarification between F4 and the facilitator is concluded with a complex turn, including a formulation (explication) and a comment about cultural habits (turn 15). In turn 16, M4 takes the floor to add a personal story. The facilitator shows interest in this story, firstly through a formulation and then asking a series of questions to clarify it (turns 17-24).

Extract 16

UK (PS3, 5A, second meeting)

2. FAC: So, would it be a member of your family or
3. M3: Friends and family.
4. FAC: Both. Yeah, you see them every time there is an event.
5. F4: When was eight I went to a wedding there was some policemen in a car (?) and my mum was talking to them (?).
6. FAC: **you went into them and what did he say to you?**
7. F4: I felt embarrassed for the rest of the day.
8. FAC: What sort of wedding was it that you went to?
9. F4: It was in Thailand.
10. 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?
11. F4: The bride and the groom were colorful
12. FAC: So, very colourful and elaborate outfits, yeah?

13. F4: And it took place at a Temple (?) house.
14. FAC: Okay and where did you go to the wedding?
15. F4: groom's house.
16. 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.
17. 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.
18. FAC: **You couldn't deny it.**
19. M4: And then we went home and I said mummy can we go home now.
20. FAC: After you had eaten all of the cake?
21. M4: Yes.
22. FAC: And can you remember that wedding very well?
23. M4: Yeah.
24. FAC: How old were you?
25. M4: I was five.

Interruptions can also be responded, rather than clarified. In extract 17, 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 (see Chapter 4, extract 19), thus developing the narrative. In turns 8 and 10, F1 continues her narrative, which is responded minimally in turn 11 by the facilitator.

Extract 17

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[sso]
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**

8. F1: *You have less opportunities to meet them*
 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 le la famiglia di mia mamma e quella di mio padre quindi sono andata a vivere un po'
 con i miei nonni e le mie zie poi dopo va beh ci siamo persi per un po' per altri problemi
 sempre poi dopo ci siamo riavvicinati però poi dopo mio nonno è: morto per un tumore
I mean I lived much of my life with my grandparents but not s-not because: because of
problem- some so- for a period because of family problems of discussion between the family,
that is between my mum's family and my fathers' family and so I went to live for a while with
my grandparents and my uncles and then we got separated for a while because of other
problems then we get closer again but then my grandfather died of a cancer
11. FAC: **mh**

In extract 18, turn 4, M2 interrupts the ongoing narrative with a question. This question is responded by F7 in turn 6, in a rather surprising way. M2 comments this answer in turn 9 and the facilitator picks question and comment, to invite F7 to clarify (turn 10). The facilitator uses the “plural” form thus following M2’s interventions (“spiegacela bene”, explain **us** it well).

Extract 18

Italy (SP2, 5A, second meeting)

1. FAC: e e che cosa ricordi di questa fotografia?
And and what do you remember about this photo?
2. F7: che era il matrimonio di mia madre
That it was my mum's wedding
3. FAC: il matrimonio di mia mamma
My mum's wedding
4. M2: con tuo pa[dre]
With your fa[ther?]
5. FAC: [che si è
 [who is
6. F7: con mio zio
With my uncle
7. FAC: che si è sposata con tuo zio
Who married your uncle
8. F7: sìhh
yeshh
9. M2: quindi [con suo fratello con suo fratello
So [with her brother with her brother
10. 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

In extract 19, the facilitator begins, in turn 1, with a focused question that enhances M1’s short confirmation in turn 2. In the following turns, the facilitator continues to ask questions to M1, thus enhancing her narrative about siblings. The co-constructed narrative is interrupted by M2 with a long narrative about his old house in Greece (turn 7). In turn 8, the facilitator comments, in short, what M2 has said, adding a positive comment. In another long turn (turn 9), M3 intervenes to share another narrative. In turn 10, the facilitator formulates this narrative, showing commonality between shared memories within the classroom, asking a new question, and adding a comment. In this case, the facilitator’s responding activity is based on formulations and comments.

Extract 19

UK (PS2, 6A, second meeting)

1. FAC: So was it a happy memory (..) because you're smiling, so was it a happy memory?
2. M1: Yes ((nods))
3. FAC: Oh that's good (..) so was it (..) was being in France a happy memory was the interaction a happy memory?
4. M1: The interaction with my sister (..) I knew that if she pushed me off, my mum would've pushed her off to come and get me
5. FAC: Ah, ok (..) so your mum was like protecting you then, yeah?
6. M1: ((nods))
7. M2: once in my old house in Greece there was a park it was technically the same as that place ((points to photo)) and it had a big fence and you could see all the children used to play inside of this and there was a place for little children that was like that high ((shows with hands)) and there was another place for big children where the water was that deep ((shows with hands)) and I used to play on the safe side and then once my sister she went to the other side because she was tall enough and she was playing (..) I wanted to go to the other side because I wanted to have fun (..) I knew how to swim and I went there and then when I went there, I felt because it was too big so I started crying and my sister saved me and she took me onto land and I started crying and crying and then I sneezed over my dad and then I went back to the pool
8. FAC: **It's nice to have a brother or sister so they can save you (..) that's nice, isn't it (..) so**
9. M3: once (..) I think it was in the Isle of Wight or something yeah, I was in Isle of Wight (..) there was a beach right next to this river (..) this very long river and it had a kind of circle river and it had this part and thing that you go around (makes hand gesture) then when I was in the river, me and my brother had separate boats not boats but canoeing (..) canoeing (..) and then my mum and dad were got this boat they were rowing and I kept going really, really fast but it wasn't that safe and the things was I fell into the water and the boat turned upside down and then I came back and then (..) er (..) he came back and I kept on crashing into my brother and my brother kept shouting at me and then I banged into him again so he would fall into the water (..) and then when he fell (..) when he came up, his head hit my canoe and then I fell into the water and then when we were both upside down we hit each other's head and then we turned around and swam away and then once more I crashed into my brother and then I turned around and (cannot understand) and turned around and then I got back up and then I went to the beach and then in the beach there was right next to it... it was so long and when I got into the beach there were little (..) I think there were snails and there was so many there I ran screaming (...) and then I went to the next beach and it was a bit (?) and then I went too forward and the water was above my eyes and it was like so high and I got back
10. FAC: **So we have another beach story (..) quite a few people (?) (..) I wanted to ask something (..) you said you were rowing a canoe and you said rowing a (?) so do you think it's the same thing or is it similar, or is it ((M3 nods)) is it similar, you think (..) ok (..) I don't know (..) I've been a passenger on a boat but I've never driven one (..) so I think that's an interesting thing**

In extract 20, M11's contributions are firstly ignored (turns 2 and 6), giving voice to F5's questions (turns 3-15), then responded (turns 9, 17, 19 and 22). In this case, the facilitator leaves in stand-by one child to listen to the other, but then she is able to change interlocutor and satisfy M11's expectations.

Extract 20

Germany (SS1, 5B, second meeting)

1. FAC: so, Jungs.
well then, boys.
2. M11: soll ich euch jetzt das Highlight machen?

- should I do the grand finale for you ((to classmates)) now?*
3. F5: steht die Altersbegrenzung immer drauf?
is the age restriction always on it?
 4. FAC: die steht eigentlich immer auf Filmen und auf Computerspielen drauf. Und normalerweise ist das auch gar nicht so, eigentlich dürfen eure Eltern da auch gar nicht so richtig entscheiden, dass ist nicht nur eine Empfehlung, sondern eigentlich ist das richtig eine Vorgabe.
it is actually always on films and computer games. And normally it's not the case that, technically your parents aren't really allowed to decide, it's not just a recommendation but rather technically it's a real rule.
 5. M?: nöö
nah.
 6. M11: doch
yes it is.
 7. FAC: und wenn man (.) Also, im im Verkauf müssen, die eigentlich echt drauf achten, das machen aber nicht alle, so ein bisschen so wie bei Zigaretten und bei den anderen Sachen.
and if you (.) well, in the, in the shops they have to, actually really play close attention, but not everyone does, a bit like with cigarettes and the other things.
 8. ((children talk over one another))
 9. FAC: **bist du bereit für den Abschlusstrick ((zu M11)). Nachdem sie noch was gesagt hat, kommt dein Abschlusstrick, okay?**
are you ready for the grand finale ((to M11)). After she has said one more thing it'll be your grand finale, okay?
 10. F5: (?)
 11. FAC: du siehst nicht aus wie 16, da passt dann-
you don't look 16 so somebody isn't-
 12. F5: die lassen mich aber durch.
but they let me through.
 13. FAC: da passt dann jemand aber nicht ordentlich drauf auf. Also, macht dir keine Sorgen du siehst noch nicht so alt aus.
well then somebody isn't paying close enough attention. So don't worry you don't look that old yet.
 14. F5: FAC, eine Dame hat zu mir gesagt, ob ich 14 bin.
FAC, a woman asked me if I was 14.
 15. FAC: aber selbst dann ist 16 noch nicht dran.
but even that is still a bit away from 16.
 16. ((children talk over one another))
 17. FAC: **so, Moment, genau, bist du bereit, kannst du dich konzentrieren für deinen Abschlusstrick.**
so, hang on a minute, exactly, are you ready, can you concentrate on your grand finale.
 18. M11: ich muss ((führt die Finger zur Stirn))
I need to ((puts his fingers up to his forehead))
 19. FAC: ja.
yes.
 20. ((children laugh))
 21. M11: zzzzzzz hokuspokus - Hex Hex ((bekommt den Deckel von F5 zugeschmissen)) seht ihr, da ist er, da ist er.
*abracadabra - hey presto ((lid is thrown to him by F5)) you see*to classmates*, there it is, there it is.*
 22. FAC: einen Applaus für M11. Danke schön.
a round of applause for M11. Thanks very much.
 23. ((children clap))

6.3 Discouraging interruptions

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. In extract 21, the facilitator supports M2's narrative based on photos of the great-grandparents in time of war. In turn 8, the facilitator asks what war was it and, after a very short pause, in turn 9, M4 answers "la seconda" (the second). The facilitator gives a short feedback to this contribution, adding "la seconda guerra mondiale" (the second world war), then he continues to enhance M2's narrative. M4's interruption is considered relevant as a way of contributing to the narrative, but this contribution is limited to a contextualising information, and as such it is not enhanced by the facilitator.

Extract 21

Italy (SP1, 2A, first meeting)

1. FAC: e che impressione ti davano guard[ando le foto?
And what impression did they give you loo[king at the photos?
2. M2: [ah eran sempre o o con delle mitragliatrici in mano
[ah they were always with machine guns in their hands
3. FAC: mitragliatrici?
Machine guns?
4. M2: sì erano in guerra
Yes they were at war
5. FAC: erano in guerra?
Were they at war?
6. M3: [ah le foto del
[ah photos of
7. M2: [sì eran sempre con delle: pistole in mano [con le
[yes there were always with some: guns in their hands [whith the
8. FAC: [ma che che guerra:
[but what war:
- (.)
9. M4: la seconda
The secondo one
10. FAC: **la seconda guerra mondiale**
World War Two
11. M2: ((annuisce)) sì perché due i cioè io avevo due nonni no?
((nods)) yes because two the well I had two grandfathers right?
12. FAC: sì
Yes
13. M2: che hanno combattuto il primo è stato ucciso in guerra
Who fought the first one was killed during the war
14. FAC: ah
15. M2: il secondo è: sempre in guerra lui era andato in una spedizione con con un sottomarino che si chiamava il gorgo,
the second one is: in war too he took part in an expedition with with a submarine that was called "il gorgo"
16. FAC: sì
yes
17. M2: e è affondato con tutto il sottomarino
And he sank with the whole submarine
18. FAC: ah però! E quindi sono rimaste le due nonne da sole
Just guess! And so the grandmothers remained alone

In extract 22, F11 tells the story of her relation with her boyfriend, starting from a photo (turns 1-8). In turn 9, F8 interrupts the conversation to provide a contextualising information, as in extract 21. As in extract 21, the facilitator gives a short feedback, acknowledging the information (turn 10: “ah okay”), then she continues to ask questions to F11, although F8 answers to the following question in turn 11.

Extract 22

Germany (SS2, 6A, second meeting)

1. F11: also, das ist mein Freund. ((lacht))
well, this is my boyfriend. ((laughs))
2. ((everyone laughs))
3. F1: zeig mal T1
show it to T1.
4. T1: ich wollte grad mal, wolte, ah sehr schön.
I was just about to, about to, oh lovely.
5. F11: also, er ist mir halt wichtig und er schläft halt immer Samstag bis Sonntag bei mir.
well, he is just important to me and he always stays at my house from Saturday to Sunday.
6. ((children laugh))
7. F11: und ähm ja, wir reden halt immer viel, ist auch immer sehr lustig mit ihm. Ähm ((lach)) und dieses Wochenende hat er wieder bei mir geschlafen und dann haben wir uns mit F8 getroffen und was noch. Und ((Name)) und ((Name)). Das war halt auch lustig, weil wir da ein bisschen rumgesponnen haben. Und, ja.
and em yeah, we just talk a lot all the time, it's always really fun with him. Emm ((laughs)) this weekend he stayed at my house again and we met up with F8 and what else. And ((name)) and ((name)). That was fun too because we messed about a bit. And, well yeah.
8. FAC: mhm.
mm-hm.
9. F8: Also, ähm, der Linas Freund ist bei der Bundeswehr und dann wenn ich dann samstags bei Lina bin meistens, dann ist er halt auch da und dann Machen wir halt auch viel dumme Sachen zusammen. Wir erzählen dann auch so, oder er erzählt dann halt über die Bundeswehr und das wird dann auch sehr spannend und lustig
Well, F11's boyfriend is in the army and then mostly when I'm at her house on a Saturday he's there too and then we do a lot of stupid things together. We chat together or sometimes he tells us about the army and then it's really interesting and funny.
10. FAC: **ah, okay. Also kommst du auch gut mit ihm klar?**
ah, okay. So you get on well with him?
11. F8: ja.
yes.
12. FAC: war dir das wichtig, dass dass sie auch gut mit ihm, mit deinem Freund klar kommt?
was it important to you that he also gets on well with he- that he also gets on well with your friends?
13. F11: ich sehe ihn halt immer nur ähm am Wochenende, ja halt, weil er bei der Bundeswehr ist.
I only ever see him at the weekends, yeah so, because he's in the army.

The organisation of extract 23 is very similar to that of extracts 21 and 22. The facilitator talks with M1 about an earthquake, and while she is thanking him, M2 intervenes saying that in Kabul earthquakes are normal (turn 12). The facilitator gives a feedback to M2, more extended than in the other two cases (including an appreciation), then she asks a new question to M1 and closes the conversation, passing to a new picture. In this case, as the interruption is not followed by a real continuation of the previous narrative, it may be wondered if the facilitator could have given a more expadd attention to the interruption.

Extract 23

UK (SP3, 5A, first meeting)

1. FAC: Were you there too?
2. M1: No, but I saw on the news
3. FAC: On the Richter scale. And who was with you in the bunker/earthquake?
4. M1: There was like my family, my uncle, my dad, and my mum, and my grandmother, and my brothers and sisters.
5. FAC: That's quite a big memory as well to have, you wouldn't have time to take pictures at that time, you would have been too fearful of what was going to happen. What was the room like that you were in?
6. M1: It was covered with really, really hard bricks, and most of the house were bricks and wood, and that part was really protected, so we had to go inside there and we were a little bit squashed as well.
7. FAC: And how did you know when to come out, when it was safe to come out?
8. M1: When it stopped then we come out, and all the glass and everything broke off the counter.
9. FAC: Wow, and what was it like when you came out, what changed? ((Puts hands to head and face)) The first thing I said, I think everyone does this, I was like wooh! And I was nearly (?) then I was in like a protected area (?). And you were praying to be safe? Yeah, I think I would be quite scared and I would want to pray as well to (..) for myself and for everybody else. Was anybody injured at that time?
10. M1: No-one was injured. No-one was injured but
(..)
11. FAC: Thank you for sharing that, that was a big memory there.
12. M2: ((Gestures with hands)) In Kabul earthquakes are normal. There's like fives, fours, sometimes sixes, but like there's never ever been a nine.
13. FAC: **Wow. So, you were there for a nine. That was scary. And how long ago was it?**
14. M1: It was like a year ago.
15. FAC: Thank you so much for sharing, thank you. So, we're going to go back-round and start looking at our pictures. Thanks so much. So, you're going to bring in lots of pictures that you've taken yourself next time, yeah. And I think, already we've spoken about quite a bit, so I've really enjoyed seeing them.

In some cases, children's contributions are not responded by facilitators. In extract 24, the conversation regards secrets. The facilitator asks why the children do not keep secrets. In turn 4, F4 answers that it is difficult and the facilitator engages in an interaction with her to understand her point of view. In turn 10, F7 takes the floor to say that she is able to keep secrets and it is not difficult to do so. In turn 13, she adds that she was able to keep a secret from the first to the fifth class. The facilitator continues to ask questions to F2 and F4, ignoring these turns. The facilitator is more interested in continuing the conversation about difficulties to keep secrets than to involve the child who is showing her ability in doing the opposite.

Extract 24

Italy (SP2, 5A, third meeting)

1. FAC: perché non li tieni i segreti?
Why don't you keep secrets?
2. M11: (((expression of ignorance)))
3. F2: [(??)]
4. F4: perché è difficile
Because it is difficult
5. M10: perché è bello dirli
Because it is funny to tell them
6. FAC: è difficile?
Is it difficult?

7. F4: sì
yes
8. FAC: anche te pia- sei
You too lik- are
9. F4: ((nods))
10. F7: no io in verità [in verità io li tengo per me non è difficile
No, to tell the truth I keep them for me it's not difficult
11. FAC: **[non non gliela fai a tenerli i segreti te?**
Aren't you able to keep secrets?
12. F4: ((shakes her head))
13. F7: in prima mi hanno detto un segreto l'ho tenuto fino in quinta
In the first class they told me a secret and I kept it until the fifth class
14. FAC: **qual è l'ultima volta che non sei stata in grado di tenere un segreto?**
When was the last time you weren't able to keep a secret?
15. F2: stamattina
This morning
16. Alcuni: [hhh
17. FAC: [addirittura
[really
18. F4: ((says something to F2))
19. FAC: **che segreto non ha tenuto questa mattina?**
What secret didn't her keep this morning?
20. F2: non non dico niente
I don't say anything

In extract 25, the facilitator talks with M12. In turns 4 and 5, two classmates try to correct M12 about the time that he has indicated in turn 3. However, the facilitator ignores these two contributions and continues to ask questions to M12 to clarify the date. It is interesting to note that, while in extracts 21 and 22, the interruptions provide interesting contextual information, in this case, they contradict M12's indication, therefore their usefulness in the interaction is low.

Extract 25

Italy (SP1, 4A, second meeting)

1. FAC: ah quindi è successo un po' di anni fa
Ah so it happened some years ago
2. M12: sì
Yes
3. FAC: tre anni fa
Three years ago
4. M14: [no
5. M2: [massimo:
[at most
6. FAC: quanti quanti anni hai adesso?
How old are you now?
7. M12: nove
Nine
8. FAC: quindi l'anno scorso
So last year
9. M12: sì
Yes

In extract 26, the facilitator answers a question about the independence of M6's cat (turns 2 and 4). In turn 3, a child intervenes to say that his cat behaves like M6's cat. However, the facilitator ignores that contribution,

continuing to ask questions to M6 (turns 6-10). The interruption does not contribute to the ongoing narrative and is ignored.

Extract 26

Italy (SS2, 2A, second meeting)

35. M6: e: è già è: da: quando sono piccolo ormai che ce l'ho questo gatto, e:m: comunque è stato mio fratello in tante occasioni
And: it's a: it's since I was little that by now I have this cat, e:m: anyway he was my brother in many occasions
36. FAC: **ma quando dicono che i gatti sono degli animali indipendenti, che non han voglia di stare**
But when they say that cats are independent animals, that they don't want to be
(.)
37. M?: il mio gatto è uguale
My cat is the same
38. FAC: **questo non è così**
This is not like that
39. M6: no per niente
Not at all
40. FAC: quindi siete: invece: molto legati [vuole stare sempre lì con te?
So on the contrary: you are: very close [does he want to stay always there with you?
41. M6: [sì sì
[yes yes
42. FAC: voi avete [delle esp- scusa
Do you have [some expe- sorry
43. M6: [non forse non sempre ma: molto spe[sso
[not maybe not always but: very often
44. FAC: [spesso
[often

In extract 27, the facilitator asks two questions to F6 about her reactions to offenses (turns 1 and 3). In turns 4-10, F2, M11, F5 and another child intervene to comment F6's way of reacting, while other children laugh. Ignoring these contributions, in turn 11 the facilitator continues to ask a question to F6. This question is responded by M11, but the facilitator ignores him and continues to interact with F6 (turns 13-17). In this case, the classmates are "disturbing" the ongoing conversation, therefore they are ignored.

Extract 27

Germany (SS1, 5B, second meeting)

1. FAC: wie reagierst du denn?
then how do you react?
2. F6: schlagen nicht, manchmal schlage ich aber auch
not punching, but sometimes I do punch too.
3. FAC: also, du schlägst nicht, aber manchmal schlägst du?
so, you don't punch, but sometimes you do punch?
4. F2: äh, nein, manchmal schlägt sie nicht, aber sie schlägt immer, das ist das Wort immer. Sie schlägt immer.
err no, she doesn't punch sometimes, but she always punches, it's the word always. She always punches.
5. M11: sie schlägt immer zu wie eine Gurke.
she always punches like a cucumber.
6. ((children laugh))
7. F5: nein, F6 ist ein liebes Mädchen so was macht sie nicht.

- no, F6 is a nice girl, she doesn't do things like that.*
8. M?: niemals.
never ever.
 9. ((children talk over one another))
 10. F5: F6 macht sowas nicht, zwinker, zwinker.
F6 doesn't do things like that, wink wink.
 11. FAC: **wie gehts dir denn wenn du beleidigt wirst?**
how do you feel when you are insulted?
 12. M11: schlecht, sie [rastet aus].
bad, she [flies off the handle].
 13. FAC: **[das eine ist ja] wie man reagiert, aber das andere ist ja wie gehts dir damit?**
[how people react] is one thing, how you feel however is another thing. How do you feel?
 14. F6: keine Ahnung.
don't know.
 15. FAC: gehts dir damit gut?
do you feel good when it happens?
 16. ((F6 shrugs))
 17. ((FAC also shrugs))

In extract 28, turn 1, the facilitator comments the previous conversation with M1, saying that she thought that the snow was sand, the she asks if M1 could remember how cold it was. After the child's answer, the facilitator mixes a question to the classroom about having cold hands in the snow with a question to M1 about what happened in the snow (turn 3). In turn 4, M2 answers the question talking of a snowball without gloves. However, the facilitator seems to be focused on the second question, therefore she ignores M2 and, although resuming his example, asks a new question to M1, then continuing to talk with him.

Extract 28

UK (SP1, 6A, second meeting)

1. FAC: yeah, me too, I thought it was sand in Africa and then when you started to tell me your memory and tell me about the picture, I could see it was snow (..) sometimes we really have to concentrate because the texture was kind of similar to sand and snow, so I wasn't sure which you were going to say there and I can see your hands would be really cold (..) can you remember how cold they were?
2. M1: A lot
3. FAC: Yeah, very cold (..) anybody else had cold hands in snow (..) yeah (..) anybody had cold hands in snow that they nearly cried because it was so bad (..) I did once, it was like oh my goodness, I need some gloves ((giggles)) (..) what happened to you when you were in the snow?
4. M2: Oh, I was trying to make a snowball without gloves
5. FAC: **Did you make a snowball? ((to M1))**
6. M1: I made a snowman
7. FAC: Oh, you made a snowman?! Wow oh wow (..) and whereabouts is the snowman, where did he (..)?
8. M1: I think I was running all the way here...
9. FAC: Have you got memories of living in Palestine (..) sort of, um (..) maybe you did things that were different that you wouldn't do here
10. M1: Um (..) there was more like because of the snow (..) I remember because of the snow there was like (?)

Finally, in extract 29, M10's interruption is sanctioned by the facilitator, who stresses the right of speaking and listening, with an ironic and indirect comment.

Germany (SS1, 5B, second meeting)

1. M3: ich finde es doof wenn man mich beleidigt, weil es uncool ist.
I think it's stupid when someone insults me because it's uncool.
2. ((children laugh))
3. M10: unschwul.
un-gay.
4. FAC: **((M10)), dass das ist genau das, hier quatsch jemand die ganze Zeit dazwischen. Ja, finde ich gut, dass du trotzdem sprichst. Möchtest du da noch was ergänzen?**
((M10)), that is exactly the the thing, someone talks over you the whole time. Yeah, I think it's great that you are speaking despite it. Would you like to add something to that?
5. M3: mhm, nee.
uh-uh, no.

6.4 Summary

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.

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.

Chapter 8. Complexity

In the previous chapters, 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 chapter 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 (Chapter 1). Second, through facilitators' personal contributions (Chapter 5). Third, through the children's initiatives (Chapter 7).

The examples shown in this Chapter 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 chapter is divided in sections 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 chapters.

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

7.1 The Italian setting

Extract 1 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 1

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: 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*
9. FAC: **[e lo disturbavano**
[and they disturbed him
10. M2: eh? [lui, mia madre gli ha
eh? [he, my mother
11. FAC: **[queste medicine**
[those medicines
12. M2: una volta gli aveva buttato le medicine fuori
One she thrown the medicines out
13. FAC: **ah**
14. M2: e: lui m: un giorno nei giorni dopo ha iniziato a urlargli contro, a picchiarl[a,
and: he m: one day in the days after he started shouting at her, beating [her,
15. FAC: **[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
Yes no it's not an album it was a photo frame
33. FAC: **eh**
34. M2: non è l'album un porta foto la: non so come si chiama
It's not an album a photo frame the: I don't know the name
35. FAC: **sì sì porta foto**
Yes yes a photo frame
36. M2: che poi l'ha che poi l'ha messo dentro uno dei miei cassetti in camera
And then and then she put it inside one of my drawers in my room
37. FAC: **ma quindi voleva che tu la la tenessi?**
But then did she want you to keep it?
- (.)
38. M2: non la voleva buttare ma la voleva tenere perché è un perché mamma dice che v- non ama papà però gli vuole tanto bene
She didn't want to throw it away but she wanted to keep it because it's because mum says that l- she isn't in love with dad but she likes him very much
39. FAC: **perché comunque [ha- hanno fatto delle cose importanti [nella vita insieme**
Because after all [they hav- have made something important things [in their life together
40. M2: [((annuisce)) [insieme sì ((annuisce))
 [((nods)) [together yes ((nods))

Extract 2, from the same setting, shows how questions can be followed by a combination of continuers, formulations (including displacement) and acknowledgments. This example is less emotional than the previous one, but its theme is anyway delicate. In turn 1, the facilitator asks if F4 has ever been disappointed by someone. In turns 3 and 5, he solicits the narrative, then he repairs this solicitation in turn 7, offering to F4 the alternative to skip the topic. However, F4 seems happy to tell her story of disappointment. The facilitator acknowledges this intention (turn 9), thus giving indirectly voice to F4. In turn 11, he interrupts her story, immediately after its beginning, to ask an important detail with a focused question, and receiving the corresponding information, which he acknowledges in turn 13. In turn 15, the facilitator shows surprise with a focused question requiring confirmation and, in turn 17, he asks an open question to expand on F4's story. In turn 19, the facilitator provides a continuer then he asks for another confirmation (turn 21), as in turn 17. In turn 23, he develops the narrative with a formulation, which is confirmed, then he adds a personal, positive comment about F4's behaviour, followed by a focused question aiming to understand the entity of her disappointment (turn 25). In turn 27, he provides a suspended formulation, which is completed by F4, and in turn 29 he provides a displacing formulation, thus introducing a humorous parenthesis in the story. After a shared laughing, F4 follows this

displacement saying that she had pull the notebooks. This turn enhances the facilitator's interrogative repetition (turn 33), followed by his new development (turn 35). The story is furtherly pursued by the facilitator (turn 37) by asking an open and suspended question about a second friend, which was cited by F4 in turn 10. This question shows how the facilitator is paying attention to the story while he is very active in enhancing it. In turn 39, he asks another question, inviting F4 to explicit a reflection on the negative event. After an acknowledgment of F4's answer (turn 43), the facilitator asks a new focused question to clarify the core of the conflict and in turn 47, he once again acknowledges the child's answer. This is followed by F4's expansion, which is responded through an explication (turn 49), confirmed by F4. As we have seen in Chapter 4, this type of confirmation concludes the narrative. This example confirms that this form of facilitation is rather systematic in this setting, in which formulations, above all as developments, are a powerful, although risky, way of facilitating.

Extract 2

Italy (SP2, 5A, third meeting)

1. FAC: **ma ti è capitato mai che qualcuno poi ti abbia deluso?**
But did it ever happen to you that someone disappointed you?
2. F4: e: sì
e: yes
3. FAC: **sì?**
Yes?
4. F4: sì
Yes
5. FAC: **e: cos'era capitato che ti ha fatto:**
and: what did it happen that s/he made you:
6. F4: e: no e che: sì mi ero messa:
e: no it's that yes I arranged
7. FAC: **se si può raccontare eh? se no no**
If it's something that can be told eh? If it's not never mind
8. F4: sì sì
Yes yes
9. FAC: **ah ok**
10. F4: mi ero messa d'accordo con una mia amica: con due mie amiche per vederci
I arranged with my friend: with two my friends to meet
11. FAC: **ma erano amiche che conoscevi da mo[lto?]**
But were they long-standing fri[ends?]
12. F4: [sono le mie migliori amiche,
[they are my best friends,
13. FAC: **ok sì**
Ok yes
14. F4: e: una cioè ha detto no voi non mi interessate più andatevene vi[a ciao
And: one of them said no I'm not interested in you anymore go awa[y bye
15. FAC: **così?** **[ah di punto in bianco]**
[Ah so out of the blue?]
16. F4: sì
Yes
17. FAC: **e poi come ve l'ha spiegato questo?**
And then how did she explain it?
18. F4: e poi dopo ci siamo riviste [dopo un po'
And after some time we met again [after some time
19. FAC: **[ah]**
20. F4: e lei ha detto scusa basta
And she apologised that's all
21. FAC: **ah basta così?**

- Ah that's all?*
22. F4: sì
Yes
23. FAC: **e tu l'hai perdonata**
And you forgive her
24. F4: sì
Yes
25. 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?
26. F4: ((nods)) abbastanza
quite enough
27. FAC: **ci eri rimasta:**
did you feel:
28. F4: male
Bad
29. FAC: **e quindi ti eri andata a fare una doccia calda**
And so you had a hot shower
30. F4: no[hh]
31. FAC: [hhh]
32. F4: avevo tirato i quaderni
I launched the notebooks
33. FAC: **avevi tirato i quaderni?**
Did you launch the notebooks?
34. F4: sì
Yes
35. FAC: **ti eri proprio innervosita**
You got really nervous
36. F4: sì
Yes
37. FAC: **ah e con l'altra amica come: cosa:**
ah and with the other friend how: what:
38. F4: eh anche lei c'era rimasta male: infatti spesso ci incontravamo per dirci cioè tutto bene? Sì
no, eccetera
*Eh she as well was disappointed: indeed we often met to tell each other is everything ok? Yes
no, etcetera*
39. FAC: **ma vi eravate chieste come mai era accaduta questa cosa?**
But did you ask yourself why did that thing happen?
40. F4: sì cioè avevamo anche capito il perché
Yes well we had also discovered why
41. FAC: **ah c'era un perché quindi**
Ah there was a reason
42. F4: sì perché cioè negli ultimi mesi che: ((fa un gesto all'indietro con la mano)) con questa mia
amica, e: litigavamo molto spesso,
*yes because in the last months that: ((makes a gesture backwards with the hand)) with this
friend, e: we disputed very often*
43. FAC: **ah**
44. F4: e: [a forza di
And: [from all that
45. FAC: **[ma per dei motivi: seri o fu[tili?**
[but for serious: or trivial rea[sons?
46. F4: [no perchéhh tipo io voglio la penna gialla e lei la vuole azzurra,
[e però non me la lasciahh
*[no becausehh like I want the yellow pen and she wants the blue
one, [and but she doesn't leave it to mehh*
47. FAC: **[ah proprio così ho capito**
[ah that way I understand

48. F4: e:m: litigavamo molto spesso e a un certo punto sia lei e sua madre si sono staccate mia madre e io ancora e la l'altra mia amica e sua madre ancora
e:m: we disputed very often and at a certain point both her and her mother left my mother and I and the other friend and her mother the same
49. FAC: **ah quindi era un rapporto di [amiche e di mamme**
Ah so it was a relationship of [friends and mother
50. F4: [sì sì
[Yes yes

While extracts 1 and 2 show the development of single stories, enhanced and supported by the facilitator, extracts 3-5 also include interlacements. Extract 3, once again, includes questions, followed by invitations, formulations, acknowledgments and continuers. The facilitator starts asking a question about the previous work of a small group. The children tell that they have talked of their experience of grandparents. In turn 3, the facilitator acknowledges this information, then he asks to tell (turn 5). M3 starts to tell about his affect for his paternal grandparents, rather than his maternal ones. In turns 7 and 9, the facilitator provides two explications. In turns 11 and 13, he asks questions to clarify the place in which respectively the maternal and the paternal grandparents live. In turn 15, the facilitator provides a development, partially rejected by M3. This receives the facilitator's acknowledgment (turn 19). In turn 21, F7 takes the floor, starting to tell her story about her grandparents. The facilitator provides first a continuer (turn 22), then a development (turn 24), which receives confirmation. In turn 26, M9 connects to the previous stories with a new narrative about grandparents, which is however interrupted by F1. The facilitator formulates with an explication the gist of F1's utterance and she continues her narrative, ignoring M3's interruption in turn 31. In turn 33, the facilitator provides a continuer and in turn 35 he decides to pass to talk of photographs, through a focused question. F1 follows him starting with a new narrative, thus expanding the answer to the focused question, also connecting to the previous one. In turn 37, the facilitator closes the sequence with an acknowledgment and finally passes to the content of a photo.

Extract 3

Italy (SS1, 2A, First meeting)

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

[where do they live? In Puglia ((region))?

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

Maternal

32. F1: cioè tipo io ho vissuto per la gran parte della mia vita con i miei nonni ma non s- non perché: per proble- alcune alcun- per un po' era per dei problemi famigliari discussioni tra la famiglia, cioè tra le la famiglia di mia mamma e quella di mio padre quindi sono andata a vivere un po' con i miei nonni e le mie zie poi dopo va beh ci siamo persi per un po' per altri problemi sempre poi dopo ci siamo riavvicinati però poi dopo mio nonno è: morto per un tumore
I mean I lived much of my life with my grandparents but not s-not because: because of problem- some so- for a period because of family problems of discussion between the family, that is between my mum's family and my fathers' family and so I went to live for a while with my grandparents and my uncles and then we got separated for a while because of other problems then we get closer again but then my grandfather died of a cancer
33. FAC: mh
34. F1: e poi dopo qualche anno anche mia nonna il sette settembre del duemila e sedici è morta semp- anche lei per un tumore e tipo è stato: un colpo al cuore fortissimo [perché
And then after some years my grandmother too the seventh of september of two thousand sixteen died of- she too of cancer and it was: hard for me [because
35. FAC: **[una mancanza
ma [di foto ne avete dei vostri nonni?**
*[a loss but [do
you have photos of you grandparents?*
36. F1: [sì sì ne ho una del duemila e sette tre gennaio duemila e sette che è stato: che ho fatto il primo compleanno con loro, e: er- c'era mia nonna che va beh lì non aveva già: cioè stava incominciando a- cioè anche lì a- aveva avuto un tumore però era benigno quindi non era niente però dopo cioè il secondo tumore che gli è venuto e niente ha: (.) cioè [ce l'ha portata via
[yes I have one of two thousand seven the third of January that was: that I had my first birthday party with them, e: er- there was my grandmother that okay there dind't have: she was starting to -I mean even there a- she had a tumor but benign so it was nothing but then the second tumor she had has: (.) [took her from us
37. FAC: **[ho capito e tu invece che hai portato questa foto**
[I understand and instead you that brought this photo

Extract 3 shows the interlacement of stories about grandparents, involving M3, F7, M9 and F1. These interlacements are enhanced by the facilitator's invitation in turn 5. However, in the following phases, F7's story is non-verbally invited by M3 and M9, and F1 self-selects showing autonomy and self-management. In extract 4, initially the facilitator asks a series of five questions (turns 1, 3, 5, 7 and 9), starting from the photo to pass to the telling of the death of F1's cousin, to go back to the use of photography to remember. F1 is evidently upset by the memory of her cousin's death (turn 8). However, the facilitator's question in turn 9, and his additional comment in turn 11, enhance a series of other stories of death and memory. M1 is the first to start, and the facilitator develops his short contributions (turn 13). In turn 15, the facilitator adds the memory of grandparents, enhancing M5's short contribution about his dead grandfather. The facilitator recovers the importance of photography for memory and F5 nods. He continues to expand on the importance of photography in turn 19, enhancing the contributions of three other children. The facilitator chooses one of these contributions and asks to M2 to confirm that did not know his grandparents. In turn 25, he asks if he saw them in photos and in turn 27 he asks the child's perception of these photos. This question enhances a new narrative about the child's grandfathers in war. In turns 29, 31 and 34, the facilitator asks focused questions to check the context of M2's narrative. In turn 35, M4 provides an information, which is replied and expanded by the facilitator. Then, the facilitator utters some continuers (turns 38, 40 and 42). In turn 44, he utters a final acknowledgment, showing surprise, followed by a development and by a second development in turn 46. The last formulation is rejected by the child, who provides an additional explanation, followed by the facilitator's acknowledgment showing regret. In turn 50, a new acknowledgment is followed by a question about the existence of other possible photos. A third acknowledgment concerns the negative answer of the child. Turn 50 introduces the fourth, short phase of the interaction, regarding photography. M2 explains the reason of lack of photos, showing his competence. In turn 54, the facilitator confirms M2's explanation with an explication and in turn 56 he concludes with a second development, confirmed by the child. This interaction shows that the combination of questions, formulations and minimal responses (acknowledgments, continuers, repetition)

can enhance the passage through different narratives and phases, from death of parents to meanings of photography as memory to stories of children's grandparents and finally back to a historicised narrative of photography.

Extract 4

Italy (SS1, 2A, first meeting)

1. FAC: **vi ricorda qualcosa di foto che avete voi a casa?**
Does it remind you some photo that you have at home?
2. F1: sì quella con mio cugino che adesso non c'è più
Yes that with my cousin that now is passed away
- (.)
3. FAC: **il tuo cugino?**
Your cousin?
4. F1: sì
Yes
- (..)
5. FAC: **ti ha lasciato?**
Did he leave you?
6. F1: e: a sedici anni
e: when he was sixteen years old
7. FAC: **((annuisce)) ha avuto un (.) un incidente? [una malattia?**
((nods)) did he have (.) an accident? [a illness?
8. F1: [((annuisce poi abbassa la testa con gli occhi lucidi))
[((nods then lower her head with watery eyes))
9. FAC: **((annuisce)) quindi la la fotografia in questo caso servirebbe per per ricordare [eh?**
((nods)) so the the photo in this case could help you to to remember [eh?
10. F1: [((annuisce
[((nods with
con le lacrime agli occhi))
tears in her eyes))
11. FAC: **per mantenere vive delle persone che che non ci sono più voi avete delle foto che vi servono**
To keep alive persons that that are gone do you have some photos that help you
12. M1: tipo mio cugino (.) anche mio cugino
Like my cousin (.) also my cousin
13. FAC: **che non non c'è più e che tu ricordi perché lo lo riguardi in fotografia**
That has has gone and that you remember because you see him him in photo
14. M1: ((we don't see if he nods))
15. FAC: **oppure i nonni magari qualcuno i nonni (.) avete dei nonni che sono: scomparsi [per l'età:**
or grandparents maybe someone grandparents (.) do you have grandparents that have passed away [because of their age:
16. M5: [io con mio
nonno
[I with my
grandfather
17. FAC: **e che ricordate guardando in fotografia?**
And that you remember looking at photos?
18. F5: ((nods))
19. FAC: **o che conoscete solo perché magari lo vedete in fotografia**
Or that you only know because you see him/her in photo
20. M3: no io la bisnonna [tipo: (?)
No I have a great grandmother [like: (?)
21. M2: [sì (?) non li ho mai neanche conosciuti i[o i nonni

- [yes (?) I have never even met [my grandparents*
22. M?: *[io ho il nonno che è morto*
[I have a grandfather who died
23. FAC: **non li hai mai conosciuti?**
Didn't you ever met them?
24. M2: ((shakes his head))
25. FAC: **in foto li hai visti?**
Did you see them in photo?
26. M2: sì
Yes
27. FAC: **e che impressione ti davano guard[ando le foto?**
And what impression did they give you loo[king at the photos?
28. M2: *[ah eran sempre o o con delle mitragliatrici in mano*
[ah they were always with machine guns in their hands
29. FAC: **mitragliatrici?**
Machine guns?
30. M2: sì erano in guerra
Yes they were at war
31. FAC: **erano in guerra?**
Were they at war?
32. M3: *[ah le foto del*
[ah photos of
33. M2: *[sì eran sempre con delle: pistole in mano [con le*
[yes there were always with some: guns in their hands [whith the
34. FAC: **[ma che che guerra:**
[but what war:
- (.)
35. M4: la seconda
The secondo one
36. FAC: **la seconda guerra mondiale**
World War Two
37. M2: ((annuisce)) sì perché due i cioè io avevo due nonni no?
((nods)) yes because two the well I had two grandfathers right?
38. FAC: **sì**
Yes
39. M2: che hanno combattuto il primo è stato ucciso in guerra
Who fought the first one was killed during the war
40. FAC: **ah**
41. M2: il secondo è: sempre in guerra lui era andato in una spedizione con con un sottomarino che si chiamava il gorgo,
the second one is: in war too he took part in an expedition with with a submarine that was called "il gorgo"
42. FAC: **sì**
yes
43. M2: e è affondato con tutto il sottomarino
And he sank with the whole submarine
44. FAC: **ah però! E quindi sono rimaste le due nonne da sole**
Just guess! And so the grandmothers remained alone
45. M2: sì
Yes
46. FAC: **che però tu non hai conosciuto**
That however you didn't know
47. M2: no no no queste qua ci sono cioè la mia nonna quella di quello che è morto nel sottomarino è morta quest'anno
No no these ones are still there well my grandmother that of the one who died in the submarine died this year

48. FAC: **aia**
49. M2: e invece l'altra è mort- cioè l'altra invece cioè è ancora viva
And instead the other one is d- I mean the other one is still alive
50. FAC: **ho capito ma delle foto dove loro sono insieme le hai oppure solo quelle di guerra?**
I understand but do you have some photos in which they are together or do you have only the war ones?
51. M2: no solo quelle di guerra
No only the war ones
52. FAC: **ho capito**
I understand
53. M2: perché non ci son mai state perché loro stavano cioè stavano insieme fino a cioè in quel tempo lì a quei tempi lì c'era comunque la guerra se ne stavano insieme prima di essere richiamati a fare: la guerra vera e propria e quindi cioè non avevano: la macchina fotografica
Because there's never been because they were already well they were together until well at that time at that time there was the war and they were together until they were called for the real war and then I mean they had no camera
54. FAC: **sì non c'era abitudine a fare le foto[grafie]**
Yes there was not the habit to take pi[ctures]
55. M2: [esatto e poi è diventata abitudine quando eran già in guerra e: [cioè non
[exactly and then it became an habit when they were already at war and: [well didn't
56. FAC: **[e quindi restano solo quelle foto lì]**
[and so only that photos remain
57. M2: sì
Yes

Extract 4 also shows that the facilitator's invitation of expansions enhances interlacements, in this case between the stories of F1 and M2, with very short additional interlacements with utterances of M1, M5 and M3, which are not developed in the interaction.

Extract 5 is an example of effective interlacements of stories concerning the children's grandfathers, some autonomous and others enhanced by the facilitator. M1 tells a story about soul after death (turns 1-3). In turn 6, the facilitator comments that this is M1's point of view, also suggesting to leave it out from the present conversation. In turn 7, however, M5 intervenes to connect with M1's story and the facilitator leaves him the floor, recommending to continue about the same topic. M5 develops his story, which involves his grandfather (turns 13-19), supported by the facilitator's continuer (turn 16) and playful comment (turn 18). In turns 20-24 there is an exchange between M1 and M5, and, in turn 26, the facilitator tries to attract the attention of the class. M1 takes the floor again for a comment about shared opinions (turns 28 and 30), while the facilitator provides a continuer (turn 29). In turn 31, the facilitator invites the classmates to express opinions about what M1 has said. F2 intervenes, connecting however to M5's view and telling another story about grandfathers (turns 32, 35 and 37). M5 adds a part of story of grandfathers (turn 38), while F11 tells another story about her receiving grandfather's religious education (turn 40).

Extract 5

Italy (SP3, 4A, second meeting)

1. M1: allora io credo che quando muori (.) la tua anima
Well I believe that when you die (.) your soul
2. M5: rimane
stays
3. M1: sì e quindi tu puoi sempre vederle ma è gli umani che non riescono a vederli
yes and so you can still see them but the human beings aren't able to see them
4. FAC: ok questo questo [è un suo punto di vista eh
Ok this this [is his point of view eh
5. F?: [(??)

6. FAC: quindi questo scusatemi questo è un punto di vista suo va bene? Su cui se volete potete continuare a parlare non adesso, molto interessante
So this excuse me this is his point of view, ok? On which if you want you can continue to discuss not now, very interesting
7. M5: voglio dire una cosa
I want to say something
8. FAC: sì vai
Yes go on
9. M5: e:
10. FAC: sempre sul tema eh? della:
on that theme too eh? Of:
11. M5: sì sì
Yes yes
12. FAC: va bene
Ok
13. M5: che come ha detto M1 e: a me di per direi anch'io perché non non penso come altri che l'anima va in cielo e incontra gli altri ma io dico che prima gli uomini non sono delle persone e questa cosa qua mi ha ispirato quando mio nonno è morto che ha de- che mio padre [che mio zi-
That as M1 said e: to me for I would say that too because I don't think like others that soul goes to heaven and meets the others but I claim that first human aren't persons and this thing inspired me when my grandfather died who sa- that my father [that my unc-
14. M1: [quando
morirai te lo potrà dire
will die he will be able to tell it to you
[when you
15. M5: che mia zia ha chiesto a mia nonna se voleva andare da loro a vivere però mia nonna ha detto di no perché lei (.) sentiva ancora che il nonno era ancora là
That my aunt asked my grandmother if she wanted to go to live with them but my grandmother refused because she (.) still felt my grandfather was there
16. FAC: ah ah
17. M5: che ecco e questa cosa qua mi è piaciuta molto perché ho pensato che quando morivo anch'io pote-con l'anima potevo vedere [ancora
That so and I liked this thing very much because I thought that when I would die I wou- with my soul I would be able too to see [again
18. FAC: [c'è tempo hh
[There's time hh
19. M5: potevo trovare potevo incontrare mio nonno e tutte le persone morte, e potevo anche stare con loro e vedere (.) cre[scere
I could meet my grandfather and other dead people, and I could also stay with them and see (.) g[row
20. M1: [però non puoi non puoi ritornare indietro tipo a vivere
[but you can't return back to life
21. M5: sì
Yes
22. M1: quello (è il punto)
That (is the point)
23. M5: questo è il punto
That is the point
24. M1: e [io adesso mi è venuta
And [I now it came to me
25. ?: [(??)
26. FAC: scusate [un attimo
Excuse me a [second
27. T: [s::
28. M1: [mi è venuto:

[it came to me:

29. FAC: sì
Yes
30. M1: una strana cosa perché quello che pensavo io lo pensano anche gli altri e quindi non pensavo che gli altri pensavano quello che ho detto io adesso
A strange thing because the others think the same as me and so I didn't think that other people think what I have just said
31. FAC: **ah questo cosa ne cosa ne pensate di quello che ha detto il vostro compagno?**
Ah this what do you think about what your classmate said?
32. ((overlaps))
33. F2: io sono d'accordo con M5 perché siccome siccome mio nonno e io nemmeno l'ho non ero ancora nata e i miei genitori pensavano solo a mio nonno e: e: spero che questo sì perché questo diventerebbe veramente così perché [(?)
I agree with M5 because as as my grandfather and I even I wasn't born yet and my parents only thought about him and: and: I hope that this yes because this would be this way because [(?)
34. M5: [ma forse è forse è
[but maybe is maybe is
35. F2: spero perché voglio vedere mio nonno perché anche il mio papà è rimasto molto:
I hope because I want to see my grandfather because my dad too was very:
36. FAC: ah
37. F2: triste e ha perso anche la madre mia nonna
Sad and he lost also his mother my grandmother
38. M5: [è la prima volta che ho visto piangere mio padre quando mio nonno è morto
[it's the first time that I saw my father crying when my grandfather died
39. FAC: [scusa
[sorry ((indica F11))
allora sentiamo
let's hear ((points F11)) now
40. F11: io quello che ha detto M5 per me tutti possono credere a quello che vogliono ma a me mio nonno mi ha parlato sempre del cielo e del purgatorio e dell'inferno ed è fin da quando ero piccola che mi parla di questo quindi io credo in questo
What M5 said for me everyone can believe in what they want but my grandfather always told me about heaven and purgatory and hell and since I was little he has been telling me about this so I believe in this

7.2 The German setting

Extract 6 is an example of a simpler way of facilitating, if compared to the Italian one, based on a linear exchange between the facilitator and one child, followed by an invitation to the classmates. This example is based on the combination of questions and minimal responses, namely continuers, repetition and acknowledgments, followed by the children's self-management. In turn 1, the facilitator asks an open question to M4 about the content of the photo, which is followed by a double continuer (turn 3, "mh and okay"), a second focused question about the way of taking the photo (turn 5) and a final acknowledgment (turn 7), followed by the child's simple confirmation. In turn 9, the facilitator changes topic and asks an open question regarding the animal that is preferred by M4, which is followed by a focused question (turn 11), repairing the possible difficulty of M4 in answering. Then, she repeats the child's answer (turn 13), thus showing understanding. In turn 15, the facilitator asks the class if they went to the zoo, thus enhancing M4's initiative to coordinate (turn 16) and some answers, showing the children's self-management.

Extract 6

Germany (SS3, 6., fourth meeting)

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

Extract 6 is similar to the Italian examples for what concerns the design of some turns, such as questions and continuers. Extract 7, too, has this feature, adding 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 (turns 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 7

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 Fragen, ja bitte.**
that's real life. Are there questions, yes, you please.
19. M?: ich wollte auch noch dazu sagen, wie waren auch mal im Panzermuseum und da haben wir auch ganz viele Panzer gesehen, das war in Münster ja ich glaub in Münster war das.
I wanted to say something about that too, we once went to the tank museum too and we saw lots and lots of tanks there, it was in Münster yeah I think it was Münster where it was.
20. FAC: **mhm**
mm-hm.
21. M3: und da konnte man auch in so nen Panzer reingehen, aber ich bin da nicht reingegangen, weil das sehr eng war und ja. das war schon, ab und zu hat mann so gedacht, ja, wenn die dann so auch im Krieg sind, da waren ja ähm auch polnische oder auch Flugzeuge waren ja auch da. Ah, die waren ja alle nicht mehr im Betrieb, auf ner Bundeswehr, aber die haben sie ja alle

außer Betrieb gesetzt und haben die dann da reingestellt, auf der anderen Seite, wars sehr interessant, aber auf der anderen Seite hat man auch so gedacht, als die im Einsatz war, das war, das war eventuell auch, wo Leute von gestorben sind.

and there you could go into a tank but I didn't go inside because it was really cramped and yeah. That was already, sometimes you thought like yeah, if they were then in a war too, there were also em Polish or also planes were there too. Er, they weren't operating any more, on an army (barracks), but they took them all out of operation and put them in there on the other hand it was really interesting, but on the other hand you also though, when they were in operation, that was, that was maybe also, what people died because of.

22. FAC: **mhm, ja. Habt ihr noch Gedanken dazu? Habt ihr vielleicht Fragen auch noch mal an die Gruppe zu dem Bild?**

mm-hm, yes. Do you ((plural)) have any more thoughts on that? Do you maybe have questions for the group with the picture?

23. M4: M6.

24. M6: äh, ich bin mir nicht so sicher, als, äh, äh, weil das vorne und nachher ist, weil unten, also am oberen Bild da sind an der rechten Seite keine Bilder, äh, Bilder, Häuser und unten sind da noch aber Häuser. Und das sieht auch aus [als wenn das in der Wüste wär].

err, I'm not quite sure, when, er, er, because it's in front and after, because the bottom, because on the top picture there are no pictures on the right hand side, er pictures, er houses and and on the bottom there are still houses though. and that looks [as if it were in the desert].

25. F?: [vielleicht, vielleicht] ist das von der also, hier ist das ja, hier gehts ja noch weiter die Straße und vielleicht ist das einfach die andere Seite
[maybe, maybe] that's from the, well, there's this here you see, here is the continuation of the road and maybe it's just the other side.

26. M6: ah ja, stimmt, kann ja auch sein.
oh yeah, right enough, that might be the case.

27. M9: ((steht auf geht auf das Bild zu)) ja, doch, da steht ja, das hier stehen ja das große Haus und da steht ja das.
((stands up and walks towards the picture)), yeah, that's right, there is the, over here is the big building and over here there's that.

28. FAC: **mhm ja, war da noch was, ne Frage? Dann würde ich vorschlagen, bevor wir auflösen kriegt ihr erstmal nen großen, ein großes Dankeschön und ein großes einen großen Applaus.**

mm-hm, yeah, was there anything else, another question? Then I would suggest that before we finish up you all get a big, a big thank you very much and a huge round of applause.

29. ((applause))

Extract 8 is an extreme example of this way of facilitating. In turn 1, the facilitator asks a question about M7's origins, starting from the child's previous statement. In this first phase, F7 intervenes autonomously. In turn 6, the facilitator starts to ask a question, but F9 interrupts her and she leaves the floor to the children's autonomous contributions until turn 17, when she answers a question about M7's memory of hometown, adding a question about his feelings (turn 19). However, she immediately leaves the floor to the classmates, and her only contribution are continuers (turns 27 and 36). M7 tells the story of his sick brother, which attracts his classmates' interest. Finally, she initiates to say something (turn 57), adding a comment about the sad story (turn 59) and concluding with an appreciation for M7's narrative (turn 61). In this example, the interaction among children is successful in enhancing a strongly emotional story. However, the facilitator does not participate in the construction of this story, losing the opportunity of supporting it. Only in the final turn, she shows interest, appreciating it. In this case, the conflict between freeing the children's voice and showing personal involvement is very clear.

Extract 8

Germany (PS1, 4A, first meeting).

1. FAC: **von wo seid ihr gekommen, wenn ihr das erste Mal in Magdeburg wart?**

- where did you ((plural)) come from if you were in Magdeburg for the first time?
2. M7: ähm, äh, also wi- ich meine das erste Mal in Magdeburg, wenn gekommen, wir waren erstmal hier in Stendal und dann war das unser erstes Mal in Magdeburg. Also wir sind ja von, aus, ich bin ja nicht aus Deutschland, ich bin aus Tscheschenien. Das ist das Bundesland von Russland. Und, wir sind, also das erstes Mal in Magdeburg gewesen da.
emm, er, well we- I mean, in Magdeburg for the first time, when arrived, first we were here in Stendal and then it was our first time in Magdeburg. And well we come from, from, well I'm not from Germany, I come from the Chechnya. That's the federal state in Russia. And, we were, well in Madgeburg the firstest time here.
3. F7: und äh, weiß du vielleicht wo das genau war?
and er, do you know where exactly that was?
4. M7: mh, das war irgendwo in der Stadt, ich erinner mich nicht so gut.
umm, that was somewhere in the city centre, I don't remember very well.
5. F7: okay.
6. FAC: **mhm. und wie**
mm-hm. And how
7. F9: war es da an dem Tag schön?
was it nice that day?
8. ((M7 laughs))
9. F7: das hab ich doch grad schon gefragt.
I already just asked that though.
10. F9: hats Spaß gemacht in Magdeburg also? Du warst da dort noch nie.
was it fun in Magdeburg then? You hadn't been there before.
11. ((M7 nods))
12. F?: was habt ihr da gemacht?
what did you ((plural)) do there?
13. M7: ähm, wir waren, ähm, wir waren da beim Gericht, also beim Gericht ob wir hier in Deutschland bleiben oder wieder zurück müssen und äh wir bleiben hier in Deutschland.
em, we were, em, we were in court, well in court if we will stay here in Germany or have to go back and err we will stay here in Germany.
14. F10: achso, wenn das vor vier Jahren gewesen, also wenn das vor vier Jahren war, dann wissen wir jetzte das du hier bleibst.
ah I see, if that was four years ago, well if it was four years ago then we know now that you're staying here.
15. M7: ja, also ich, [das weiß ich schon lange].
yeah well I, [I've known that for a long time].
16. F?: [ja, weil du die ganze Zeit] in unserer Klasse warst.
[yeah, because you have been] in our class the whole time.
17. FAC: **und hast du manchmal Erinnerungen ähm auch wenn du das Bild siehst, an deine Heimatstadt vielleicht oder an Tscheschenien?**
and do you sometimes still remember emm maybe also when you look at the picture, do you remember your hometown or Chechnya?
18. M7: ((nods)) ja.
yes.
19. FAC: **vermisst du das?**
do you miss it?
20. M7: mhm ((saying yes))
21. F10: war bei euch Krieg, oder?
was there a war there, wasn't there?
22. M7: nein, bloß wegen meinem Bruder, der ist krank.
no, just because of my brother, he's sick.
23. F10: oh.
24. M7: er kann gehen, reden, alles, aber bloß er ist krank. Und wenn wir jetzt zum Beispiel, vielleicht nicht nach Deutschland gezogen wären, vielleicht wäre er gestorben.
he can walk, talk, everything, but just he is sick. And if we were for example, maybe we hadn't moved to Germany, maybe he would have died.

25. F7: was für eine Krankheit war das?
what kind of sickness was it?
26. M7: ähm, weiß ich jetzt nicht aber das ist eine seltene Krankheit, sehr selten. (.) Und diese Diagnose wurde neu ge-erstellt, also die war noch nicht.
emm, I don't know right now but it's a rare sickness, very rare. (.) And the diagnosis was made again- was revised, so we didn't have it yet.
27. FAC: **ah, okay.**
28. M7: okay, das wars. (.) ah, F9.
well, that's it. (.) ah, F9.
29. F9: war das eine schlimme Krankheit.
was it a bad sickness.
30. M7: äh, ja, die ist noch bei ihm, aber ah, die geben ihm immer Medikamente und
err, yes, he still has it but, err, they always give him medication and
31. F9: [wie alt bist du]
[how old are you]
32. F10: [Und was kann er dadurch] jetzt nicht machen?
[and what can't he do] because of it?
33. M7: Äh, er kann alles machen, bloß, er kann, äh wie sagt mal, er hatte so ne, also, diese Krankheit da stoppt er ab und zuckt so ungefähr so dreißig bis zwanzig Sekunden und geht wieder weiter.
Err, he can do everything just, he can, how do you say, he had a sort of, well, this sickness he stops and shakes about like thirty or twenty seconds and then he walks on.
34. F?: Zuckungen?
twitching?
35. M7: ja, irgendwie so.
yeah, something like that.
36. FAC: **mhm.**
37. F?: ja so ähnlich.
yeah a bit similar.
38. F7: und.
and.
39. F3: ist diese, äh, Krankheit tödlich, oder [ansteckbar]?
is the, er, sickness deadly, or [contagious]?
40. M7: [ja, da kann] man sterben.
[yes, you can] die from it.
41. F?: und ist das steckbar-ansteckbar?
and is it tag- contagious?
42. M7: nein.
no.
43. F?: wie alt war er [da]?
how old was he [then]?
44. M7: [durch Blut] bloß, wenn du das Blut von ihm nimmst und bei dir rein machst.
[just through] blood, if you take blood from him and put it into you.
45. F?: naja, das ist ja klar also.
well, that is obvious of course.
46. F9: [wie alt war er da]
[how old was he then]
47. F10: ist das schwer für euch, weil das so, also für eure Familie?
is it difficult for you ((plural)), because it is so, well for your family?
48. ((M7 shakes his head))
49. F7: geht es ihm jetzt etwa, etwas besser [als vorher]?
does he feel a bit, a bit better now [than before]?
50. M7: [ja,] er geht in die Schule, erste Klasse, und alles ist ok.
[yes,] he goes to school, first grade, and everything is fine.
51. F9: wie alt war er da?
how old was he at the time?

52. M7: da war er vier.
he was four.
53. F9: danke.
thanks.
54. F?: wurde er hier in Deutschland operiert oder?
did he get an operation here in Germany or not?
55. 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
56. F10: ähm, ach egal.
emm, oh never mind.
57. FAC: **okay, dann würd ich erstmal.**
okay, then I would first.
58. F?: das ist schon ein bisschen traurig.
that really is a bit sad.
59. 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.*
60. F?: weil, er sieht so traurig aus.
because he looks so sad.
61. 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.
62. ((Children applaud))

Extract 9 is an example of autonomous interlacement, consistent with the previous examples. In turns 1-6, F10 tells a story about a cat, solicited by F7's questions. In turn 3, the facilitator provides an acknowledgment, showing surprise, then she attract the attention of F10 on other children who would like to ask questions (turn 7) and coordinates the turn-taking (turn 9). After asking to add, and receiving the facilitator's continuer, F3 connects to F10's story telling another story of died cat (turns 12 an 14), supported by the facilitator continuer. In turn 15, the facilitator shows empathy through a an acknowledgment and a comment, then she asks if other children experienced the same sad experience. This enhances further short interventions about died cats.

Extract 9

Germany (PS4, 3., WS2)

62. F7: war die Katze auch schon länger bei euch?
did the cat live with you for a long time?
63. F10: ja, die war schon ganz schön lang bei uns. So ein und ein halbes Jahr war die bei uns.
pff. und dann wurde sie überfahren.
yes, she was with us for a really long time. About one and one half years she was with us. Pfft. and then she got run over.
64. FAC: ohh.
65. F10: und dann haben wir sie auf der Straße gefunden, wo sie überfahren wurde.
and then we found her on the street where she had been run over.
66. F7: und wo wurde sie dann hin, die wurde ja irgendwo hingebracht oder?
and where did she go then, she would have been brought somewhere wouldn't she?
67. F10: also, die haben wir dann in unserem Garten vergraben.
well, then we buried her in our garden.
68. FAC: **mhm. Guck mal da gibts noch ein paar Fragen.**
mm-hm. Look, over here there are a few more questions.
69. F3: (?)
70. FAC: **dass ihr als nächstes dran kommt?**
that you want to be next?

71. F3: ich wollte was sagen.
I wanted to say something.
72. FAC: mhm.
73. F3: ähm, wir hatten früher auch drei Katzen. Ne Katzenmutter, ne Katzensohn und ne Katzen- Kater. Und ähm die Katzenmutter ähm ist irgendwie, die ist aufeinmal, die war auf einmal nicht mehr da, die ist gar nicht mehr wiedergekommen. Ähm, Paul wurde überfahren und Pauline, die ähm, ist einfach so im Körbchen ähm gestorben.
emm, we used to have three cats too. A mummy cat, a little boy cat and a d- a tomcat. And em the mummy cat was somehow, she suddenly, she suddenly wasn't there any more, she didn't ever come back. Em, Paul got run over and Pauline, she emm, she just died in her emm basket one day.
74. FAC: mhm.
75. F3: und da hat Oma mir das dann gezeigt als Mama mich aus dem Kindergarten abgeholt ähm hat. Und da bin ich dann nach oben gerannt und Mama hat mich so gefragt, ist alles in Ordnung, da hab ich so getan als ob alles in Ordnung war und dann hab ich mich oben aufs Sofa ge-ähm gesetzt und dann hab ich mich- und dann hab ich alleine ins Kissen geweint.
and then granny showed it to me when mum picked me up from emm kindergarden. And then I ran upstairs and mum asked me if everything was okay, I pretended that everything was okay and then I s- em sat on the sofa upstairs and then I had- then I cried into the pillow by myself.
76. 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.
77. ((many children agree. Some put their hand up to speak))
78. M?: meine Katze ist auch gestorben.
my cat died too.
79. ((many children tell that their cats also died))

7.3 The UK setting

The complexity in the UK setting is well represented in extracts 10-14. For some aspects the facilitative actions are similar to those that we have seen in the Italian setting. However, an important feature of the UK setting, which was already evident in previous examples, is the complexity of specific turns, which work as key points of reference for the development of facilitation.

Extract 10 shows a simple case of this type of long and complex turns working as a point of reference for conversation. After the very long story told by M1, in turn 2 the facilitator acknowledges showing interest, then provides an explication, a question addressed to another child, a development stressing the sharing of memories, a repetition of part of M1's previous turn, stressing it positively (while the child storied it as rather upsetting), stressing that there is a connection between stories. Interestingly, after this turn, M1 provides a development.

Extract 10

UK (SP2, 6A, second meeting)

1. M1: When I went to Chessingtons, I was really scared of the rides and my brother forced me to go on this ride, he kept forcing me, forcing and my uncle kept forcing me (..) they didn't go themselves because they were both scared but then I said come on, why are you both forcing me to go and come yourselves and then they came along (..) and there was this ride that was really dangerous because you had to stand up and lean against this tiny part and it had this tiny belt and it kept going up and down and like this ((does hand gesture; child sitting near him makes same gesture)) and I was on and then after my brother forced me to go on another ride and I was really scared of it because I thought there was snakes there but there weren't, there were electric snakes and everything was ghost pictures and I thought there were real ghosts and I said I don't want to go and I said and I sat next to my uncle and my uncle was on the safer side and I told him to move to move here I said it's better because I wanted to move to

the safer side but then we had to see the scary part and we had a gun to us, a fake gun just like with a light and then I picked up the gun and then I shot it, I kept shooting the monsters (..) it didn't make a noise and I thought it was a real gun and then I started screaming but then I realised (..) and at the end of the ride before the train stopped I took off my belt and ran outside before it stopping ((class giggles))

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

The following extracts are much more complex and articulated. In extract 11, F1 tells her story about the photo (turn 1). The facilitator asks two open questions (turns 2 and 4), to expand the narrative. In turns 6 and 8, the facilitator's comment expands on the possible implicit meaning of the child's narrative, then inviting the classmates to share similar experiences, in particular in different countries. Following this invitation, M1's narrative is enhanced through a focused question (turn 10) and a formulation (turn 12, it is not clear if this is an explication or a development as the previous turn is not understandable). In turn 14, the facilitator repeats the child's previous turn, then she comments it briefly ("you don't mind") and asks an open question about M1's feelings. The facilitator's turn 16 includes a development, a personal comment and an appreciation.

Extract 11

UK (SP3, 5A, third meeting)

1. F1: The photographer was trying to take pictures of me and my brother and my brother was only two. So, we kept trying to run off. So, there's a picture of me and my brother and my brother is in a suit and I'm in a dress that's really similar to that ((Points to dress on screen, arms folded)) and then my father is looking the other way and I'm holding him with my legs apart like this. There's also another picture and he's in the bush.
2. FAC: Why is he in a bush at a wedding hiding?
3. F1: He was playing and then there is a load of my cousins were there and they didn't know we were related. So, I went up to them and my uncles were like this is your cousin.
4. FAC: And how did you feel about meeting cousins that were related and you hadn't met them before?
5. F1: We only knew each other when we were babies.
6. FAC: It's quite weird sometimes to meet cousins that you know you're related and you all know everybody but you haven't met before. Has anybody else had that experience?
7. M1: Yes.
8. FAC: Especially when you're in different countries as well, it's really good.
9. M1 ((Boys point to each other)): We met when we were babies.
10. FAC: What you two, you three, you met when you were babies?
11. M1: Yeah, but (?).
12. FAC: Oh, so you knew each other as babies through your family and friends and then in year four you came back and met again.
13. M1: Me and him are cousins.
14. FAC: Oh, you are cousins. The two of you are cousins and you didn't know you were cousins. Wow, that's really cool. What did it feel like when you found out you were cousins?
15. M1: I get to boss him around.
16. FAC: You get to boss him around. You don't mind. And what are you going to share with us?
17. M1: ((Keeps looking over at camera)) Well basically I went to a wedding and there were a lot of wine glasses and I accidentally broke a few of them (?).
18. FAC: So, you had a bit of a mishap. I think that has happened a lot at weddings, mishaps. So, shall we say thank you for the picture.
19. ((Class applauds))

In extract 12, 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 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 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

UK (PS3, 5A, second meeting)

8. 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.
9. FAC: **Oh wow, some cousins might do that sometimes when they're younger.**
10. 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.
11. FAC: **Were you very small?**
12. M2: Yeah.
13. 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?**
14. 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.
15. 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?**
16. M2: Yeah.
17. FAC: **I used to sleep with my grandma when I was little.**
18. 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.
19. FAC: **So, you want to sleep with your grandma to be safe?**
20. 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.
21. FAC: **So, lots of scary stories about ghosts. Did anybody else get told stories about ghosts from their grandparents or siblings or their cousins?**
22. F2 ((Standing up, hands on 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.
23. 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.**
24. 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.
25. FAC: So, she was really freaked out.
26. M3: Yes and she's like 13, so
27. FAC: so, some more scary stories.
28. 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 (?).
29. 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.
30. 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.**
31. 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.
32. 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?**
33. M?: Me.
34. FAC: **Bring them all in then, I'll look forward to seeing them, thank you.**

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 13, as extract 12, shows the complexity of the flow of children's narratives. In turns 1-7, M1 tells the story of his former house in Portugal, supported by the facilitator's questions (turns 2 and 4) and repetition, followed by an acknowledgment showing interest, and by an affective comment on the photo (turn 6). The facilitator's focused question (turn 8) opens a new theme, regarding the child's family (turns 9-11). In turn 14, the facilitator invites the classmates to share memories or ask questions. M2 tells a story a seaside resort, where he an episode at the swimming pool (turn 15) and the facilitator acknowledges his story showing interest

and appreciation (turn 16). M3 takes the floor and tells his story about swimming (turn 17), and the facilitator asks a focused question to check an aspect of his story (turn 18), receiving confirmation. In turns 20 and 22, the facilitator tells a personal story, connecting to those of M2 and M3. M4 tells his own story, connecting to that of the facilitator (turn 23), thus the facilitator's personal story becomes a point of reference for continuing to produce narratives. The facilitator provides a comment about the connections between many memories and a photo, then she invites again to tell more stories (turn 25). After M5's new story (turn 26), the facilitator develops the child's contribution through a formulation, then she adds a personal detail (visiting Turkey) and asks who else shares this detail, also insisting on the importance of the connection among different memories and stories (turn 26). This turn, which seems to be a final one, is however followed by M6's new story (turn 27).

Extract 13

UK (PS3, 5A, first meeting)

1. M1: I've got a massive house.
2. FAC: What out there?
3. M1: ((nods)) In Portugal.
4. FAC: Do you like being there a lot and do you have family there?
5. M1: Yeah. It has its own swimming one and treehouse.
6. FAC: **And treehouse, wow. That's why you had such a big smile. ((alludes to photograph))**
7. M1: It has to fit all my family in, all of my cousins. So, it has to be big because I have a massive family. I have three uncles and one auntie.
8. FAC: And they all live in the house?
9. M1: Yeah.
10. FAC: And are they Portuguese, are they from Portugal?
11. M1: No, no, no they're all English.
12. FAC: Okay, so you will share and go over together and stuff?
13. M1: Yeah.
14. FAC: Okay, so big family holidays. **Have you got any memories to share or questions?**
15. M2: ((Makes swimming movements with hands)) It reminds me of when I broke my tooth, because I was in Egypt and in my hotel, I went to the swimming pool and I was walking and the water was really wet, and there was just, right next to me, there were people swimming, and then they were making so much splashes that the water went on, and I was walking and then I tripped and broke my tooth.
16. FAC: **Oh wow, that's a big memory, yeah.**
17. M3: I have a memory. So, I went to Dubai this waterpark is called [unclear] and there is like KFC and McDonald's, and they have this surfing place [unclear] over there. So, I just put my tummy on the ground. I didn't learn how to swim, and then there were trees like this and then I ate McDonald's.
18. FAC: **You know when you put your belly on the ground, was it so that you could pretend to be swimming?**
19. M3: Yeah.
20. FAC: **Do you know what - you really remind me when I was a little girl, which was a really, really long time ago, my dad took me swimming to Brighton which is a seaside**
21. ((Class all talk – talking about also visiting the same seaside as FAC))
22. FAC: **And my dad, he couldn't swim but I didn't know he couldn't swim. And he put me on his shoulders when I was a little girl, probably about your size, and I was on his shoulders and he took me up. And I was wondering why my mum was getting really cross. She was standing on the side of the sea and she was going like this come in, like this. And my dad was laughing. And I think he was laughing because he was kind of joking with my mum because she knew he couldn't swim. And he took me out a little bit. And I thought my dad was the best swimmer in the whole wide world and I was safe, but really he was taking me out and he couldn't swim either. And I was on his back and then he had to come back in because my mum told him off, and you've really made me remember that.**
23. M4: And my dad he took me to the deep end like 2 m and [unclear] and those boys over there (?)

sometimes the wave comes, so what happened my dad said come here and then I went there, he picked me up and then he's like jump and I will catch you, and I was no - I'm scared and then he'd take me back.

24. **FAC:** **Oh wow. So, there's all these memories coming from your photograph. I think there's some more maybe, one or two more.**
25. **M5:** So, this reminds me of when I went to Turkey because in Turkey there's trees like this, and there's this really big swimming pool and it has a very tall slide that goes in circles. And also, this kind of reminds me when I went to Turkey (?) because I went on this float and you're allowed to go down the slide with it, then I didn't know I was in the deep end with the float, but I went upside down and I didn't know how to swim at the time. So, this guy I didn't really know he helped me, and he helped me out and then he put me on the side, so.
26. **FAC:** **Oh wow, he was your guardian angel, wasn't he. When you said you went to Turkey loads of people here said I've been to Turkey, who else went ((Lots of hands up)) you guys have got so many links together. If I had a big string now, we'd have a string going all the way around. ((Points around to whole class who are now talking)) How many links in this classroom? I'll have to check with K., see who she wants to ask.**
27. **M6:** This reminds me of the time when I went to Minorca, and it was like really hot, and it had almost like the same layout of the hotel and (..) but the pool wasn't as big. It reminds me of when I went there with my mum.

As extract 12, extract 13 shows an impressive series of children's interlaced stories, some of them autonomously provided (M3, M4, M6), showing how the facilitator's long turns connect among different stories.

Finally, extract 14 presents a long series of stories about weddings, starting from a photo about the wedding of F1's aunt (turns 1-20), which is supported by the facilitator in various ways. This first part is basically a questioning sequence (see Chapter 2), which is not the most peculiar feature of this setting. The facilitator provides a series of questions to expand the narrative, summarised in the last open one (turn 3), then she provides a focused question to check a detail of the story, followed by an acknowledgment and another question about the name of the child's task, which however is also directly responded in the turn (turn 5, "flower girl"). In turn 9, the facilitator asks another focused question, which however receives an expanded answer. Her second focused question (turn 11) is followed by a confirmation. The facilitator utters an explication, which is however very near to a repetition, then an open question (turn 13) and three more focused question (turns 15, 17 and 19). In turns 21 and 23, she invites to add stories of wedding. This opens a new sequence, involving M1, similar to the previous one (turns 25-33), but with more formulations, as explications (turns 26 and presumably 28) and development (turn 30), alternated to questions (turns 28, 30 and 32). In turn 34, once again, the facilitator invites to share stories of weddings, enhancing a new, shorter story by F2.

Extract 14

UK (PS3, 5A, second meeting)

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))
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.

The facilitator's turn 36, rather long and complex, interrupts the flow of narratives. She does not enhance F2's story, but she comments on feelings about weddings, adding a personal reflection on her own memory. The turn is concluded with a complex question about meeting people at weddings. F3 reacts with a new short story, which is not completely understandable in the recording. Once again, the facilitator does not enhance this story, preferring to add another comment on feelings and a personal feeling and inviting to share stories of weddings. M2 intervenes with a story that is not understandable in the recording, which is acknowledged with interest and with a focused question to clarify a detail. In turn 42, the facilitator starts to ask an open question to expand, however she immediately changes the direction of her turn with a personal story about two weddings with different religious orientations, stressing the differences between them. She concludes this story with a question about possible participation in unusual weddings. This prevents M2 from continuing his story and enhances M3's story, which however is a free interpretation of "different wedding", without any relation with culture.

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.
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.

Although M3's interpretation is far from what the facilitator intended, in this case she expands the child's narrative (turns 45-58), exclusively providing focused questions (turn 45, 47, 49, 51, 53, 55 and 57). In turn 59, after a minimal explication ("both"), the facilitator provides a short comment on the variety of possible events at weddings. F4 self-selects for a new story (turn 60). In the following turns, the sequences is very similar to the previous one, however in turn 64, F4 reveals that the wedding was in Thailand, and this is consistent with the facilitator's question in turn 42.

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.
63. FAC: What sort of wedding was it that you went to?
64. F4: It was in Thailand.

In turn 65, the facilitator, after stressing the point about Thailand with an explication, explores the issue of difference. In turns 66-70, the features of the wedding are described, with the support of an explication (turn 67) and a question (turn 70). In turn 71, the facilitator develops the "difference" with two formulations ("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”), followed by a comment about “mixture” and the interest of reflecting on these differences. However, M4 takes the floor to tell a new story about cakes, passing from cultural difference to personal experience (turn 72).

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.

As in the previous examples, this extract shows the effectiveness of complex turns to enhance interlacements. However, this example adds two specific aspects. First, a more nuanced way of facilitating, in which complex turns are alternated to phases in which more linear sequences are produced between the facilitator and one child. Interestingly these sequences are also differentiated regarding the design of actions, in particular between questions and formulations, while acknowledgments are generally prefaced to these types of turns and continuers are not used. Second, the attempt to enhance some issues is not completely successful: while it is true that narratives and interlacements are successfully enhanced and supported, it is also evident the children's autonomy in choosing the types of stories, which is particularly relevant here. The facilitator adapts to these choices, although she tries to suggest other issues.

7.4 Summary

This chapter has shown the complexity of facilitation from two points of view: (1) the complexity of combinations between differently designed actions that enhance and support children's contributions and narratives; (2) the ways in which different stories are interlaced, both following the facilitators' invitations and suggestions, and autonomously from them.

This chapter has also highlighted some important differences in the ways of facilitating, linking them to different settings. It is possible to suggest that these differences have both a cultural and a personal meaning. The link between forms of facilitation and settings may depend on the type of setting, including school systems, class composition and prevailing ways of communicating in classroom contexts, but also on the facilitators' styles. These two factors are intertwined, and it is impossible to separate them.

The outcome of this comparative analysis is that three different forms of facilitation can be seen in the whole corpus, based on the same types of actions, but differentiated in the ways of combining them.

First, a form of facilitation based on the use of a great variety of supporting and enhancing actions, provided in separate turns, i.e. without mixing them in the same turn. This is a rich and complex form of facilitation, which requires continuous enhancement and support, as it is based on a great number of facilitative actions. It also includes displacements to stress variety and unpredictability.

Second, a form of facilitation based on minimal actions, frequently continuers, repetitions and acknowledgment tokens, few direct questions and formulations and many invitations to talk addressed to the children. This form is based on the presupposition that children's autonomous participation must be the primary focus of facilitation, while facilitators should be less active and appreciate more systematically children's contributions at the end of sequences.

Third, a form of facilitation based on the use of a great variety of supporting and enhancing actions, as in the first form. However, some of them, in particular formulations, comments, personal stories and appreciations, are much more frequent than in the first case, and are combined in the same turn. This form of facilitation provides continuous enhancement of children's stories through complex turns, showing the facilitator's warm involvement and working as connectors among different stories.

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

On the one hand, we have two very creative forms of facilitation, but differentiated by two factors: (1) contingency vs. sense of order; (2) displacement vs. empathy. On the other hand, we have a more "classical" form of facilitation, based on active listening and minimal interventions and aiming to give free voice to children.

Chapter 8. Conflict narratives and management

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. Moreover, in the final assessment of the activities (see Part 5 in this report), the percentage of children who felt respected in the Italian setting (69,5%) was lower than that in the German setting (77,5%) and in the UK setting (84,3%). For what concerns classmates' respect, in the German setting only 50% felt completely respected for their opinions, against 61,2% in the Italian one and 76,4% in UK one. On the other hand, complete absence of respect was perceived by 10,7% in the German setting, 7,6% in the UK setting and 6,4% in the Italian one. Finally, negative relations among classmates were perceived by 5,4% in the Italian setting, 4,2% in the German setting and 2,5% in the UK one. These data can certainly explain the absence of conflicts in the UK setting, but they are not sufficient to explain the Italian schools as more conflictive, although the data on negative relations can reflect the existence of some more conflicts in this setting.

8.1 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 explicited, 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 thM1’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: [cioè quando
[I mean when

41. M2: [cioè 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 abbiamo 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: **argomento che avete già trattato** [quindi è un
[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 acknowledges 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 M6 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 the 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 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

M6 intervenes responding to M1's accusation, by stressing an episode in which M1 hit him without a reason (turns 44-48). After two short contributions that cannot be heard in the recording, M1 rejects M6's version saying that M6 irritated him (turn 49). In turn 50 and 53, interrupted by the continuation of the discussion between M6 and M8, the facilitator develops the meaning of the contradiction between the two version, suggesting that some behaviour can be seen as irritating from M1's point of view, and not irritating from M6's point of view. In particular, he uses the term "sensitivity" to suggest that M1 is not a "bad" person, but rather a differently sensitive person (turn 53). M6 reacts saying that he did not say anything in the narrated episode. The facilitator suggests that, as M1 perceives differently, it is very difficult to solve the problem without talking of it, then he asks M1 what he would do if he (the facilitator) irritates him (turn 55). M1 answers that he does not reacts to adults and the facilitator acknowledges this answer (turn 59). This acknowledgment closes the conversation about M1's behaviour.

44. M6: [scusami allora sabato quando all'uscita, mi hai iniziato a tirare calci e pugni, e dimmi perché
[excuse me then Saturday when at the exit you started to kick and punch me, tell me why
 45. M1: (?)
 46. M6: ho fatto qualcosa? C'erano di fianco a me [((nome)), ((nome)) e ((nome))
Did I do something? With me there were ((name)) (name and ((name))
 47. M1: [(??)
 48. M6: tu così a[ll'improvviso hai iniziato
You thus [suddenly started

49. M1: [no no no hai provocato
[no no non you annoyed me
50. FAC: **cioè dal suo punto di vista c'erano [delle provocazioni (.) probabilmente [lui**
I mean from his view there were [annoyances (.) probably he
51. M8: [°(?)° ((a M6))
52. M6: [ma no ma
neanche l'ho insultato ti ricordi sabato ((a M8))
[not at all, but I
didn't even insult him
53. FAC: **sì no probabilmente lui ha una sensibilità che gli permette di cogliere delle cose come**
provocatorie che magari te non è che volevi provocarlo
yes well probably he has a sensitivity that allows him to catch things as annoying that maybe
you didn't want to annoy him
54. M6: ma neanche gli avevo detto niente quella vol[ta
But I didn't say nothing to him that time
55. FAC: [eh però se lui lo percepisce così o voi ne
parlate o se no diventa difficile no? (.) perché se io ti provoco te cosa fai?
[eh however if he perceives in that way either
you talk of it or it becomes difficult, isn't it? (.) because if I annoy you what do you do?
56. M1: eh: io?
Eh Me?
57. FAC: cosa fai?
What do you do?
58. M1: agli adulti non gli faccio niente
I don't do anything to adults
59. FAC: **ah: ecco hh**
Ah that's it hh

Much later, the “case” of M1 is reopened, when it emerges in the interaction that he attends a group of boy-scouts. The facilitator asks him if he behaves in the same way in this group and he says no. The facilitator reopens the discussion about the reasons of this difference of behaviours in different contexts, but there is only a new confirmation of M1’s differentiated behaviours. The facilitator does not explicitly suggest that the problem is the classroom context. However, this implicit suggestion is rather evident in the last phase of the previous sequence (turns 50-55). Given the task of the SHARMED project, it was impossible, for the facilitator, to transform the meeting in analysis of the conflictive relations in the classroom between some children (it may be noted that females were completely absent from the conversation). Nevertheless, this extract suggests that facilitation can support an interactional move from “deviant” behaviours (and persons) to forms of communication and relations.

Extract 2 confirms this possible function of facilitation. Before the sequence included in this extract, F3, while talking of her friendship with F4, refers that they do not argue. While saying this, she refers to M15 as someone who should be educated to avoid arguing. In turn 1, the facilitator asks the two children (F3 and F4) what they would suggest to M15 to avoid argues, adding a formulation that takes for granted that M15 likes it. This formulation transforms the necessity of educating M15 in M15’s pleasure for arguing. F4 reacts by confirming that she knows that he likes arguing. Therefore, the facilitator repeats his question (turn 3), and F4, after ah hesitation, admits that she does not know. The facilitator insists in addressing F4, with the same approach seen in extract 1: he asks her why she does not like to argue (turn 5). After another hesitation, F4 answers that maybe it does not like it to avoid to ruin a rapport. The facilitator utters an explication of what F4 has said in interrogative tone (turn 7). Then he suggests that F3 may be offended by arguing, implicitly suggesting that F4 is worried about the failure of their rapport if she would argue with her (turn 9). F3 smiles and the facilitator is starting to add something, when he is interrupted by M15, who says that a rapport needs arguing, as affect for a person is shown by arguing (turn 13).

Extract 2

Italy (SS2, 2A, third meeting)

1. FAC: eh? (.) **cioè a lui cosa gli diresti per non farlo litigare? Perché lui è uno che gli piace litigare**
eh? I mean what would you tell him to avoid disputes? Because he is one who likes disputing
2. F4: eh lo so hh
eh I know hh
3. FAC: **e quindi cosa fai? A uno che gli piace litigare come fai a dirgli di non litigare?**
And so what do you do? How can you to tell not to dispute to one who likes disputes?
(..)
4. F4: non lo so
I don't know
5. FAC: **a te (.) non ti piace litigare per quale motivo?**
For what reasons don't you like disputes?
(..)
6. F4: boh forse per non rovinare un rapporto
Boh maybe to avoid to ruin a rapport
7. FAC: **perché pensi che litigando insomma le cose (.) si si (rovinano)**
Because you think that by disputing hence things (.) are are ruined
8. F4: sì
yes
9. FAC: ((nods)) **e lei invece è una che si offende**
And she is instead one who gets offended
10. F4: ((looks at F3))
11. F3: ((smiles))
12. FAC: [perché secondo me
[Because in my opinion
13. M15: [secondo me senza litigare non esiste il rapporto cioè se vuoi bene a una persona ci litighi
[in my opinion without disputes a rapport doesn't exist I mean if you like a person you dispute with him/her

M15's interruption changes the trajectory of the interaction. The facilitator immediately develops his utterance through a straight formulation about his interest in conflict (turn 14). M15 rejects this apparent generalisation, repeating his point (turn 19) and the facilitator utters a development, which suggests the absence of limitations in M15's view of disputes (turn 18-20). F3 intervenes to invite M15 to disclose without arguing (turn 22), but M15 interrupts her repeating his point for the third time. F3 and F4 express a non-verbal disagreement and look for the facilitator's reaction (turn 24). Although it is not explicated, it seems that F3 and F4 are looking for the facilitator's support. The facilitator, however, aims to make their point explicit. Therefore, in turn 25, he addresses F3, asking her if she doesn't agree with M15 and then what she thinks (turn 27). Then he develops F3's answer about the need of good sense (turn 29, "ci deve essere ragionevolezza"). After F3's confirmation of this development, the facilitator adds a repetition about the need of compromise uttered by F3 (turn 31). In the third part of what is in fact a single utterance, he concludes with a formulation of M15's point of view about his preference for arguing (turns 33), then, after the hilarious non-verbal reaction of all the involved children, he adds a fourth part, which is a development about making peace after arguing, and asking M15's confirmation (turn 36). M15's answer is ambiguous, but the facilitator comments that these are two different ways of looking at disputes (turn 38), receiving F4's non-verbal confirmation. Considering this non-verbal reaction, he asks F4's opinion receiving confirmation of her siding with F3 (turns 40-45).

14. FAC: **a te piace il conflitto**
You like conflicting
15. M15: no [è tipo:
no [it's like
16. F4: [sihh
[yeshhh

17. M15: non è per quello è che secondo me se vuoi davvero bene a una persona cioè ci litighi
[cioè (?)
It's not that it's that in my opinion if you really like a person well you dispute with her/him [I mean (?)
18. FAC: **[bisogna tirar fuori tutto**
You must disclose everything
19. M15: ((nods with a light smile))
20. FAC: **senza senza senza: (.) frenarti su niente**
Without without without (.) refraining on anything
21. M15: ((seems to shrug a bit his shoulders))
22. F3: sì ma puoi tirare fuori tutto anche senza litigare (.) [cioè ci parli poi metti:
yes but you can disclose everything without disputing (.) I mean you talk and the you put:
23. M15: [non è vero cioè se non litighi vuol dire
che di quella persona non te ne frega niente proprio
[t's not true, I mean if you don't dispute it means that you don't care at all of that person
24. F3 and F4: ((look at him showing disagreement then they look at FAC))
25. FAC: **tu non sei d'accordo?**
Don't you agree?
26. F3: no ((smiling))
27. FAC: **come la pensi?**
What do you think?
28. F3: cioè se due co- cioè se una pensa una cosa e una ne pensa un'altra, (.) sì si fa una
discussione ma non è che si inizia a litigare poi si crea un compromesso
well if two th- I mean if one thinks one thing and another one thinks another thing (.) they argue but they don't start to dispute then there is a compromise.
29. FAC: **ci dev'essere ragionevolezza**
There must be some good sense
30. F3: sì
yes
31. FAC: **e poi si scende a un compromesso**
And then one reaches a compromise
32. F3: sì
yes
33. FAC: **e invece lui dice noi intanto litighiamo**
And instead he says meanwhile we dispute
34. F3, F4 and M15: ((smile))
35. F4: hh
36. FAC: **e poi dopo siccome ci vogliamo bene ci ci diamo la mano no? È così?**
And then, as we like each other, we shake hands, isn't it? Is it in this way?
37. M15: ((seems to nod lightly while he curls his lips not completely convinced))
38. FAC: **son due modi diversi**
They are two different ways
39. F4: ((nods))
40. FAC: **e tu da che parte ti schieri?**
And you what side do you take?
41. F4: e: da F3 h
E: with F3 h
42. F3: ((smiles and extends her arms))
43. F4: perché a me non piace litigare
Because I don't like to dispute
44. FAC: non a caso la pensi come lei
Not by chance you think as her
45. F4: ((nods))

Extract 2 is more explicit than extract 1 for what concerns the way of mediating the conflict. It clarifies the importance assigned by the facilitator to the different views of conflicts and relations. In this case, the facilitator does not stress empowerment and recognition of relations between two children, as in extract 1, but empowerment and recognition of different narratives of conflict. In both cases, the facilitator moves the conflict to a third perspective, thus mediating it, paying great attention to avoid siding for a “right” position. What distinguishes facilitation from mediation is the impossibility to focus on conflicts as focus of the meeting, but these examples show a way of using facilitation to mediate conflicts.

Extract 3 concerns a classroom in which, in general, facilitation was easy and very productive. However, in this specific situation, after a long conversation between the facilitator and M14 about a photo, M2 intervenes to say vehemently that some classmates did not pay attention to M14’s story (turn 1). Initially, the facilitator does not consider this as the beginning of a conflict. He develops M2’s turn as manifestation of lack of understanding of classmates’ motives (turn 2). However, M2’s intervention initiates a conflict with F10, who rejects his accusation (turns 5-9). Following the strategy that we have already seen in extracts 1 and 2, i.e. exploring the perspective of those who are accused from the perspective of who is accusing, the facilitator asks what is the point (“e quindi?”) and then he asks if there is a reason of the classmates’ behaviours, from M2’s point of view (turns 10 and 12). The conflict between M2 and F10 continues (turns 13-14), and the facilitator pays attention to F10’s point of view, repeating it (turn 15). After F10’s confirmation, the facilitator suggests that M2 did not understand her (turn 17). Following children’s hesitation, the facilitator repeats his point in another way, as misunderstanding (turn 1). However, the conflict does not end, but rather involves F2 (turns 23-27).

Extract 3

Italy (SP1, 4A, second meeting)

1. M2: allora (?) allora visto che in tanti hanno detto che volevano vedere sta foto, ho visto che quan- che quando: aveva detto M14 e: quando stava parlando M14, e poi F10 che non c’era, se ne fregavano, giocavano, A. faceva ((la imita))
So (?) so as so many said that they wanted to see this photo, I have seen that whe-when M14 said and when M14 was speaking, and then F10 who was not there, they didn’t care, they played A. did ((he imitates her))
2. FAC: **quindi non capivi il [motivo]**
So you didn’t understand the [reason]
3. F10: [no]
4. M2: no non capivo il motivo per – prima dicono la vogliamo vedere e poi se ne fregano
No I didn’t understand the reason for – first they say that they want to see and then they don’t care
5. F10: non so: s[to ascoltando]
I don’t know [I am listening]
6. FAC: [ma]
[but]
7. M2: stai ascoltando, giocavi con F2 [F2]
You are listening, you played with F2 [F2]
8. F10: [no sto decorando la collana di F6 ma sto ascoltando]
[no, I am decorating F6’s necklace but I am listening]
9. M2: ((looks FAC angry))
10. FAC: **e quindi?**
And so?
11. M2: cioè [e]
well
12. FAC: **[secondo te c’è un motivo per questo?]**
[in your opinion is there a reason for this?]
13. M2: cioè dove- dovrebbero ascoltare con tanta richiezzza l’hanno richiesto loro
I mean they should listen with so much requestness they requested it
14. F10: eh ma io sto ascoltando
Eh but I am listening

15. FAC: **ma tu stavi ascoltando**
But you were listening
16. F10: sì!
Yes!
17. FAC: **eh (.) e [quindi lui non ha non ti ha: non ti ha capito**
Eh (.) and so he didn't he didn't understand you
18. M2: [cioè
[well
19. F10: [((shrug her shoulders))
20. M2: [ma se [ma se parla-
[buti f [but if you spo-
21. FAC: **[ti ha frainteso**
[he misunderstood you
22. F10: boh
23. M2: no se p- parlava con F2 (?) ((imitandole))
No if she s-spoke with F2 (?) ((imitating them))
24. F2: io stavo ascoltando!
I was listening!
25. F10: (?)
26. M2: stavate parlando vi ho viste
You were speaking I have seen you
27. F10: le ho detto soltanto [(?)
I only told her [(?)

In turn 28, the facilitator changes perspective, suggesting that M2 takes a position of control. M2 confirms and the facilitator asks why (turn 30). M2 is thus invited to motivate his accusation. His answer is that he does not like injustice, which is repeated by the facilitator (turn 32) and confirmed by M2. The facilitator provides an acknowledgment (turn 34) and then he explicates the hypothesis that according to M2 inviting a classmate to tell and then not paying attention is injustice (turn 36). In turn 37, M2 explains why what happened is an injustice. This is once again explicated by the facilitator (turn 38), who then asks the classmates if they agree with this position (turn 40). Some of them reject the agreement and, in turn 43, the facilitator addresses M4, who has sustained that he was listening. The facilitator repeats M4's straight statement (turn 45).

28. FAC: **[ma lui fa il fa il controllore?**
[but is he a controller
29. M2: sì
yes
30. FAC: **come mai?**
Why?
31. M2: per: perché non mi piacciono le ingiustizie
Because I don't like injustices
32. FAC: **non ti piacciono le ingiustizie**
You don't like injustices
33. M2: sì
yes
34. FAC: **ah:**
35. ?: (?)
36. FAC: quindi avete un –**non ti piacciono le ingiustizie quindi secondo te invitare un compagno così è: un'ingiustizia poi non ascoltarlo**
so you have a- you don't like injustices then in your opinion to invite a classmate in this way and then not to listen him is an injustice
- (.)
37. M2: no che l'ingiustizia è se qualcu- se qua- se noi se noi non la vogliamo non la: vogl- se noi la vo- ((sbuffa)) se noi la vogliamo vedere e: ma e M14 stava spiegando e gli altri non vedevano, perché chiacchieravano, è un'ingiustizia perché ma- perché tutti loro hanno parlato tranne M14, poi è un'ingiustizia per M14

no that the injustice is if someo- if som- if we don't want it if we don't w- ((snorts)) if we don't want to see e: but and M14 was explaining and the others didn't see because they were talking, it's an injustice because but because they all have talked except M14, then it's an injustice for M14.

38. FAC: **perché lui non è stato ascoltato**
Because he was not listened to
39. M14: eh
40. FAC: **mh (..) siete d'accordo su questa cosa?**
Mh (..) do you agree with this thing?
41. Some: no
42. M?: per niente
Not at all
43. FAC: **come la: pensi te?**
What do you think?
44. M4: io stavo ascoltando
I was listening
45. FAC: **ah beh dici che stavi ascoltando**
Ah well you say that you were listening
46. M4: (?)

At this point several children react to M15. M5 intervenes, supporting F2 and F10, F10 confirms, F2 suggests that it might not be an injustice for M14, and F3 suggests that in any case M2 should not use the tone he used, enhancing M5's confirmation, and then insisting on this point (turns 47-52). In turn 53, the facilitator's questions focuses on the type of tone that disturbed the children, naming it as authoritative ("perentorio"), receiving confirmation from M5. In the following turn, the facilitator addresses M12 (turn 55), who confirms the point. In turn 59, after this series of reactions, M2 repeats that it is an injustice. Following some attempts to intervene, the facilitator asks M2 what he would do to face this injustice (turn 62). The child answers talking of rebellion, echoed by the facilitator's repetition (64), which enhances M2's confirmation.

47. M5: secondo me F2 e F10 stavano ascoltando
In my opinion F2 and F10 were listening
48. F10: eh infatti io ho detto che stavamo ascoltando
Eh as a matter of fact I said that we were listening
49. F2: poi forse per M14 non era un'ingiustizia
Moreover maybe for M14 it was not an injustice
50. F3: anche se fosse vero non doveva dirlo con quel tono cioè
Even if it was true he shouldn't say it with that tone, I mean
51. M5: infatti
Exactly
52. F3: bisogna (?) hanno – non hanno ascoltato, va bene cioè non bisogna dirlo con quel tono
You need to (?) they have – they haven't listened, okay, I mean you mustn't say it with that tone
53. FAC: **con quel tono così perentorio**
With that tone so authoritative
54. M5: eh infatti
Eh exactly
55. FAC: **e tu invece cosa ne pensi?**
And wath about you?
56. M12: infatti M2 ac- accusare gli altri
Exactly M2 ac-accusing the others
- (.)
57. FAC: [ah
58. ?: [(?)
59. M2: io accuso gli altri perché se lui ascolt- se lui ha ascoltato gli altri quando loro parlano, è un'ingiustizia cioè

- I accuse the others because if he liste- if he listened to the others when they talk, it's an injustice
I mean*
60. M5: ma te [non (?)
But you [don't [(?)
61. M2: [(?) se gli alt[ri-
[(?) if the others
62. FAC: **[ma tu che cosa faresti di fronte a un'ingiustizia?**
[but what would you do to face an injustice?
- (.)
63. M2: ((curls his lips)) mi: ribellerei
I would rebel
64. FAC: **ti ribelleresti**
You would rebel
65. M2: ((nods))

In turn 66, the facilitator explores M2's idea of the way of facing injustice, but F2 overlaps, objecting to M2's way of doing, and the facilitator changes interlocutor, asking F10 in which way M2 should behave (turn 68). It is interesting to see that, as the communication process has transformed M2 from accuser to accused, the facilitator addresses the new accusers asking them to propose an interpretation of the situation. The children's shared answer is with good manners (turns 69-71). The facilitator asks if this means saying thing with good manners (turn 72), receiving confirmation, and F10 stresses that M2 becomes unpleasant with this type of behaviour (turn 76). The facilitator asks if he becomes unpleasant according to her (turn 77), but M2 intervenes claiming that it is better to be unpleasant than to be unjust. In the following turns, the facilitator asks if M2 does not care to seem unpleasant, also suggesting that he cares a bit about this, but receiving a negative answer from M2 (turns 80-85).

66. FAC: **[facendo ad esempio?**
[Doing what for example?
67. F2: [ma non in questo modo
[but not in this way
- (..)
68. FAC: **in che modo dovrebbe comportarsi secondo te?**
In what way should he behave in your opinion?
69. F10: intanto un po' – con un po' più garbo
First a bit – with a bit better manners
70. F6: con garbo
With good manners
71. F2: con garbo
With good manners
72. FAC: **cioè dire le cose con più garbo?**
You mean saying things with better manners
73. F10: eh sì
Eh yes
74. FAC: eh
75. F2: o- oppure [(e vai a dire alla maestra
Or you go to [say things to the teacher
76. F10: [ma poi poi se no sei antipatico se fai così cioè [sembri antipatico
[but then then you are unpleasant fi you do so, I mean you seem unpleasant
77. FAC: **[si rende antipatico [secondo te?**
*[does he become unpleasant in
your opinion?*
78. M2: [meglio essere antipatico che fare le ingiustizie
[it's better to be unpleasant than doing injustices
79. F10: [((nods))
80. FAC: **quindi te dici a me non importa di essere antipatico?**
So do you say I don't care to be unpleasant?

81. M2: °eh no°
 82. FAC: **eh un po' però ti importa dai**
Eh you care a bit, come on
 83. M2: no
 84. FAC: **non ti importa?**
Don't' you care?
 85. M2: ((shakes his head))

This sequence is followed by the facilitator's development of the issue of importance of seeming unpleasant. The facilitator looks for a shared view of caring of being nasty with the classmates. As we shall see with extract 4, this work of facilitation is not easy in this type of situations, however it is interesting to see the systematic consideration of the point of view of the accusers, showing that it is important to reflect on what motivates an accuse and to consider the perspective of those who are accused. This indirect way of doubting about right and wrong is typical of mediation, while it avoids to disrupt facilitation, considering the lack of time and possibility to complete a complex process of mediation.

Extract 4 regards the following meeting in the same classroom represented in extract 3, with the same child (M2) as a protagonist. At the beginning of the meeting, the teacher asks if the facilitator can coordinate a conversation about the previous football game in the school courtyard, during which the children argued. The facilitator investigates the origin of the conflict, thus enhancing a narrative of M2's expulsion from the field by the "referee" (F3).

In turn 1, M2 tries to explain the episode, but the facilitator interrupts him to ask the reason of his anger (turn 2). M2's answer is not completely understandable in the recording, and the facilitator's comment is that it was because he is too strong in playing football (turn 4). M2 reacts in a rather straight way, stating that he is not strong and that M1 and M14 only played during the game. In turn 6, the facilitator reports that the referee (F3) asks to tell her version and invites the children to listen to her. F3 tells that M2 did not want to go out when expelled and the facilitator asks if there was a reason to expel him (turn 8). F3 describes the procedure that led to M2's expulsion, and M2 tries to say something, but the facilitator asks him a question about the rules (turn 17). This question is not completely understandable in the recording, however it seems clear that the facilitator is trying to understand if M2 has problems with rules.

Extract 4

Italy (SP1, 4A, third meeting)

1. M2: po- poi poi si sono si sono uniti per dirmi espul- espulso io mi sono arrabbiato, e gli ho detto no non potete [espul-
the-then they joined to tell me expe-expelled and I became angry and I told them no you cannot [expul-
2. FAC: **[ma scusa perché ti sei arrabbiato?**
[but excuse me why did you become angry?
3. M2: eh perché (?) espul- [(?)
Eh because (?) expel- (?)
4. FAC: **[ma si vede che te sei troppo forte e allora**
[but probably you are too strong and then
5. M2: ma no no! Non sono niente: perché giocava solo M1 con M14 e io ero qui da solo a non fare niente
But no no! I am nothing because only M1 and M4 played and I was alone doing nothing
6. FAC: **l'arbitro vuol dire la sua eh ((F3 ha alzato la mano)) sentiamo quello – che cosa dice l'arbitro**
the referee wants to say her opinion eh ((F3 raised her hand)) let's listen to that – what the referee says
7. F3: che: e: noi gli dicevamo espulso e [lui non ci
That we told him expelled and he didn't
8. FAC: **[ma c'era un motivo per dire espulso**
[but was there a reason to say expelled
9. F3: sì perché ogni e: la prima volta che gli dicevo che era fallo, lui diceva e: chi se ne frega

- allora gli ho detto guarda che è fallo e quindi è fallo (?) fa[llo,
yes because each e: the first time that I told him that it was a foul, he said who cares so I told him look it's foul and then it's foul (?) f[foul
10. FAC: [ah
11. F3: lui dice non mi non mi [importa
He says I don't [care
12. M2: [beh però
[Well however
13. F3: allora e: io ho detto e: vai vai a chiedere a M1 come: si fa e: f[allo se non lo sai e: poi e:
 [si è rivolto contro di me
So I told him e: go go to ask to M1 how is foul if you don't know and the e: he turned against me
14. M2: [pe-
 [how-
15. FAC: [però secondo te
[but in your opinion
16. M2: eh
17. FAC: **per accettare le regole (?) (.) ti dispiace?**
To accept rules (?) (.) Do you mind?
- (.)
18. M2: no

What is clear is that there is a passage here from the description of the episode to the rules that have determined it. The facilitator asks M2 who should guarantee the respect of rules in the football field (turn 19) and M2 answers that the referee should. Then, the facilitator asks what happens if M2 does not listen to the referee (turn 21). M2 motivates his behaviour with the necessity to use his excess of energy. The facilitator develops this utterance through a formulation about his need to play, which explains the importance he gave to playing although he did a foul (turn 23). In turn 25, he adds a question about what is more important, if what M2 did or what the referee decided. M2, maybe surprisingly, admits that it is more important what the referee decided, therefore the facilitator first asks what can be done (turn 27), then he suggests that the discussion and the explanation of reasons could be delayed during the game, accepting the rules (turn 29). The facilitator concludes “admitting” that it is not easy to do this while involved in the game (turn 33). In this way, while inviting M2 to accept the rules, he also recognises his difficulty in doing it.

19. FAC: **e: per accettare le regole come dicevi prima no? E: le regole chi le fa rispettare nel campo?**
E: to accept rules as you said before, isn't it? And who enforces the rules in the field?
20. M2: l'arbitro
The referee
21. FAC: **e allora se tu non lo ascolti poi cosa succede?**
And so if you don't listen to him/her what happens
22. M2: no ma perché i s- perché tutti i bambini hanno hanno sempre energie perché stanno due ore seduti a studiare e allora si ricaricano di energia e io (?) io per esempio ce n'ho tanta di solito faccio tante cose a casa quindi ce n'ho tanta
no but because because all children have have always energy because they stay two hours sitting to study and then they recharge their energy and I (?)for example I have very much of it usually I do many things at home then I have very much of it
23. FAC: **però (.) io capisco che te avevi bisogno di giocare per te era importante giocare anche se avevi fatto un:**
However (.) I understand that you need to play for you it was important to play even if you did a:
24. M2: non avevo fatto in pratica niente [per
 I didn't do nothing in practice to
25. FAC: [ma conta quello che hai fatto effettivamente o quello che l'arbitro ha deciso?

- [but is it important what you really did or what the referee decided?*
26. M2: quello che ha fatto l'arbitro
What the referee did
27. FAC: **eh e allora? Come [facciamo?**
Eh and so? How [can we do?
28. M2: [eh sì però (?) in pra- in pratica è successo così per (?)
[eh yes but (?) in pra- in practice this happened for (?)
29. FAC: **no ma magari avevi ragione te no? Però (.) uno dice va beh però adesso decide l'arbitro e poi dopo quando siamo in classe ne parliamo e io gli spiego le mie ragioni**
no but maybe you were right, weren't you? However (.) one says ok now the referee decides and then later when we are in the classroom we talk about it and I explain her my reasons
30. M2: eh sì [(?)
Eh yes [(?)
31. FAC: **[si può fare così?**
[is it possible to do in this way?
32. M2: sì sol- solamente che
Yes but
33. FAC: **lì per lì non è facile**
Down there it's not easy

The conversation on the football game goes on until, in turns 50-54, F3 stresses that they the children were very angry and wanted to leave the game, then they have reflected that they had solve the situation autonomously, in a way that is defined by both F3 and M2 as respectful ("civile"). In turn 55, the facilitator suggests that now they are discussing in a respectful way, then when M2 rejects his comment, he asks if it was not so easy during the game (turn 57), thus reopening the problem of M2's difficulty in managing his own behaviour. M2 explains that this negative behaviour is typical when they play football. After a series of fragmented turns, in turns 68-77 the facilitator adds comments about the difficulty of staying calm during football games.

50. F3: ero eravamo andati via, perché all'inizio per e: perché dopo: all'inizio volevamo andare via perché abbiamo e: eravamo già un po' arrabbiati, e quindi non volevamo più giocare così non ci arrabbia- arrabbiava- arrabbiavamo
we went away because at the beginning be e: because at the beginning we wanted to go away because we had we were already a bit angry and then we didn't want to play any more so tat we didn't become ang-angry
51. FAC: più
No more
52. F3: più, e: e poi siamo tornati perché pensavamo che: dovevamo risolverla: in modo
No more, and then we came back because we thought that we had to solve it in a way
53. M2: civile
Civil one
54. F3: civile
Civil one
55. FAC: **beh però a me sembra che insomma (.) abbiate un atteggiamento civile adesso no? Per discutere**
Well however it seems to me that hence (.) you have a civil attitude now, haven't you? To discuss
56. M2: no
57. FAC: **laggiù non era così facile?**
Down there wasn't so easy?
58. M2: no e: perché sì e: io credo che finisce sempre così quando giochiamo a calcio e ci facciamo male perché quando giochiamo a calcio il giovedì ognu- un- uno di uno del calcio si fa male
no because yes e: I think that it always ends in tis way when we play football and we hurt ourselves because we lay football on Thursday each of us with football hurts himself
59. FAC: beh perché:

60. M2: *well because*
po- il lune- ma oggi ancora perché M14 è stato colpito credo e è stato e dice che gli faceva male, piangeva
the- on Mond- but today once again as M14 was hit I think he said that it hurt him and he was crying
61. M14: no
62. M2: sì
yes
- (.)
63. M14: no perché mi (?)
No why do you (?)
64. M2: mi?
I do?
65. M14: perché: M12 cioè perché M12 mi tirava la maglietta
Because M12 well because M12 was pulling my shirt
66. M2: ah (?) perché gli faceva male
Ah (?) because he hurt him
67. M14: (?)
68. FAC: **eh il calcio comunque è un gioco molto fisico è difficile poi mantenere la calma [però**
Eh football is anyway a very physical sport it's difficult then to stay calm then
69. M?: [però
However
70. FAC: **no?**
isn't it?
71. M2: (?)
72. FAC: **non è difficile?**
Isn't it difficult?
73. M4: difficile
Difficult
74. FAC: **è difficile**
It's difficult
75. M2: hai mai visto delle partite di calcio che qualcuno si arrabbia? Perché:
have you ever seen football games where someone becomes angry? Because
76. FAC: s[ì
Yes
77. M2: [a me fa pensare al terrorismo
[they remind me terrorism

These comments prepare the facilitator's personal story, delivered to enhance a reflection on this conflict. The story is prefaced by the facilitator (turns 78, 82 and 85) by creating expectations of something deviant or irregular through a series of focused questions. In turns 88 and 90, the facilitator tells the personal story regarding an episode in which he was expelled during a game. After some comments, in turn 97, he increases the expectation of deviant behaviour, and in turns 99-107 he tells of the crucial aspect of his story: his protest, the decision of the referee to refer about his negative behaviour and his suspension from the football games for a full year. Finally, in turn 113, he concludes that he understood that he was not right in his behaviour.

78. FAC: **adesso ve ne dico una però poi (.) ve la dimenticate subito? Se ve la dico?**
Now I tell you one thing then (.) do you forget it immediately? If I tell you it?
79. Some: sì, no
Yes, no
80. FAC: sicuro?
Are you sure?
81. F10: dillo lo stesso
Tell it anyway
82. FAC: **sicuro che ve la dimenticate?**
Are you sure that you forget it?

83. F10: [no
84. ?: [sì
[yes
85. FAC: **e che non la raccontate in giro?**
And that you don't tell it around?
86. Some: sì
yes
87. FAC: **allora io quando avevo (.) quattordici anni (..) giocavo a calcio ed ero un po' nervoso forse un po': ((indicando M2)) anch'io avevo molta energia da (.) da giocare no? E giocavo in difesa (.) allora un attaccante mi scarta, e io allungo la gamba gli faccio fallo no? Allora l'arbitro è venuto da me e mi ha e: dato il cartellino rosso [e io**
so when I was (.) fourteen years old (.) I played football and I was a bit nervous, maybe a bit ((indicating M2)) I too had much energy to (.) to play, ok? And I played defense (.) so a striker dribbled me, I extended my leg and I made a foul, ok? So the referee came to me and gave me the red card [and I
88. M14: [come? Giallo
giallo
[How? Yellow
yellow
89. FAC: **no rosso diretto**
No, directly red
90. M14: rosso?
Red?
91. FAC: ((nods))
92. ?: (per?)
93. M3: sì [si può si può
Yes [it's possible it's possible
94. FAC: [perché era un fallo che secondo lui non dovevo fare
[as it was a foul that in his opinion I shouldn't do
95. ?: (?)
96. FAC: **e indovinate cos'ho fatto io**
And guess what I did
97. M2: [hai dato un calcio all'arbitro
[you kicked the referee
98. F3: [boh eri arrabbiato
[boh you were angry
99. FAC: **((indica M2)) ho fatto un po' come lui mi sono arrabbiato con l'arbitro**
((indicates M2)) I did a bit as him I became angry with the referee
100. ? : (?)
101. M3: come Higuain
As Higuain
102. FAC: **e sapete cos'ha fatto l'arbitro?**
And do you know what the referee did?
103. F3: cos'ha fatto?
What did he?
104. FAC: **ha scritto nel suo: libretto che: io avevo reagito e mi hanno sospeso per un anno**
He wrote in his book that I reacted and they suspended me for a year
105. Some: ah:!
106. F10: cosa significa?
What does it mean?
107. FAC: **che per un anno non ho più potuto giocare a calcio**
That for a year I couldn't play football
108. M2: [quando ti esplodono dalla scuola
[when they explode you from school
109. M3: [ma cosa ti ha scritto?
[but what did he write about you?

110. FAC: mh?
 111. M3: ma
 but
 112. (.)
 113. FAC: **dopo ho capito che insomma**
 After that I understood that hence

Later, concluding the whole conversation, and answering to F2, who suspects that the personal story was intentionally prepared (turn 162), the facilitator stresses that the episode is a black spot of his past, which he does not like and once again invites the children to avoid disseminating it (turns 163-171). This repeated invitation stresses the negative side of his story, increasing its effect of dissuasion about the way in which M2 behaved, but without accusing or blaming the child directly.

- 162.F2: ma no no del cioè tu già sapevi che avremmo parlato di calcio perché ti sei preparato la cosa di quando eri da giovane e facevi il campionato
 but no no of I mean you already know that we would have talked of football because you prepared the thing of when you were young and played in the championship
 163.FAC: **no quella me la son ricordata perché (.) è un punto nero nel mio passato che (.) racconto ma non è che mi piaccia molto**
 no, I remembered that because (.) it's a black point in my past that (.) I tell but I don't like it much
 164.F2: quindi è un neo
 So, it's a mole
 165.FAC: **è un neo esatto**
 Exactly it's a mole
 166.F3: è un neo sulla pelle
 It's a mole on the skin
 167.FAC: **è è un neo nel mio passato però rimane qui eh?**
 It's a mole in my past but it remains eh?
 168.M2: perché non si può togliere
 Because you cannot remove it
 169.FAC: **non lo andate a raccontare in giro eh?**
 Don't go to tell it around eh?
 170.?: no:
 171.FAC: ok

Extract 4 shows that the facilitator continues to address the children who accuse other children, in order to stress the different perspectives. However, in this case, it is more difficult for him to find a way of mediating the conflict, as there is a problem of “rules of the game” to be respected, if the game has to be done. The facilitator finds in his personal story an alternative resource to manage the conflict, presenting himself as a negative example, and thus implicitly dissuading the children, and in particular M2, to behave in the same way.

Extract 5 is the last example from the Italian setting, in which another facilitator stresses the relations between the children, rather than individual behaviors. In turns 1 and 3, the facilitator asks an open question about the problems the children met while trying to sit in a circle. This question opens a reflection (turns 4-20), which the facilitator supports with acknowledgments. This reflection highlights the children’s lack of collaboration. In turn 21, the facilitator asks what was necessary to improve collaboration and F1 argues that communication and mutual help are necessary (turns 22 and 24).

Extract 5

Italy (SP3, 4A, second meeting)

1. FAC: **cioè qual è il problema che avete avuto nel fare il cerchio?**
 Well what's the problem that you had in doing the circle?
 2. M5: e:

3. FAC: **secondo voi?**
In your opinion?
4. M1: di metterci nella disposizione
To get in the arrangement
5. FAC: sì di metter[si
Yes to get [in
6. M5: [perché avevamo trop- perché quando uno si spostava in avanti tutti quanti si
spostavano in avanti però e non cambiava mai forma
*[because we had too- because when one moved forward everyone moved forward
however it didn't change shape*
7. FAC: **ah ah ah ah ho capito**
Ah ah ah ah I understand
8. M5: [quindi ci stringevamo per pensare che: di era meglio per fare un cerchio, e invece
era la stessa cosa
*[so we tightened to think that it was better to make a circle and instead it was the same
thing*
9. FAC: **ah ho capito (.) guarda c'è lui che vuole dirti una cosa che:** ((indica M2 con la mano
alzata))
ah I understood (.) look he wants to tell you something ((to M2 who raised his hand))
10. M2: secondo me perché cioè non è che tutte tutti collaboravano
In my opinion because well not everybody collaborated
11. FAC: [ah
12. M1: [sì beh ((annuisce)) per me è vero
[yes well ((nods) for me it's true
13. M5: sì è vero
Yes it's true
14. M6: (?)
(.)
15. FAC: **ah ho capito quindi**
Ah I understood so
16. M1: tipo la la mia parte fino a F10 non hanno collaborato
Like my my part until F10 did not collaborate
17. F6: io ho collaborato
I collaborated
18. M5: ma da F. forse
But from F. maybe
19. ?: sì (?)
Yes (?)
20. M5: così quindi da metà di F. al a
So therefore from half of F. to
21. FAC: **ma ma perché ma per far sì che loro collaborassero cosa serviva?**
But but why but to to so that they would collaborate what was useful?
22. F1: dovresti comunicare
You should communicate
23. ?: un aiuto
Some help
24. F1: parlando dateci una mano ma non parlare così (?) si potrebbe dire ah aspetta tu non puoi
dire a quegli altri di darci una mano? cioè possono comunicare e darsi una mano così si
collabora
*talking give us a hand but don't talk in that way (?) one could say ah wait cannot you tell the
others to give us a hand? I mean they can communicate and give a hand each other so that we
can collaborate*

The discussion continues for many turns, with an intensive participation of the children. In turn 69, F11 recalls F1's suggestion that it is necessary to communicate, adding that this does not mean to give orders. This enhances a new conversation involving the children who agree about this point. In turn 78, the facilitator asks

how communication should be. This enhances a new, long conversation among the children about the way of organising the circle effectively (turns 79-108).

69. F11: F1 ha detto giusto che per fare una cosa, e: è meglio comunicare ma non comunicare per esempio ordinando per esempio comunicare
F1 said the right thing that to do something e: it's better to communicate but not communicate to for example to give orders for example to communicate
70. F6: °fai quello!°
°do that!°
71. F11: eh come: adesso ha detto Z., fai fai quello, anche quello è
Eh how has said now Z. do do that, also that is
72. M4: (?)
73. F11: e: fai - ordinando [alle altre persone
E: do giving orders to other people
74. FAC: [sì allora scusa
[yes so excuse me
75. F11: anche quello è comunicare solo bisogna comunicare assieme e proporre anche con le con le proprie idee di ciascuno e non solo di uno
that too is to communicate only we need to communicate together and also to propose with the with the ideas of each of us and not only of one of us
76. FAC: ah questo questo [è
Ah this this [is
77. M1: [però io volevo dire che cioè anche F1 ha un po' ragione perché se tutti stiamo là ad aiutare alla fine è un casino perché io ho già visto prima che eravamo in cinque là e uno sì è io per esempio io mi sono confuso le idee perché uno parlava di quello là, uno parlava di questo, e M4 stava mettendo a posto le sedie
[however I would like to say that well F1 also is a bit right because if all of us give help at the end it is a chaos because I have already seen before that we were five there and one has for example I confused my ideas because one was talking of that, another one of this and M4 was tidying up the chairs
78. FAC: **eh allora come dev'essere questa comunicazione?**
Eh so how should be this communication?
79. M1: che [(?)
That [(?)
80. FAC: [intanto che vado a prendere le foto per iniziare il lavoro
[while I am going to take the photos to start with the work
81. M1: che bastano due ad aiutare
That two are enough to help
82. M5: no
83. F11: no dopo poi vi lamentate che noi non aiutiamo
No then you complain that we don't help you
84. F?: eh infatti
Eh exactly
85. M1: io non mi sono lamentato
I didn't complain
86. F11: appe- adesso hai appena detto che bastano due
Ju- Now you have just said that two are enough
87. M1: sì bastano due ma [non tutti
Yes two are enough but [not everybody
88. F11: [bastano due (?)
[two are enough (?)
89. ((overlapping))
90. M5: basta avere basta avere più tempo e basta avere più più
It's enough to have more time and to have more more
91. M1: organizzazione
Organisation

92. M5: più organizzazione per esempio facciamo un gruppetto
More organisation for example we form a small group
93. M6: che sistema le sedie
That arranges the chairs
94. M5: che sistema [le sedie
That arranges [the chairs
95. M1: [eh
96. M5: un gruppetto che fa: che fa i calcoli
A small group that calculates
97. M?: [(eh così bravo)
[eh in this way good
98. F9: [eh infatti
[eh exactly
99. F2: [eh sì i calcoli per fare la forma non so quanto (?) il cerchio
[eh yes the calculations to do the shape I don't know how much (?) the circle
100. F9: eh infatti
Eh exactly
101. ((overlapping))
102. M?: che la persona può prendere troppo troppo potere praticamente e si sente il re della classe il re del mondo e dopo e si prende tutto il merito
that the person can take too much too much power, practically she/he feels the king of the classroom the king of the world and then he takes all the credit.
103. ?: eh infatti
Eh exactly
104. M2: e questa cosa non piace agli altri allora succederebbe confusione, litigheremmo
And the others don't like this thing then there would be confusion, we would dispute
105. ?: già
indeed
106. M2: e:
107. ?: non saremmo più amici
We would not be friends any more
108. M2: di tutto di più succederebbe
It would happen more of everything

After some additional comments, the facilitator provides a comment in turns 125-127, saying that the discussion was particularly interesting and that it is very important to continue to talk, listen each other, share agreements and decisions, in order to solve problems. In turn 127, he starts to add a suggestion about avoiding to accuse who did not the best.

125. FAC: **allora la discussione che avete fatto e: mi e: era particolarmente interessante l'ho trovata almeno io l'ho trovata particolarmente interessante nel senso che credo che se voi e: continuate a parlare in questo modo tra di voi cioè che e: parlate ma anche vi ascoltate, e: ecco che forse è più facile e: risolvere i problemi no? Dovete mettervi dovete mettervi d'accordo magari cioè non lo so io ve la dico così e: è giusto parlarsi e però quando c'è da organizzare un lavoro magari qualcuno può dirigere mentre gli altri stanno ad ascoltare ad esempio no?**
so your discussion e: was particularly interesting as I believe that if you continue to talk in this way between you and you speak but also listen to each other maybe it is easier to solve problem isn't it? You must you must agree maybe well I don't know I tell you so e: it's right talk and however when you must organise a work maybe someone can direct while the others listen for example, don't you?
126. M1: (?)
127. FAC: **come come volete però ecco io trovo interessante la modalità che avete adottato nel senso che e: vi siete: chiariti, avete parlato, eccetera eccetera, un consiglio un suggerimento che io do no? E: e quando: e: non so succedono queste cose qua, e: invece di dire eh ma lui non ha fatto:**

how how you prefer but ok I find interesting the way that you adopted as you cleared up, you talked etcetera etcetera, an advice a suggestion that I have, okay? E: when I don't know something like this happens e: instead of saying eh but he didn't do

This start of suggestion is interrupted by a new conversation about the children, In turns 195-199, the facilitator restart his suggestion, saying that each child should think what s/he can do to improve the situation, rather than what others did not.

195. FAC: **no provate a pensare a quello che potevate fare voi piuttosto che a quello che doveva fare l'altro**
no try to think what you could do rather than that someone else had to do
196. M1: in che senso?
In what sense?
197. FAC: **cioè invece di dire l'altro non ha fatto, l'altro ha fatto, l'altro: stava seduto, l'altro::, cosa potevo fare per (..) migliorare la situa[zione]?**
I mean rather than saying the other did not do, the other did, the other was sitting, the other, what could I do to (..) improve the situation?
198. M1: [chiedere
To ask
199. FAC: **sì tu sì tu cos'avresti potuto fare?**
Yes you yes what could you do?

A bit later, at the end of this long conversation, the facilitator stresses that the most important thing in it has been understanding each other and having the possibility to freely contribute in it, without feeling accused by others.

227. FAC: **ok vedete però la cosa ribadisco la cosa importante è che in questo caso ci siamo un po' chiariti no?**
ok look however the thing I repeat the important thing is that in this case we have cleared up didn't we?
219. ?: mh mh
220. FAC: **e che l'importante è che quando si affronta un problema come avete fatto voi ognuno di voi abbia la possibilità di intervenire liberamente no? Senza sentirsi magari accusato (.) ok?**
And that the important thing is that when a problems is dealt with as you did each of you can intervene freely, isn't it? Without feeling maybe accused (.) ok?

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)

8.2 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, then 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

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 chaio.**
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?

8.3 Summary

In this chapter, 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.

Chapter 9. Facilitating narratives about cultures and identities

This chapter 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 chapter, 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 chapter 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.

9.1 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 alsoLatins
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 abbi[gliamento
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: **dì 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), then 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.

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 raccontato 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 self-selects 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 8, the narrated event is M7's birthday feast in Morocco. The facilitator asks some questions about the photo and the birthday (turns 1, 3, 5 and 7). Following the child's description, the facilitator provides a development about the fact that birthday parties are similar everywhere (turn 11). After M7's confirmation, he adds a question opening a possible alternative interpretation (turn 13), but the child confirms that there are no

differences. In this case, therefore, while formulating the child's narrative, the facilitator stresses similarity rather than difference.

Extract 8

Italy (SS1, 2A, second meeting)

1. FAC: **e: e questa foto l'hai scelta per quale motivo?**
e: and you chose this picture for what reason?
2. M7: eh perché appunto: stava iniziando il mio secondo compleanno che era bellissimo
Eh because well my second birthday was becoming and it was wonderful
3. FAC: **sì? Ti ricordi: qualcosa?**
Was it? Do you remember something?
(.)
4. M7: pochissimo [è un po' difficile
Very little [it's a bit difficult
5. FAC: [ti hanno chi è? la mamma che ti ha raccontato di quella festa?
[they told it who? Was your mum who told you of this photo?
6. M7: sì cioè mia madre
Yes, well my mother
7. FAC: cosa ti ha raccontato?
What did she tell you?
8. M7: eh che: che avevano preparato: c'era un casino di gente e avevano preparato
Eh that we prepared there were many people and we had prepared
9. ?: il pony
The pony
10. M7: la torta e: i palloncini [il clown
The cake and the balloons [the clown
11. FAC: [quindi le feste di compleanno sono un po' uguali dappertutto
[so birthday parties are the a bit the same everywhere
12. M7: sì
yes
13. FAC: **o in Marocco si fa qualcosa di diverso che tu sappia**
Or in Morocco you know that something different is done
14. M7: no è uguale
No it's the same
15. FAC: **son tutte uguali**
They are all the same
16. M7: sì
yes

In extract 9, the topic is more trivial, as well as rather common: food habits. The facilitator invites M9 to compare the food cooked by his grandparents in Tunisia with the food that he eats at home in Italy (turn 1). M9's answer is not clear and the facilitator formulates it as that there are both different and similar dishes (turn 3), then he asks if M9 eats something specific in Tunisia (turn 5). The child also eats it in Modena (turn 10), commenting that it is good. The facilitator addresses the other children asking them what they prefer to eat (turn 13). After M11's answer "pizza", F2 explains what she eats in Tunisia (turn 17), adding that sometimes they also eat it in Italy (turn 22). M9 and F2 expand a bit on this, until, in turn 30, F4, who had raised her hand together with F2, declares that she likes "tortellini" as she is "tipica" of Modena. The local, famous food, is therefore used to stress the local origin. The facilitator, however, observing the possible ethnocentric look, asks if tortellini are from Modena or Bologna (turn 33), enhancing some difficulty in F4's answer, and concluding that the most important thing is that they are good.

1. FAC: **ah e questo e: questo loro preparare questo cibo per te è abituale mangiare quel cibo lì perché a casa si cucina così, oppure qui in Italia c'è una cucina diversa (.) e quindi quella che fanno i tuoi nonni là e:: la scopri solo lì quando vai:**
ah and for you this their preparation of this food is usual to eat that food because at home you cook in this way or in Italy there is a different cuisine (.) and so that your grandparents do there you only discover it when you go
2. M9: tutte e due
both
3. FAC: **ci sono anche delle cose uguali e delle cose diverse**
There are also similar things and different things
4. M9: c[ioè
I [mean
5. FAC: **[e e un piatto particolare che ti piace mangiare quando sei in Tunisia?**
[and and a particular dish that you like to eat when you are in Tunisia?
6. M9: mh cous cous
7. FAC: il cous cous (.) che qui a Modena mangi: di rado
Cous cous (.) that you eat rarely here in Modena
8. M9: eh?
9. FAC: **o lo mangi anche a Modena il cous cous**
Or do you also eat cous cous in Modena
10. M9: lo mangio anche qui
I eat it here too
11. FAC: quindi è una cosa che ti piace molto
So it's a thing that you like much
12. M9: sì è buono
Yes it's good
13. FAC: **ah e invece a voi cosa piace mangiare?**
Ah and instead you what do you like to eat?
14. M11: °pizza°
15. F2 e F4: ((raise their hands))
16. FAC: **ditemi pure**
Tell me please
17. F2: allora in Tunisia quando arrivo cioè quando arriviamo fanno sempre i brik che son tipo dei panzerotti però e: con una pasta più sottile e più croccante, e dentro ci metton le uova, i capperi, e della verdura e [mi piacciono molto
so in Tunisia when I arrive U mean when we arrive they also cook the brick which are like panzerotti but with a thinner and crisper pasta and inside they put eggs, capers and vegetables and [I like them much
18. FAC: [e a te piace?
[and do you like it?
19. F2: ((nods)) molt[o
Muc[h
20. M9: [c'è (.) [(?) ((maybe he explains the procedure))
[there is
21. FAC: [è un peccato che qui non ci siano
[it's a pity that we don't have them here
22. F2: sì no c'è ci s- c'è ancora la pasta da fare a volte quando mio papà è arrivato da poco dalla Tunisia che è stato là a trovare sua mamma e suo papà em: mia mamma invita le sue amiche e facciamo tipo una cena tunisina e li fa a volte anche lei però non vengono come quelli che fa mia zia

- Yes no there is there is again the pasta to do it sometimes when my dad comes from Tunisia which was there to see his mum and his dad em my mum invites her friends and we do like a Tunisian dinner and she sometimes cook them but they are not like those of my aunt*
23. FAC: te dici che: [dì
You are saying that [please tell
24. F2: [hh
25. M9: [però a volte mia madre allora in Tunisia li fa anche alcune volte con: soltanto uova e tonno
[however sometimes my mother so in Tunisia she sometimes cooks them with only egges and tuna
26. F2: sì (?)
Yes (?)
27. FAC: **quindi con delle varianti**
So with variations
28. F2: sì
yes
29. FAC: **eh? e invece la vostra compagna stava alzando la mano?**
Eh? And instead yur clasmate was she raising her hand?
30. F4: no invece il mio cibo preferito perché io sono tipica di Modena, sono i tortellini
No instead my favourite dish is tortellini as I am typical of Modena
31. FAC: i tortellini
Tortellini
32. F4: sì
yes
33. FAC: **ma i tortellini sono di Modena o di Bologna?**
But are tortellini from Modena or from Bologna?
- (.)
34. F4: oddio [che domanda
My god [what a question
35. ?: [(??)
36. FAC: hhh
37. M?: mia mamma li fa (?)
My mum cooks them (?)
38. FAC: **l'importante è che siano buoni eh?**
What is importanti is that they are good eh?
39. F4: sì
yes

While it regards different food habits, extract 9 allows the facilitator to suggest that pleasure is more important than cultural difference. In the whole conversation, cultural habits about food are systematically linked to the idea of good food by the facilitator and in his final question to F4, good food becomes a way of discouraging ethnocentric attitudes.

In extract 10, the facilitator asks for memories of F1's life in Palestine. The first answer is about weather (turn 2), adding that bad weather prevented her to go to school (turn 6). The facilitator shows attention to this narrative, then she asks for possible further differences about Palestine (turn 7). This question is not clearly linked to something specific, but the child links it to school, signaling the different distribution of the weekend in Palestine. In this case, there is a simple description of an organizational difference, while its connection with religion is not discussed.

Extract 10

UK (PS1, 6A, second meeting)

1. FAC: **Have you got memories of living in Palestine** (..) sort of, um (..) maybe you did things that were different that you wouldn't do here
2. F1: Um (..) there was more like because of the snow (..) I remember because of the snow there

- was like (?)
3. FAC: oh wow
 4. F1: y ou couldn't go out
 5. FAC: Yeah
 6. F1: and after a week or something you couldn't go out because of the snow and I missed school
 7. FAC: Oh, so you had no school when the snow was big (..) oh, ok (..) and er, **anything else that they do there that maybe doesn't happen here?**
 - (..)
 8. F1: well, we have school on Saturdays and holidays on Sundays and Mondays
 9. FAC: Oh ok, **so you had Sundays and Mondays off but you came in on Saturday?**
 10. F1: ((nods))

Finally, extracts 11-14 are interesting as they represent a topic, which has been discussed rather extensively in two classes in Italy, i.e. how safe are places for children and what are their opportunities to go out without risks. In these narratives, the problem of risks is presented in a controversial way. In extract 11, starting from a general question about an holiday in Morocco, F5 stresses that what she likes in her country of origin is that children can go out alone (turns 2 and 4). The facilitator develops this point as absence of dangers (turn 8), however the child rejects this interpretation, while repeating that in any case it is possible to go out. The facilitator also develops this utterance by contrasting it to the situation in Modena (turn 12), receiving a confirmation.

Extract 11

Italy (SP1, 4A, first meeting)

1. FAC: prova a raccontarci una tua vacanza in Marocco
Try to tell your holiday in Morocco
2. F5: e: la prima cosa che mi piace è che lì possiamo anche andare uscire da soli
E: the first thing that like is that there we can gout alone
3. FAC: ah
4. F5: i bimbi possono anche uscire da soli
Children can also go out alone
5. Ins: questo è vero
That's true
6. F5: e: e:
7. Ins: [(?)
8. FAC: **[perché non ci sono pericoli**
[because there are not dangers
9. F5: sì ci sono pericoli ma e: si può anche uscire [cioè i più i più piccoli di tre a- i: quelli di tre anni, non si può e: da quattro anni da da quattro anni [in più sì
yes there are dangers but e: it's possible go out [well the little children of three years old they can't e: from four years old and more yes
10. FAC: [ho capito
[I understand
11. ?: [in su
[and up
12. FAC: **e invece qui a Modena non si può fare questo**
And instead here in Modena you cannot do this
13. F5: no

The positive aspect of going out autonomously, contrasted with what happens in Italy, is confirmed in extract 12, by F6 for what concerns the Philippines (turn 1). The facilitator investigates if going out is possible by night, through a question that shows some skepticism, and after receiving confirmation by F6 asks to F5 for what concerns Morocco (turn 8). F5 explains, supported by the facilitator's formulations, that it is possible, but around home (turns 9-17).

Extract 12

Italy (SP1, 4A, first meeting)

1. F6: sì e: in Filip- mi ricordo che **in Filippine è bello perché come in Marocco tipo si può uscire: senza [i genitori]**
yes : in the Philip- I remember that in Philippines is beautiful because as in Morocco like you can go out without parents
2. FAC: [ah]
3. F6: pe- e: da: otto: circa sei cinque quattro anni si può uscire ma tre due
Bu- e: from eight about six five four years old you can go out but three two
4. FAC: mh
5. F6: e: no
6. FAC: ma la sera no però
But however not by night
7. F6: la sera no
Not by night
8. FAC: **solo il giorno anche in Marocco la sera no ((looks at F5))**
Only during daylight also in Morocco not by night
9. F5: beh alcune volte
Well sometimes
10. FAC: ah sì?
Really?
11. M10: certe volte ci sono alcuni genitori [che li lasciano andare
Sometimes there are some parents who leave them go out
12. F6: [em:]
13. FAC: **si può uscire la sera**
It's possible to go out by night
14. F5: [sì però solo vicino:
yes but only nearby
15. F6: [diciamo diciamo che
[let's say let's say that
16. FAC: **solo intorno a casa**
Only around home
17. F5: ((nods))

In another setting, however, the perspective is reversed. In extract 13, F7 talks of Nigeria in very negative terms. After a short conversation on her travels to see her relatives (turns 1-7), the facilitator asks if there are different habits in Nigeria (turn 8), then if F7 finds the life different or similar in the two countries (turns 9 and 11). F7's short answers clearly show that she favours the interpretation of difference. Solicited by the facilitator's question (turn 15), F7 explains that Nigeria is a strange and unsafe place (turns 18-20).

Extract 13

Italy (SP2, 5A, second meeting)

1. FAC: ah quindi tu a differenza dei tuoi compagni sei già stata in Nigeria
Ah so differently from your classmates you have already been in Nigeria
2. F7: ((nods))
3. FAC: e: cosa ricordi di dei tuoi viaggi là?
And what do you remember about your travels there?
4. F7: e: (..) i miei cugini,
e: (..) my cousins
5. FAC: mh
6. F7: e: mia zia, (.) e: la mia bisnonna
And my aunt (.) and my great-grandmother

7. FAC: quindi sei stata per trovare questi tuoi parenti
So you have been there to see your relatives
8. F7: ((nods))
9. FAC: **ma hai hanno delle abitudini diverse da da da qui**
But do you have do they have different habits from from here
- (.)
10. F7: s:ì
Ye:s
11. FAC: **che ti hanno colpito un po' oppure: trovi che vivere là e vivere qui sia più o meno uguale?**
That struck you a bit or that do you find that living there and living here is more or less the same thing?
12. F7: no
13. FAC: **è molto diverso?**
Is it very different?
14. F7: sì
yes
15. FAC: **hai voglia di raccontarci qualcosa per farci conoscere**
Would you like to tell us something to let us know
16. F7: ((nods))
17. FAC: ((nods))
18. F7: e: di là in Nigeria, è un posto abbastanza strano
E: there in Nigeria it's a strange enough place
19. FAC: mh
20. F7: perché quando: non c'è molta sicurezza
Because when there is not much safety
21. FAC: mh

After F7's rather detailed description of the risks determined by the way of behaving of Nigerians (not shown), the facilitator explicates F7's point of view as Nigeria as a dangerous place because people have particular attitudes (turns 38 and 40). In the next turns, F7 adds other details about the strange things in Nigeria (turns 41-47) and in turn 48 the facilitator formulates her utterances as magic, which is confirmed by the child.

38. FAC: **cioè tu ti sei fatta un'idea di un luogo un po' pericoloso**
I mean you got an idea of a bit dangerous place
39. F7: sì
yes
40. FAC: **perché ci sono le persone che hanno degli atte[ggiamenti]**
Because there are people who have atti[tudes]
41. F7: [nei boschi cioè i boschi e: i posti dove andiamo noi a: coltivare e [a prendere tutto il cibo
[in the woods I mean the woods the places where we go to grow and [to take all the food]
42. FAC: [ah ah
43. F7: sono i boschi
They are the woods
44. FAC: sì
yes
45. F7: e in questi boschi e: ci sono un sacco di alberi e non c'è un sentiero quindi tu ti puoi perdere per- però noi siamo abituati a: e: ((gesticola))
and in these woods e: there are so many trees and there isn't a path therefore you can get lost but we are used to: and ((gesticulates))
46. FAC: a trovare la stra[da
To find the wa[y]
47. F7: [eh e poi ci possono essere tante persone che vivono nei boschi (.) che hanno strani poteri ((gesticola)) cioè cose varie

- [eh and then there may be many people who live in the woods (.) who have strange powers ((gesticulates)) I mean different things]*
48. FAC: **c'è la magia**
There is magic
49. F7: *sì diciamo*
Yes let's say

Finally, after further details, the facilitator develops the gist of F7's long narrative as cultural difference (turn 72). This development is confirmed by F7. The following question on the preference of the place where to live (turns 74 and 76), is answered by F7 in a very clear way (turns 77-79).

72. FAC: **quindi tu dici che è una cultura molto diversa da questa qui**
So you are saying that it's a very different culture from here
73. F7: ((nods))
74. FAC: **e se t- [potessi scegliere**
And if y- [could choose
75. F7: *[cioè:*
[well
76. FAC: **ti piacerebbe più vivere lì**
Would you like more to live there
77. F7: *qua*
here
78. FAC: *assolutamente [qua*
Absolutely [here
79. F7: *[sì qualsiasi posto basta che non sia la Nigeria*
[yes any place but Nigeria

In extract 14, the negative features of other places, if compared to Modena, is confirmed by F2 for what concerns Tunisia. She also stresses that her mother is from Modena and her father is from Tunisia (turn 1). The facilitator displaces this association between parents and places by suggesting that F2's mother is more cheerful than her father (turn 2). F2 smiles, while confirming, but then she starts explaining why she considers Modena better than Tunisia (turns 5 and 7). However, the facilitator objects that he has heard in other classes that in Modena parents do not leave their children go out because they fear for dangers (turn 10). This comment refers to some conversation (not shown here) in which the difficulty of leaving children to go out in Modena became evident. This point is confirmed by the children (turns 11-23). Later (not shown), the facilitator will also involve F7 (the Nigerian child) to suggest that Modena is not so safe. However F7 will confirm her position.

Extract 14

Italy (SP2, 5A, second meeting)

1. F2: *sì secondo me la Tunisia è un po' triste rispetto a Modena, mio papà viene dalla Tunisia e mia mamma da Modena, perché in Tunisi[a*
yes in my opinion Tunisia is a bit sad compared to Modena, my dad comes from Tunisia and my mum is from Modena, because in Tunisi]a
2. FAC: *[cioè la mamma è più allegra del papà*
[I mean your mum is more cheerful than your dad
3. F2: *abbasthanzah*
enoughh
4. FAC: *hh*
5. F2: *e: perché allora mia zia abita in una (?) in campagna e lì ci sono mattoni, case distrutte, em: e mia zia mi raccontava e: che: in centro succedono molte cose strane solo che lei è sempre al lavoro e ci sono andata solo una volta e sono successe tante cose strane nel senso che c'era un signore noi stavamo camminando, em: lui stava salutando un manichino in un negozio perché*

era un po' matto, e quel manichino cioè non gli ha risposto perché i manichini non parlano, e lui ha spaccato il vetro del negozio

e: because so my aunt lives in a (?) in the countryside and there there are bricks, destroyed houses em: and my aunt told me that in the centre many strange things happen but she is always at work and I went there only once and many strange things happened as there was a man we were walking em: and he was greeting a dummy in a shop because he was a bit crazy and that dummy, I mean did not answer to him because the dummies don't talk and he broke the glass of the shop

6. FAC: ah sì?
Really?
7. F2: e poi e noi stavo camminando e da lontano, dopo è arrivata la polizia perché una persona aveva ucciso un'altra in strada
and then we were walking and from far away after the police arrived because a person had killed another person on the road
8. FAC: quindi capitano delle cose
so some things happen
9. F2: sì
yes
10. FAC: poco belle **però io sono stato in altre classi qui da voi e alcuni mi hanno detto che qui a Modena i genitori non vogliono che loro escono [perché ci possono essere delle cose pericolose anche qui**
That are not positive but I have been in other classes here and some told me that here in Modena parents don't want that they go out [because there may be dangerous things also here
11. F2: *(((nods)))*
12. Some: sì
yes
13. F2: e invece
And instead
14. FAC: è così?
Is this right?
15. ?: sì
yes
16. FAC: prova – a te ti fanno uscire i tuoi genitori?
Try – do your parens allow you to go out?
17. M2: no
18. FAC: e ti spiegano: il mo[tivo?
And do they explain the re[ason?
19. M2: [no
20. FAC: no?
21. Some: [hh
22. FAC: [beh va beh quindi tu devi solo obbedire
[okay okay so you have only to obey
23. M2: sì
yes

Extracts 11-14 show that the facilitator does not take for granted the children's perceptions about safe and unsafe places, nor the difference between the Italian setting and other places. Rather, he tries to promote reflection on the children's different experiences.

Almost all these extracts show that children are more concerned with personal and family narratives than with cultural issues, and that cultural issues are always related to their personal and family life. The facilitators may deal differently with the combination between personal and family stories, on the one hand, and their cultural context on the other. The Italian facilitator frequently asked for more details about cultural issues, sometimes inviting children to tell narratives about cultural difference and inviting them to reflect on their narratives. The UK facilitator more carefully investigated the cultural issues but she does not expand on them, leaving the floor to the children's interest in telling their personal and family stories.

Extract 16

UK (PS2, 5A, second meeting)

1. F1: um (..) people (..) because my cousin's dad is Scottish um and her mum is half-Indian, people say that she's not Indian, she's Scottish and English but she is
2. FAC: **She is?**
3. F1: Yeah
4. FAC: **So, she's Scottish, English and Indian**
5. F1: Yeah
6. FAC: **because she couldn't be just half and half and then miss a bit out**
7. F1: Yeah ((nods))
8. FAC: **so why do you think that happens? Why do you think we all miss out a bit of somebody?**
9. F1: because
(..)
10. FAC: It's tricky, isn't it?
11. F1: because she's got a different skin colour and we're cousins and people don't really think we're cousins and think we are not Indians
12. FAC: **yeah (..) and I think all of the bits that we have that make us, us are all lovely and wonderful and it's good to know about them (..) yeah**
13. F1: ((nods))

In extract 17, already shown when commenting conflict avoidance, Eurocentrism has a different meaning. M5, who is a migrant child, talk of his experience in a German swimming-pool. M2 states that diving is not allowed, supported by several other children (turns 5-10). In turn 12, 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, concluding with a comment about M5's learning that diving is not allowed in Germany and M5 confirms. The facilitator leaves M5 in the uncomfortable position of an ignorant migrant who is learning from the skilled German classmates.

Extract 17

Germany (SS3, 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))

9.3 The search for identity

The construction of identity for migrant children is a rather “tricky” problem (to quote the facilitator in extract 16, turn 10). 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. In extract 18, M7 shows his unhappiness about his migration from Morocco (turn 2). In turn 3, the facilitator develops this assessment by formulating its reason (having friend there), then he asks if M7 discussed his migration with his parents (turn 5). The child tells that he did not talk with his parents as he did not want to migrate. In the following conversation, he describes himself as forced to family reunion, determined by his father previous migration (turns 6-16). In turn 17, the facilitator asks him what he misses more and the child tells of his grandmother, who lived with him (turns 18-23).

Extract 18

Italy (SS1, 2A, second meeting)

1. FAC: **ma: eri contento di di venir via dal tuo paese oppure:**
but were you happy to leave your country or:
2. M7: m: non molto (.) [preferivo stare in Marocco
m: not much (.) [I preferred to stay in Morocco
3. FAC: **[perché** **ma avevi degli amici là immagino**
[why *you had friends there I imagine*
4. M7: sì
yes
5. FAC: **e: con i tuoi genitori hai avuto modo di discutere di questo, (.) [ne avete parlato quando han- hanno deciso**
and with your parents did you discuss of this (.) did you talk of it when they decided
6. M7: [m:
n: no non ho parlato con nessuno [perché dicevo a mia madre che non volevo andare ma:
n: no I didn't talk with nobody because I told my mother that I didn't want to go but
7. FAC: [no?
8. M7: lo stesso ci siamo andati
In any case we left
9. FAC: quindi ha deciso il babbo
So your father decided
10. M7: sì

- yes
11. FAC: che aveva un motivo per venire in Italia, (.) per motivi di lavoro, per motivi:
who had a reason to come to Italy (.) for reasons of work, for reasons:
12. M7: e: mio padre era già venuto in Italia molto prima
e: my father had already come to Italy much earlier
13. FAC: ok quindi aveva conosciuto
Ok so he had known
14. M7: sì era: cioè ci siamo trasferiti perché lui ormai viveva lì e:
yes he was I mean we moved because at this point he was living there and
15. FAC: è stata una riunificazione familiare
It was a family reunion
16. M7: ((nods)) sì
- yes
17. FAC: **però insomma lasciare il Marocco è stato un po' doloroso che cosa ti manca di più del del Marocco?**
However in sum to leave Morocco it was a bit anguishing what do you miss more of Morocco?
18. M7: eh: mia nonna
Eh: my grandmother
19. FAC: la nonna non l'hai più vista la nonna?
Your grandmother did you see your grandmother any more?
- M7: no no la vedo quando vado in Marocco
No no I see her when I go to Morocco
20. FAC: ah ok però ti manca perché
ah ok but you miss her because
21. M7: sì
- yes
22. FAC: là viveva insieme a te
There she lived with you
23. M7: ((nods))

While extract 18 concerns regret for migration, extract 19, turns 1-2, shows M8's desire to go back to the country of origin (Chile). M8 tells that his parents do not talk to him about this country (turns 6-10), however he would like to see what he calls "il mio popolo" (my people), thus stressing his belonging (turns 12 and 14). However the use of the term people is not recognised by the facilitator, who reformulates as country of origin (turn 15). The child imagines his people as very cheerful (turn 18).

Extract 19

Italy (SP2, 5A, second meeting)

1. FAC: **e ti piacerebbe tornare?**
And would you like to go back
2. M8: sì
yes
3. FAC: **e cos'è che c'è che ti attira? (..) che ti piacerebbe (.) vedere**
And what does attract you? (..) that you would like to see
- (.)
4. M8: [m:
5. FAC: **[cioè s- ti ha parlato nessuno del Cile? Forse i tuoi genitori?**
[I mean did anybody talk to you of Chile? Maybe your parents?
6. M8: m: no
7. FAC: no?
8. M8: no
9. FAC: **non te ne parlano del Cile**
They don't talk to you of Chile
10. M8: ((shakes his head))

11. FAC: **e quindi come mai ti è venuta questa voglia?**
And so why did this will arise?
12. M8: perché voglio vedere il mio:
because I want to see my
13. FAC: sei curioso
You are curious
14. M8: sì e voglio vedere il mio popolo
Yes and I want to see my people
15. FAC: **cioè il tuo paese di origine**
You mean your country of origin
16. M8: ((nods))
17. FAC: **e come te lo aspetti? Nella tua fantasia come: com'è?**
And how do you expect it? How how is it in your imagination?
18. M8: m: (.) molto allegro
m: (.) very cheerful

In extract 20, M3 tells that he is changing his mind about his possible return to Guinea, from where he comes (turns 1-5). In turn 8, M6 adds a possible explanation of M3's uncertainty, regarding football, which is not disconfirmed by the child. The facilitator's question about this point (turn 10) is responded in a way that suggests a disappointment about the past football role in Guinea, but it does not clarify if this is the real reason for preferring Italy.

Extract 20

Italy (SP2, 5A, first meeting)

1. FAC: **e torneresti a abitare in Guinea? (.) ti piacerebbe?**
And would you go to live in Guinea? (.) would you like?
2. M3: e: di solito dicevo dicevo di no che non volevo andare in Guinea perché l'Italia era troppo bella
e: usually I said I said no that I didn't want to go to Guinea because Italy is too beautiful
3. FAC: **ah e invece? (.) ti sta venendo voglia di andare?**
Ah and instead? (.) Is the will to go coming now?
4. M3: sì un [p- un po' alla volta sì
Yes a [l- a little at a time yes
5. FAC: [un pochino eh magari quando sei più grande eh?
[A little eh maybe when you are older eh?
(.)
6. M6: posso io?
may I?
7. FAC: cosa volevi aggiungere?
What would you like to add?
8. M6: M3 una volta mi ha raccontato che e: n: non gli piacevano la Guinea per una cosa perché non poteva giocare a calcio
Once M3 told me that e: I didn't like Guinea for one thing because he couldn't play football
9. ?: davvero?
Really?
10. FAC: **non si può giocare a calcio in Guinea?**
Isn't possible to play football in Guinea?
11. M3: no si può giocare a calcio è solo che da piccolo mi mettevano mi mettevano sempre in porta
No it's possible to play football it's only that when I was little they always put me in goal
12. Many: hhh
13. FAC: **e invece qui a Modena in che ruolo giochi?**
And instead here in Modena what role do you play
14. M3: e: in difesa
e: defense

Before extract 21, the facilitator and M9 were talking of the child's country of origin, Ukraine. The facilitator asks the child's opinion about his life in Italy (turn 1). Initially, M9 answers that he is well, than the facilitator suggests with a question that it might be better in Ukraine (turn 3). In turns 4 and 6, the child differentiates a positive feeling between the two countries, thus avoiding a clear preference for one of them. The facilitator asks for confirmation (turns 7), receiving it.

Extract 21

Italy (SP1, 4C, first meeting)

1. FAC: ho capito (.) **ma come ti trovi qui? Ti trovi bene?**
I understand (.) but how are you here? Are you well?
2. M9: sì
yes
3. FAC: **era un po' meglio là?**
Was it a bit better there?
(..)
4. M9: un po' qua
A bit here
5. FAC: eh [beh
Eh [well
6. M9: [un po' là hh
[a bit there hh
7. FAC: per certe cose eh?
For some things eh?
8. M9: sì
yes

In extract 22, F9, while talking of her holidays in her country, says that she misses her old life a little (turns 2 and 6), but then, responding the facilitator's question (turn 7), she shows her uncertainty about her possible future return (turns 8-10).

Extract 22

Italy (SS2, 2A, second meeting)

1. FAC: e: e quando torni che impressione ti fa?
e: and when you come what impression does it do?
(..)
2. F9: mi ricordo la mia vecchia vita
I remember my old life
(.)
3. FAC: ti viene in mente la tua vecchia vita?
Does come to your mind your old life?
4. F9: sì
yes
5. FAC: e ti manca un po'?'
And do you miss it a bit?
(.)
6. F9: un po' sì
a bit yes
(.)
7. FAC: **ma pensi di: di tornare a vivere là oppure deciderai di stare qui in Italia e andare là solo in vacanza**

- but do you think of coming to live there or you will decide to stay here in Italy and only go there for holiday?*
8. F9: non lo so
I don't know
9. FAC: non ci hai pensato
You didn't think of it
10. F9: ((shakes her head))

Extract 23 is also about uncertainty. In turn 2, responding to the facilitator's question about a possible return, M11 says that he does not know if he would like to live in his country, then he adds that he is not thinking of this. In turn 6, he tells that his parents would like to return, as they have a house there (turns 6-10). In turn 11, the facilitator develops this statement by suggesting that M11 has to move. First, M11 smiles, then he states that he will not move (turn 15)

Extract 23

Italy (SS2, 2A, third meeting)

1. FAC: **ah (.) e tu ci andresti a vivere là?**
Ah (.) and you would go to live there?
2. M11: m: boh non [so
m: boh I don't [know
3. FAC: [ci stai pensando?
[are you thinking of it?
4. M11: ((shakes his head)) per ora n[
Not for n[ow
5. FAC: [i i tuoi genitori tornerebbero là oppure prefe[riscono stare qua?
[your parents would come back there or would they prefer to stay here?
6. M11: [no i miei tornano
là
[no my parents
come back there
7. FAC: ah [sì?
Re[ally?
8. M11: [c'hanno una casa quindi:
[they have a house, so:
9. FAC: han deciso di tornare
They have decide to go back
10. M11: sì hanno fatto una casa quindi
Yes they buyed a house so
11. FAC: **quindi ti tocca: smuoverti a te**
So you must move
12. M11: ((nods))
13. M?: ma quando?
But when?
14. FAC: eh?
15. M11: oh loro vanno là io rimango qui
Oh they go there I stay here

In extract 24, after the initial description of her grandparents' life in Romania (turns 1-17) while answering to the facilitator's questions, F3 shows her uncertainty about the choice between the traditional way of life in the town in which her grandparents live, on the one hand, and the city life in Italy on the other, discussed in turns 18-23. In turn 24, the facilitator asks if F3 has some will to return to Romania and she confirms this will. In the last part of the sequence the facilitator asks what F3' mother says about this aspect (turn 31) and F3 tells that her mother will return but she leaves her free to choose. The future choice is undetermined.

Extract 24

Italy (SS2, 2A, third meeting)

1. FAC: e: i tuoi nonni là cosa fanno?
And: what do your grandparents do there?
- (..)
2. F3: e: vivono in un paese, [dove
e: they live in a village, [where
3. FAC: [piccolo?
Small?
4. F3: sì sì
Yes yes
5. FAC: mh
6. F3: dove non ci sono macchine,
where there are no cars,
- (.)
7. FAC: come mai?
Why?
8. F3: eh perché è un paese piccolo ancora cioè ((fa un movimento all'indietro della mano))
Eh because it's still a small village that is ((gesture backwards with the hand))
9. FAC: usano: metodi tradi[zionali
They use: traditional me[thods
10. F3: [sì
[Yes
11. FAC: ad esempio ci sono i carri
For example there are carts
12. F3: sì ((annuisce))
Yes ((nods))
13. FAC: ho capito
I understand
14. M11: i cavalli
Horses
15. FAC: i cavalli
Horses
16. M11: [sì
Yes
17. F3: [((nods))
18. FAC: e ti piacerebbe vivere: in un posto così?
And would you like to live: in a place like this?
- (..)
19. F3: sì e no (.) cioè da una parte sì perché cioè mi sembra più bello [a parte:
yes and not (.) that is on one side yes because well I like more [except for:
20. FAC: [sì?
[really?
21. F3: ((annuisce)) però adesso mi sono abituata alla città
((nods)) but now I got used to the city
22. FAC: sì? Quindi le cose che ci sono in città ti mancano
Really? So you miss things you have in the city
23. F3: sì
Yes
- (.)
24. FAC: **ma l'idea di tornare in Roma- di andare a vivere in Romania ti è mai venuta?**
But did you ever get the idea to go back to Roma- to go to live in Romania?
25. F3: sì

26. FAC: *yes*
sì?
Really?
27. F3: ((nods))
28. M11: bello
Nice
29. FAC: e i tuoi: chi è rumeno? La mamma?
And your: who is Romanian? Your mum?
30. F3: sì
Yes
31. FAC: **la mamma cosa ti dice?**
What does your mum tell you?
32. F3: che: cioè lei mi: mi lascia scegliere (.) mi dice che: quando diventerò più grande lei andrà a vivere là [e se voglio andar-
That: well she tells me: she let me choose (.) she tells me that: when I will grow up she will go to live there [and if I want to g-
33. FAC: [ah lei andrà a vivere là?
[ah will she go to live there?
34. F3: sì se voglio andare con lei ci vado se no resto qua
Yes if I want to go with her I will go if nto I will stay here

In extract 25, M2 rejects the family's identity as natives of Sri Lanka, adding that he does not know why he came in UK, as this was his father's will (turns 1 and 3). After a repetition of the place of birth in turn 2, the facilitator asks a question that develop the theme of the child's identity in an explicit way (turn 4, "how would you describe yourself then, what's your, who are you, where's your place in the world, how would you describe yourself to somebody?"). M2's answer is clearly a rejection of the past and a claim for assimilation to the Western culture ("would describe myself as Dutch um because I don't really speak Tamil because I haven't been to Sri Lanka except (..) I just went to Sri Lanka two times, that's all"). In the following turns, the facilitator's question leads to know that the child lived in Holland before moving to UK.

Extract 25

UK (PS2, 5A, second meeting)

1. M2: Um (..) my parents were from Sri Lanka because they were born in Sri Lanka and then I was born in Holland and um I came here (..) I don't know why I came here it's just because my dad wanted to
2. FAC: **Yeah (..) so you were born in Holland**
3. M2: Yeah but my parents were in Sri Lanka
4. FAC: **Ok (..) so who (..) how would you describe yourself then, what's your, who are you, where's your place in the world, how would you describe yourself to somebody?**
5. M2: Um (..) I would describe myself as Dutch um because I don't really speak Tamil because I haven't been to Sri Lanka except (..) I just went to Sri Lanka two times, that's all
6. FAC: So (..) and how many times have you been to
7. M2: Holland
8. FAC: Yeah
9. M2: I lived there
10. FAC: Oh, you lived there
11. M2: I used to live there and then I came here

In extract 26, the facilitator asks the same type of question (turns 3 and 5) to a child who was born in Germany (turns 1-4). F1's answer, in turn 6, highlights a multiple identity ("I'm German, British and African"), while she clarifies that she only speaks English. The last sentence enhances the facilitator's question, aiming to clarify the relation between language and culture (turn 7). F1 does not have any hesitation in denying the relation between language and identity (turns 8 and 10). The denial is recognized by the facilitator through an explication (turn 11), which is developed by the child through a reference to "blood". In turn 13, the facilitator

agrees with the child and adds her personal story, which explains her agreement as based on direct experience. Despite of the facilitator's invitation to ask questions, the child adds further reflection on this point, rejecting any classification and concluding that she is from all places".

Extract 26

UK (PS2, 5A, second meeting)

1. FAC: Ok (..) and it's interesting (..) because you've got your birth certificate and you were born in Germany?
2. F1: Yeah
3. FAC: **ah (..) so would you say that you're German (..) what's your culture, who are you (..) what's your first name, M.?**
4. F1: M. (..) My first name's S.
5. FAC: Your first name's S. (..) so S., **how would you describe yourself? You're living in England but you've got a German birth certificate and maybe your family are from other places in the world so how would you describe yourself? Who are you? (..) What's your (..) yeah, who are you?**
6. F1: Um, I'm German, British, and African (..) um so I'd say I do not speak the languages but I speak English
7. FAC: **so do you think speak thing the language makes you from that country, or?**
8. F1: No
9. FAC: So what is it then, what do you think?
10. F1: I think it's the way (..) I think it's if you know that you're from there either you can't speak it or not
11. FAC: **yeah, so it's not the language that you speak, it's that you know that you were born here or that you've lived there or that your family were like this because of where they're from**
12. F1: Yeah (..) It's from your blood that's where you come from
13. FAC: **from your blood? Yeah (..) I er (..) I think I agree with you actually because I was born here I was born in England but my family are Irish so someone said to me but you're English and I said well I was born in England but my family are all Irish so I think like you said my blood is Irish but I was born in England so it's a bit of a tricky ((does hand movement)) kind of thing to explain, isn't it?**
14. F1: Yeah ((nods))
15. FAC: Yeah (..) does anyone ever ask you these things or is it just your own thinking?
16. F1: yeah because some people say that you're born in Germany but your name's English, you talk in English and you sound like an English person but I'm not and then they say you're not from Germany because um, my name is pretty English as well, so I am from all places

Extract 27 shows a change of identity, rather than multiplicity of identity. This change is shown through the child's choice of food, while responding to the facilitator's question about preference in eating (turn 3): F6 claims that she likes sushi, although it is not Chinese (turn 3). With this utterance, she immediately clarifies her distance from Chinese culture.

Extract 27

Italy (SP2, 5A, first meeting)

1. FAC: **abbiamo un'altra (.) ti piace mangiare a te? ((riferito a F6 con la mano alzata))**
We have another (.) do you like to eat? ((to F6 who raised her hand))
2. F6: sìhh
yeshh
3. FAC: **e che cosa in particolare?**
And what in particular?
4. F6: il sushi anche se in realtà non è cinese

- Sushi even if it's not Chinese actually*
5. FAC: perché tu sei cinese
Because you are Chinese
6. F6: sì
Yes

Later, after an expansion on F6's personal story and relations with China, the theme of Chinese food is resumed by the facilitator (turn 43), which then asks about F6's return to China and interest in China (turns 47 and 49). In turn 50, however, F6 repeats her preference for Japan, which is not only based on her preference for sushi (turns 51-53), but also on other Japanese things that she likes (turn 54). What these things are is clarified by her classmates, in turns 56 and 58, while F6 simply smiles (turn 57).

43. FAC: **perché in Cina invece che cosa c'è di particolare?**
Why in China what is there of typical?
44. F6: e: il riso
e: rice
45. FAC: mh
46. F6: il tofu, (.) i ravioli, poi:
tofu, (.) ravioli, then:
47. FAC: **ma sei ancora: tornata in Cina dopo: quel periodo lì?**
But did you go back again: in China after: that period?
48. F6: no [cioè per per
No [well to to
49. FAC: **[e ti incuriosisce l'idea di tornarci?**
[and are you curious about going back there?
- (..)
50. F6: cioè sinceramente io vorrei andare in Giappone non in Cina
Well actually I would like to go to Japan rather than to China
51. FAC: eh perché il sushi eh?
eh because sushi eh?
52. F6: no non è [soltanto per il sushi
No it's not [only for sushi
53. FAC: [no?
54. F6: perché ci sono delle cose Giapponesi che mi piacciono molto
Because I like very much some Japanese things
55. FAC: ad esempio?
For example?
56. Some: °i manga°
Manga
121. F6: ((smiles))
122. Some: i manga
Manga

Extract 27 shows that personal preferences can condition cultural identity. In extract 28, responding to the facilitator's question about staying in Brazil with his father (turn 1), M3 is very clear in explicating his personal and affective reasons to stay in Italy (turn 2). In the following sequence (turns 4-25), the facilitator enhances his narrative about the possible Brazilian life, through questions and formulations. After this exploration, during which some potentially appealing aspects of Brazilian life are highlighted, the facilitator asks again the question about living in Brazil (turn 26), but the child repeats that he wants to stay with his mother (turns 27-31).

Italy (SP2, 5B, second meeting)

1. FAC: **ma se il papà ti dicesse adesso (.) la mamma la facciam tornare a Modena però te ti fermi qui con me (.) che io ho bisogno di un po' di compagnia tu cosa gli diresti [a papà?**
But if your dad would tell you now (.) we let your mum to go back to Modena however you stay here with me (.) that I need some company what would you tell to your dad?
2. M3: [no [voglio stare con mia mamma
[no [I want to stay with my mum
3. Some: [hhh
4. FAC: te dici io sto con la mamma [eh? per cui
You tell I stay with my mum [eh? So that
5. M3: (((annuisce))) non voglio andare in cantiere a lavorare mi verrebbe l'ansia
[[((nods)) I don't want to go in the building site to work it would come anxiety
6. FAC: beh no lui va in cantiere te vai a scuola
Well no he goes in the building site you go to school
7. M3: a scuola [non so
To school [I don't know
8. FAC: [tanto il brasiliano è facile no? Da impa[rare
[it's so easy Brazilian isn't it? To le[arn
9. M3: [no un pochino l'ho imparato
[no I have learned it a bit
10. FAC: l'hai imparato: un po'?
11. M3: un pochino [so contare fino a dieci
A bit [I am able to count until ten
12. FAC: [e e tipo? Che parole: sapevi dire?
[an and like? what words did you know?
13. M3: hoi tuto bo
14. FAC: [tutto buono
[everything is good
15. M3: [come stai (.) so contare fino a dieci e:
[how are you (.) I am able to count until ten and
16. FAC: ma è vero che loro fanno fanno tutto più lentamente che da noi?
[but is it true that they do everything slowly than us?
17. M3: sì: non: si preoccupano di niente
Yes they don't worry about nothing
18. FAC: d[ai
Really?
19. M3: [se devono: pagare la bolletta no: non la pagano
[if they must pay the bill no they don't pay it
20. FAC: ah no? Ma questo chi te l'ha detto tuo papà?
Ah dont they? But who told you this your dad?
21. M3: sì e poi e: [stanno tutto il giorno al mare, giocano a calcio
Yes and then e: they stay all day at the beach, play football
22. FAC: [quindi quando
[so when beh [si si divertono
well [they have fun
23. M3: [senza scarpe sì
[without shoes yes
24. FAC: ah
25. M3: i bambini vanno pure in discoteca non:
children also go to the disco, they dont:

26. FAC: **cioè e te non vorresti rimanere là?**
Well and you wouldn't stay there?
27. M3: ((shakes is head))
28. FAC: **cioè queste cose non ti piacciono**
I mean you don't like these things
29. M3: **mi piacciono però voglio stare con la mamma**
I like them but I want to stay with my mum
30. FAC: **ah: perché la mamma è la mamma**
Ah because mum is mum
31. M3: ((nods))

Extract 29 confirms the prevalence of personal reasons. The facilitator asks about life in Albania (turn 1). After saying that life is similar in Italy and in Albania (turn 2), M7 adds that in Italy life is better (turn 4) as there are more friends and fun (turn 6).

Extract 29

Italy (SP2, 5B, second meeting)

1. FAC: **ma come com'è la vita in Albania? Te ti trovi bene quando vai là?**
But how is life in Albania? Are you well when you go there?
2. M7: **beh è: quasi uguale a questa a questa in Italia**
Well it is almost the same as this one in Italy
3. FAC: **non cambia niente**
Nothing changes
4. M7: **però qua in Italia: secondo me si vive meglio**
However in my opinion one lives better here in Italy
- (.)
5. FAC: **qui in Italia?**
here in Italy?
6. M7: **si vive meglio perché cioè qua (..) ho più amici e mi diverto di più**
I live better because well here (..) I have more friends and I have more fun

Finally, in extract 30, answering to the facilitator's question about the possibility of saying that a country is sad or cheerful (turn 1), F7 states that someone else in that country can feel differently from how one may feel (turn 4). The facilitator develops this utterance as question of mood (turn 6) and F7 confirms, thus privileging the personal view and feelings compared to cultural belonging.

Extract 30

Italy (SP2, 5A, second meeting)

1. FAC: **ma si può dire di un paese che è triste o allegro?**
But is it possible to say that a country is sad or cheerful?
2. Some: **sì, no**
Yes, no
3. M1: **no perché comunque: (?) perché comunque [in un paese**
No because anyway (?) because anyway [in a country
4. F7: **[no perché qualcuno di quel paese si può sentire**
in un modo diverso da come ti senti te **[no because someone of that country can feel in a**
different way than you feel
5. M1: **eh**
6. FAC: **quindi è una questione di stato d'animo non è una questione di paese?**
So it's a question of mood is it not a question of country?
7. F7: **sì**

yes

This section confirms and amplifies what we have seen in the section on cultural differences: the importance of children's personal stories, feelings, conditions of life, in determining their narratives of cultural issues, in this case of identity. Children's identity can be shaped in very different ways, depending on children's personal experiences, ranging from nostalgia, uncertainty, rejection of cultural identity. While it may be difficult to separate the narrative of the self and the narrative of origins, it is important to recognize how the latter is conditioned by the former and how both are productions of interactions, facilitated in the immediate experience and disseminated during the children's life.

9.4 Summary

This chapter has presented the narratives about cultural issues, which emerged during the project, dividing them between narratives of cultures, in a comparative dimension, narratives highlighting Eurocentrism (very few indeed) and narratives about identity. What is common to these types of narratives is the interactional dimension, which leads to see them as narratives of small cultures. Moreover, these narratives highlight the importance of children's personal experience, rather than the abstraction of cultural values or principles. Whether the children tell of their cultural belonging, of their uncertainty, of their rejection of belonging, they always choose their position starting from their personal experiences and preferences. This is a very important suggestion for innovative methods of education concerning cultures and cultural identity, as it shows the distance between personal experiences and assumptions based on stereotypes and prejudices.

Of course, personal experiences and preferences can lead in very different directions. During our experimental project, we could only highlight these directions, although in cases of children's wailing about Eurocentrism, some facilitators sided with the children. Dealing with the way in which personal experiences are or are not connected with cultural issues is a challenge for the systematic application of facilitation in the classroom.

It is also important, however, to be aware that the contents of this chapter confirm the children's primary choice of telling personal and family stories. Therefore, systematic facilitation should not look for cultures and cultural identities at any cost. It should rather capture the relevance of these aspects in the large amount of narratives produced in the interaction, and decide if, when and how to expand on them.

Chapter 10. Problems of facilitation

We have seen, here and there, that sometimes facilitation fails in promoting children's active participation and production of narratives. One important question is if there are some systematic reasons for this failure, or if it is a casual outcome of the unpredictability of communication processes. In this chapter, we aim to provide some answers to this question, looking at some recurrent types of sequences that show some failures. This provides some idea of what facilitation should avoid to accomplish its function.

The chapter provides a typology of "dysfunctional" actions, which is by no means exhaustive. It is what results from our corpus, but it can be useful to understand some actions that are harmful for facilitation. It is important to note that these actions are a minimal part of the corpus. However, in order to clarify the point, in this chapter we have included many of them

10.1 Problems of epistemic authority

Epistemic authority is a very delicate issue in facilitation. As we have already seen in many cases, facilitators can be very active in orienting the interaction, thus unavoidably showing their authority, linked to their tasks. It is illusory to think that facilitators' authority in orienting and coordinating interactions can be cancelled. However, facilitation's aim is using this authority to upgrade children's authority in narrating, commenting, showing their feelings, i.e. showing their agency. Facilitation fails when facilitators' authority is not subordinated to children's exercise of agency. In other words, when facilitation cannot enhance and show agency as a social construction.

The most evident way of upgrading the facilitator's authority is the use of the IRE (Initiation, Reply, Evaluation) sequence, which has been frequently observed in teaching activities. The facilitator Initiates the sequence (through a question), the child Replies and the facilitator gives a feedback through an Evaluation. This sequence is infrequent: it has been observed in very few cases in the German setting, shown in extracts 1 and 2.

In extract 1, turn 3, the facilitator asks what is the synonym for "shisha". In turn 4, M3 answers to the question and in turn 5 the facilitator provides a positive evaluation. In extract 2, turns 2-4, we have the same structure, with the facilitator also providing an explanation after the positive evaluation.

Extract 1

Germany (PS3, 6B, first meeting)

1. M5: das ist eine Shisha.
it's a shisha pipe.
2. M6: ja.
yeah.
3. FAC: **mhm. wisst ihr noch ein anderes Wort für Shisha? Irgendein anderes Wort?**
mm-hm. Do you know another word for shisha? Any other word?
4. M3: **Wasserpfeife**
water pipe
5. FAC: **genau**
exactly

Extract 2

Germany (SS3, 6., fourth meeting)

1. M6: und äh gibts, und in Holland gibts doch viele Kanäle oder? Jedenfalls in der Stadt, oder?
and there are, err in Holland there are lots of canals, aren't there? In the city anyway, aren't there?
2. FAC: **wisst ihr was Kanäle sind?**
do you ((plural)) know what canals are?
3. M13: **Flüsse.**
rivers.
4. FAC: **Flüsse, genau, so Flüsse, die in der Stadt sind. (2) Das sind meistens so Kanäle, die da sind ganz viele Wasserstraßen und so ne Sachen.**
rivers, exactly, the type of river that you find in the city. (2.0) They are mostly canals there that have lots of waterways and things like that.

A second way of upgrading facilitators' epistemic authority is directing conversations, rather than coordinating them. Extracts 3-6 show this aspect. In extract 3, 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 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

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

In extract 4, the facilitator stresses that too many questions impede the child to answer (turn 1) and in turn 4 he blocks a contribution inviting to listen and inviting M5 to repeat the first question. In turn 6, he invites to wait for an answer, before providing other questions.

Extract 4

Italy (SP3, 4D, third meeting)

1. FAC: **sì però se fate tante domande lui come fa a rispondervi?**
Yes but if you ask so many questions how can he answer to you?
2. F4: eh lo so
eh I know
3. ?: posso dire?
may I say?
4. FAC: **no ascolta ascolta un po' allora la prima domanda gliela ripeti per piacere?**
No listen listen a little so can you please repeat the first question?
5. M5: no [ho detto
No [I said
6. FAC: **[e aspetti e aspetti che ti risponda**
[and you wait and you wait that he answers

In extract 5, 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 5

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?

In extract 6, turn 5, the facilitator invites the classmates to remember what will be said, as they will have to ask questions about it, in a sort of simulation of a teaching procedure.

Extract 6

Germany (SS1, 5B, second meeting)

2. FAC: okay, was hast du da mitgebracht.
okay, what have you brought with you there.
3. M11: mein Deckel.
my lid.
4. FAC: aha, und was noch?
uh-huh, and what else?
5. M11: und mein Foto.
and my photo.
6. FAC: okay. Das ist dein Foto und dein Deckel. Was möchtest du denn dazu erzählen? **Alle anderen merken sich das und fragen später.**
okay, That's your photo and your lid. What would you like to tell us about them? Everyone else will remember that and ask you questions later.

Extracts 7 and 8 show the facilitators guiding the interaction towards positive social relations in the classroom. These two examples are from the same facilitations shown in extracts 3-6. It is clear that these forms of upgrading authority are linked together.

In extract 7, the facilitator asks M5 what was his intention (turn 4), then he invites him to tell his point gently (turn 6). In turn 8, after M5's repair, he confirms that this is the right way. M5 obeys to the facilitator's indications. In extract 8, the facilitator prevents any joke that can insult other children (turns 1, 3 and 5). In particular, he prevents M11 from providing a joke (turn 3).

Extract 7

Italy (SP3, 4D, second meeting)

1. F6: e dopo noi noi siamo andati con l'autobus in Venezia
And then we we went in Venice by bus
2. FAC: sì
yes
3. M5: ah sì la Venezia Mestre
Ah yes the (road) Venice Mestre
4. FAC: **a Venezia Mes- senti tu volevi dirle che si dice in un altro modo?**
To Venice Mes. Listen did you want to tell her that she should say in another way?
5. M5: a Venezia
To Venice
6. FAC: **ecco allora dille gentilmente no?**
Hence so tell her gently, don't you?
7. M5: e: si dice a Venezia non in Venezia
e: you should say to Venice rather than in Venice
8. FAC: **o- ok? (.) va bene? Perfetto**
o-ok (.) is it okay? Perfect.

Extract 8

Germany (SS1, 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.

In all these cases, the facilitators' intentions may be considered good. However, the way in which they try to achieve them in the interaction have the effect of reducing the children's authority, by assimilating it to deviance and obedience.

One of these two facilitators also upgrades her authority by providing normative suggestions. In extract 9, she explains that is good to switch the computer off at night (turn 5). In extract 10, she explains the importance of avoiding to go too far with imagination (turn 4), then confirming that this is the problem (turn 6), after M2.'s comment.

Extract 9

Germany (SS1, 5B, second meeting)

1. M11: ich hab gestern zwei Mal mobbing, mobbing musste ich erleben.
yesterday I experienced bullying, had to experience bullying twice.
2. FAC: das heißt das kann auch im Internet passieren, ja?
that means it can also take place online, is that right?
3. M11: gestern und warten Sie um halb eins.
yesterday and, wait for it, at half past twelve.
4. M?: morgens.
at night.
5. FAC: **das ist gut wenn man den Computer manchmal aus hat, um die Zeit.**
sometimes it's good to already have turned off your computer at that time.

Extract 10

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.

The facilitators also upgrade their epistemic authority by giving normative directions to the children or the class. Extracts 11-14 show this aspect. Extracts 11-13 are from the facilitations shown in the other examples. In extract 11, the facilitator invites to pay attention, while giving instructions about the disposition of the class (turn 11). In turn 7, he repeats the invitation, then he gives instructions about the task to be accomplished and the necessity to speak very slowly (turns 9 and 11). In turn 13, he invites once again to listen, stressing that it is impossible to work well without understanding each other. The children do not pay great attention.

Extract 11

Italy (SP3, 4A, first meeting)

1. FAC: allora **mettetevi scusate scusate un attimo di attenzione** allora
So put yourself excuse me excuse me pay attention a moment now
2. ((overlapping))
3. FAC: quanti gruppi ci sono?
How many groups are there?
4. ((overlapping))
5. FAC: allora io io ho bisogno no
So I I need no
6. ?: sh:
7. FAC: **silenzio silenzio silenzio** avete scelto?
Be silent, be silent, be silent did you choose?
8. Some: sì
yes
9. FAC: (?) allora **adesso il lavoro che il lavoro che e dovete fare in gruppo**
(?) so now the work the work that you must do in groups
10. ?: sì
yes
11. FAC: **usando il volume bassissimo** perché così riuscite a non disturbarvi, è dovete guardare insieme le fotografie una alla volta possibilmente e dire perché secondo voi avete scelto quella foto perché quella foto vi piace,
in a very low voice because in tis way you don't disturb each other, it is you must look together at the photographs one by one possibly and tell why in your opinion you have chosen that picture why you like that picture
12. ((overlapping))
13. FAC: **no no scusate posso finire di parlare? Se no non ci capiamo poi non riusciamo a lavorare bene (.) posso un attimo di attenzione?** (..) allora insieme dovete dialogare su queste foto, e dovete in sostanza dire perché vi piacciono, cosa trovate di strano, cosa vi vi incuriosisce, cosa vedete, cosa c'è **ascoltate un attimo**
no no excuse me can I conclude? If not we don't understand each other then we cannot work well (.) may I a moment of attention? (..) so you must dialogue together about these pictures and in essence you must tell why you like them, what you find strange, what xcites your curiosity what you see, what is listen to me a moment

In extract 12, the facilitator invites to avoid to repeat what other children have said (turn 5), then adding that this behaviour is “a bit” disturbing him while inviting M3 to show his photo (turn 7).

Extract 12

Italy (SP3, 4A, third meeting)

1. FAC: tu vuoi far vedere? ((to M3))
do you want to show?
2. F2: sì!
Yes!
3. M3: sì

4. F2: *yes*
sì
5. FAC: *yes*
ah ok beh però io posso chiedervi una cosa di: che non serve ripetere e e quando lui dice qualcosa
ah ok well but can I ask you a thing of: that it is not useful to repeat e e when he says something
6. M3: sì
7. FAC: *yes*
un po' mi dà fastidio sinceramente che voi ripetiate quello che dice lui (.) allora volete vedere tu volevi far vedere la tua
Sincerely, I am a bit annoyed that you repet what he says (.) so do you want to see you would like to show your
8. M3: sì!
Yes!

In extract 13, turns 4 and 6, the facilitator invites to respect the turn of speech, which is organised around the circle. This organisation evidently prevents any autonomous and timely contribution to the narratives.

Extract 13

Germany (SS1, 5B, second meeting)

1. F5: *nee, eigentlich ist so gemischt, manchmal is egal, manchmal nicht.*
no, actually it's mixed, sometimes it doesn't matter to me, sometimes it does.
2. FAC: *okay, manchmal egal, manchmal nicht.*
okay, sometimes it doesn't matter, sometimes it does.
3. F2: *mir ist eigentlich voll egal. Jetzt wollte ich natürlich noch was fragen.*
it doesn't matter to me at all actually. Now I wanted to ask something of course.
4. FAC: **nee, warte, nein,nein nein. Ja. Lässt dein Foto einfach hier. Leg auf dein Stuhl. Wir machen erst die eine Runde zu Ende. Du kannst dir so lange merken, was du wissen möchtest.**
no, wait, no, no, no. Yes. Just leave your photo here. Put it on the chair. We're finishing the first round first. You can keep in mind what you wanted to know that long.
5. M11: *darf ich was dazu sagen?*
can I say something?
6. FAC: **hier gehen wir weiter.**
we're moving round the circle.

In extract 14, turn 5, the facilitator reminds the children that she has asked to avoid “disruptive” discussions in small groups, then she asks a question, also reminding that there is no right or wrong answer, i.e. showing the worry of a misunderstanding of her intentions.

Extract 14

Germany (SS3, 6., fourth meeting)

1. FAC: *ok, also Technik als Hilfe, ja?*
I see, so technology as support, is that right?
2. M11: *ich fahr wieder los.*
I go home again.
3. FAC: *du fährst wieder los.*
you go home again.
4. F2: *wir sprechen meistens immer Englisch.*
we normally always speak English.
5. FAC: **kannst du denn Englisch? (.) Das ist mal eine Frage an alle. (.) Und ich habe euch drum gebeten, die kleinen Einzelgruppengespräche mal zu lassen, weil das stört total,**

ja? (.) Dann kriegt man nämlich das Hauptgespräch gar nicht mit. Also ich hör gerade die meiste Zeit was hier aus der Ecke. (.) Überlegt mal, wenn ihr in ein Land fahrt, wo ihr die Sprache nicht spricht, was macht ihr denn da? (.) Gibt grad kein richtig und kein falsch, ist eher ne Frage. ((zu M2)) und du kannst gern mal gucken, war ja dein (?)

can you ((singular)) speak English then? (.) That's actually a question for everyone. (.) And I have already asked you ((plural)) to stop with the mini-group discussions because it's really disruptive, do you understand? (.) Then you can't even understand the main discussion. Well I'm hearing a lot out of this corner most of the time. (.) Think about it, when you travel to a country where you don't speak the language, what do you do? (.) There is no right or wrong answer right now, it's just a question. ((to M2)) and you can have a look, it was your (?)

6. M2: M3.

7. M3: es gibt - ich hab zwei Möglichkeiten, entweder ich fahr erst gar nicht in das Land oder, oder ich hol mir halt einen (.) Übersetz- einen der halt alles mögliche übersetzt
there are- I have two options, either I don't travel there in the first place or, or I get myself a (.) transl- someone who, like, translates everything around.

10.1.1 Is it possible to facilitate a turbulent class?

The question in the title of this subsection is tricky, firstly because a class is turbulent if it does not show interest in facilitation. This however can happen, and it is useful to understand how to work with this problem, without abandoning facilitation. Extracts 15-17 provide some (limited) answers to this question. Extracts 15 and 16 concern a rather turbulent meeting in one secondary school. They show a quiet and indirect way of dealing with noise, always involving the child who is narrating and thus avoiding direct normativity.

In extract 15, turn 1, the facilitator invites the classmates to observe that if they do not listen, M6 has problems in telling, then he addresses M6 saying that he (the facilitator) has problems to talk when there is noise and asks if he has the same problem. After M6's ambivalent answer, he asks him how he is today (turn 3) and he answers normal. The facilitator clarifies his question asking M6 if he can speak in noisy conditions (turn 5) and then he invites him to try (turn 7), enhancing some laugh among the classmates.

Extract 15

Italy (SS2, 2A, second meeting)

1. FAC: **però secondo me se (.) se voi non non ascoltate lui fa fatica anche a dirlo (.) no se che io quando sento rumore faccio fatica a parlare, te?**
However in my opinion (.) if you don't don't listen to him he also has difficulty to say it (.) no when I hear noise I have difficulty to speak, don't' you?
2. M6: a volte sì a volte no dipende
Sometimes yes sometimes no, it depends
3. FAC: **oggi come sei?**
How are you today?
4. M6: nor[male
Nor[mal
5. FAC: **[puoi parlare anche col rumore?**
[can you speak with noise
6. M6: sì
yes
7. FAC: **prova dai**
Try then
8. Some: hh

In extract 16, turn 4, the facilitator asks M9 if the classmates are disturbing him, then displaces him asking if the classmates can continue to talk (turn 6), finally acknowledging his positive non-verbal answer (turn 8).

Extract 16

Italy (SS2, 2A, second meeting)

1. FAC: e tu che co- che cosa ricordi in particolare di quella: [di quell'esperienza?
And what do you remember of that experience in particular?
2. M11: [che ha fatto tanti goal
[that he scored many goals
(.)
3. M9: esatto (?) ((to M11))
Exactly (?)
4. FAC: **ti stanno disturbando?**
Are they disturbing you?
5. M9: no no no no
6. FAC: **possono continuare a parlare?**
Can they continue to talk?
7. M9: ((nods))
8. FAC: ok

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.

10.2 Problems of promotion

The second type of problems of facilitation concerns some difficulties of promoting participation and dialogue in the Italian setting. These difficulties were infrequent in this setting, but it is interesting to show how they could condition the production of narratives.

Extract 18 shows the facilitator's lack of carefulness in enhancing a narrative, followed by his repair of his wrong supposition. The narrative concerns a gift that F7 has made to her aunt. With the clear intention to shift to the narrative of closer family relations, the facilitator asks a rhetorical question about F7's feeling of love for her parents (turn 1). As F7 confirms this feeling, the facilitator develops this narrative with a formulation stressing the lack of gifts for her parents (turn 3). F7 starts to confirm and in turn 5, the facilitator, interrupting her, asks if she has made a gift (to them, in his intention). Once again, F7 confirms and she is starting to say something else, but the facilitator overlaps asking what gift did she make. In the following turns, the narrative develops around a gift, however it becomes clear that F7 continues to tell about the gift to her aunt. In this phase, the facilitator tries to understand what F7 is telling (turns 11, 13, 15, 17 and 21), showing some disorientation as he asked of a gift to F7's parents. In turn 23, he asks a new question about a gift regarding F7's parents and F7 starts to say that she does not know. Rather than trying to understand the meaning of this answer, the facilitator develops the narrative suggesting that F7's father made the gift to her mother secretly (turns 25 and 27). F7 finally tells that her parents are separated (turn 28). The facilitator shows his understanding of the situation by providing a new formulation (turns 29 and 31), then he repairs his previous

misunderstanding, showing attention to the child's narrative, with two questions and a formulation about the aunt's positive feelings (turns 33, 35 and 37).

Extract 18

Italy (SP1, 4C, third meeting)

1. FAC: **beh i tuoi genitori (.) avrai no?** Un sentimento d'amore per i tuoi genitori
1. *Well your parents (.) you have haven't you? A feeling of love for your parents*
2. F7: ((annuisce)) sì
1. ((nods)) yes
3. FAC: **ma non gli hai regalato niente però**
1. *But you did not make any gift to them*
4. F7: sì [e:
1. yes [e:
5. FAC: **[gli hai fatto un regalo?**
1. *Did you make a gift to them?*
6. F7: ((nods))
7. FAC: **che regalo gli hai fatto?**
1. *What gift did you make to them?*
8. F7: e: avevamo comprato dei vestiti
1. *e: we bought some dresses*
9. FAC: mh
10. F7: e: avevamo fatto un cartellone grande con scritto (..) m: vi vogliamo bene
1. *And we wrote a big poster with written (..) m: we love you*
11. FAC: **ah ma vogliamo perché? In – chi è che sei tu e poi?**
1. *Ah but we love why? In- who did you and then?*
12. F7: e: i miei cugini
1. *e: my cousins*
13. FAC: **i tuoi cugini?**
1. Your cousins?
14. F7: ((nods))
15. FAC: **e sono i figli di questo tuo zio e della zia?**
1. *And are they children of this uncle and of your aunt*
16. F7: sì
1. Yes
17. FAC: **ah e vivete insieme?**
1. *Ah and do you live together?*
18. F7: ((nods)) sì
1. yes
19. FAC: ho capito
1. *I understand*
2. (.)
20. F7: e vivo: insieme anche alla n- alla nonna
1. *And I also live with my g- grandmother*
21. FAC: **che sta insieme a voi?**
1. *Who lives with you?*
22. F7: sì, e: (.) ((scuote la testa)) °basta°
1. *Yes, and (.) (((she shakes her head))) °that's it°*
23. FAC: **e posso essere curioso e indiscreto il papà ha fatto un regalo alla mamma?**
1. *And may I be curious and tactless did your dad a gift to your mum?*
2. (..)
24. F7: non lo so no perché
1. *I don't know no because*
25. FAC: **gliel'ha fatto in segre- in segreto**
1. *He made it secre- secretly*

2. (.)
26. F7: perché [io
1. *Because [I*
27. FAC: **[senza raccontarti nie-**
1. *[without telling you not-*
28. F7: e: i miei genitori non stanno più insieme
1. *e: my parents are no more together*
29. FAC: **ah ecco perché hai fotografato lo zio**
1. *Ah this is because you took the picture of your uncle*
30. F7: ((nods))
31. FAC: ((nods)) **i tuoi non stanno più insieme e quindi tu hai fatto la foto del regalo che lo zio ha fatto alla zia**
1. *your parents are no more together and so you took the picture of the gift that your uncle mad to your aunt*
32. F7: ((nods))
33. FAC: **e e la zia come com'è rimasta? Molto contenta?**
1. *And and how was your aunt? Very happy?*
34. F7: sì
1. *yes*
35. FAC: **e: come come: ti sei accorta che era contenta la zia?**
1. *And how how did you understand that your aunt was happy?*
2. (.)
36. F7: cioè diceva
1. *Well she said*
2. (..)
37. FAC: **si vedeva che era felice**
1. *It was clear that she was happy*
38. F7: sì molto
1. *Yes much*

In extract 19, the facilitator does not support F6's story, in the attempt of connecting this story with his personal story. After some questions about F6's origins, the facilitator formulates the child's place of birth as near to his home (turn 12). The teacher repairs this deviation asking for further details about F6's story (turns 13 and 15)

Extract 19

Italy (SP2, 5A, first meeting)

1. FAC: abbiamo un'altra (.) ti piace mangiare a te? ((riferito a F6 con la mano alzata))
We have another (.) do you like to eat? ((to F6 who raised her hand))
2. F6: sìhh
yeshh
3. FAC: e che cosa in particolare?
And what in particular?
4. F6: il sushi anche se in realtà non è cinese
Sushi even if it's not Chinese actually
5. FAC: perché tu sei cinese
Because you are Chinese
6. F6: sì
Yes
7. M9: io l'ho mangiato
I ate it
8. FAC: ma sei nata in Cina?
But were you born in China?
9. F6: no sono nata qui in Italia a ((città))

- No I was born here in Italy in ((city))*
10. FAC: a ((città))?
In ((city))
11. F6: sì
Yes
12. FAC: **[quindi vicino più vicino a casa mia]**
[so near nearer to my house]
13. T: **[e poi?]**
[and then?]
- (.)
14. F6: ((smiles))
15. T: **è nata sei nata a ((città)) poi?**
She was born you were born in ((city)) then?
16. F6: e: quando tipo avevo tipo: un anno sono andata in Cina,
and: when I was like: one year old I went to China,
17. FAC: ah
18. F6: ci sono rimasta tipo due o tre anni, (.) e: quando dovevo ritornare cioè dovevo ritornare in Italia e sono andata in autobus insieme a mia sorella e poi c'era un uomo che non conoscevo e io ho chiesto ma chi sei te? E poi lui mi ha detto sono tuo padre hh
I stayed there more or less two or three years, (.) and: when I had to come back I mean I had to come back to Italy and I went on a bus with my sister and then there was a man that I didn't know and I asked who are you? And then he told me I am your father hh

Extract 20 shows the lack of involvement of a child in telling a story. M10 answers very briefly to almost all the facilitators' questions, and he progressively loses interest in the conversation, as he does not know anything about the photograph. This is a rather unusual situation, in which the photograph is unknown to the child, although he brought it. After his unsuccessful attempt to enhance the M10's story about the photograph, in turn 25 the facilitator tries to involve him on another theme, i.e. the military service. However, once again the child does not show any interest in answering to the facilitator's questions or expanding on this theme. This example shows the difficulty in enhancing participation if children are unwilling to participate. In these cases, insisting to enhance children's participation does not seem useful for facilitation.

Extract 20

Italy (SP1, 4C, first meeting)

1. FAC: **è una foto che ti ha colpito quando l'hai vista? è la prima volta che la vedevi quando te l'ha data oppure l'avevi già vista in cas[a]**
is this a photo that moved you when you have seen it? Was this the first time you saw it when he gave it to you or did you see before at home
2. M10: [è la prima volta che la vedevo
[it was the first time I saw it]
3. FAC: e che effetto ti ha fatto?
And what effect had it on you?
- (.)
4. M10: m:
(.)
5. FAC: no (.) ti ha colpito oppure
No (.) did it move you or not?
6. M10: mi ha colpito sì
Yes it moved me
7. FAC: eh ma io a me avrebbe colpito ((indicandola)) ad esempio c'è ricordo ((si avvicina per leggere))
eh but I it would have moved me ((indicating it)) for example there is memory ((he approaches the photo to read))
8. M2: di Roma

- of Rome*
9. FAC: di Roma tu a Roma sei già st- mai stato?
Of Rome has you alr- ever been in Rome?
10. M10: no
11. FAC: e ti incuriosisce l'idea di andare a vedere (.) Roma (.) perché qui è ((leggendo)) unica fotografia ((indica un punto)) perché è stato premiato con la medaglia d'oro
and does intrigue you the idea of going to see (.) Rome (.) because here it is ((reading)) the only picture ((indicates a point)) because he was rewarded with a gold medal
12. ?: mh
(.)
13. FAC: sai qualcosa di questa storia?
Do you know something of this story?
14. M10: no
15. FAC: no (.) non ti ha raccontato: (..) che cosa c'è dietro questa fotografia
No (.) didn't he tell you (..) what is behind this picture?
16. M10: no
17. FAC: però ti sei fatto un'idea tua di questa foto?
But did you make some idea about this picture?
18. M10: m:
19. FAC: ad esempio ti ci vedi te lì al posto di tuo nonno? (.) con il cappello da bersagliere?
For example do you see yourself instead of your grandfather? (.) with the hat of a rifleman?
20. M10: mh
21. FAC: eh?
22. M10: non tanto
Not much
23. FAC: no? Ma per quale motivo?
Dont'you? For what reason?
24. M10: m:
(3.0)
25. FAC: **lo faresti il militare te?**
Would you like to do the military?
26. M10: no
27. FAC: non ti piace l'idea?
Don't you like the idea?
28. M10: no
29. FAC: ma perché non ti piace che cosa? Del del militare
But why what don't you like? Of the military
30. M10: m: (..) che
m: (..) that
31. FAC: no no m: dimmi quello che pensi dai non c'è una risposta sbagliata o giusta
No non m: tell me what you think there is not a wrong or right answer
(2.0)
32. FAC: oppure mi dici che non ci hai mai pensato
Or you tell me that you never thought of it
33. M10: no

10.3 Problems of facilitation of cultural issues

In some cases, in the German setting, the facilitators avoided to deal with delicate themes with migrant children, in particular refugees. We have already met a case of this situation, in which the facilitator pays quick attention to a cultural issue (Chapter 8, extract 9). Here, we show some other examples. The difficulty of the German facilitators to deal with these situations might be explained with their fear to deal with the delicate conditions of the young refugees. The outcome is that cultural issues concerning multicultural settings are

marginal in the German setting. It is interesting to look at these cases, as this could be a problem in other settings.

In extract 21, F7 shows a photo with a mosque. F2 describes the photo, adding that only men can go inside the mosque (turn 1). Following this presentation, the facilitator focuses on the season of the photo and asks questions about seasons, if they are the same as in Germany, if it is “real” winter and if it snows (turns 2, 5, 7, 9 and 11). These questions are answered by simple confirmations. In this phase, facilitation is therefore focused on the difference of seasons, without enhancing much the child’s telling. In turn 13, the facilitator asks a new question about the admission of men and women in the mosque, wondering how F7 could take the picture. This allows the child to explain that women are admitted to study but not to pray. The facilitator shows some knowledge (turn 17), then she asks F2 if she knew that the women are allowed to study in the mosque (turn 19). In the next sequence, there is an exchange between F2 and F7 about the issue of men and women in the mosque, coordinated by the facilitator.

Extract 21

Germany (SS3, 6., second meeting)

1. F2: also, das ist ne Moschee ((zeigt auf das Bild)) und da gehen bloß Jungs oder ähm Männer Rein
well, that's a mosque ((points to the picture)) and it's only boys or ehm men that are going inside
2. FAC: mhmh ((zu F7)) und welche Jahreszeit ist das, das Foto? Weißt du das?
mm-hm ((to F7)) and what season is it, in the photo? Do you know?
3. F7: (.) mh ((schüttelt den Kopf))
(.) uh-uh ((shakes head))
4. M12: im Januar ((lacht))
January ((laughs))
5. FAC: **welche Jahreszeiten gibt's den bei euch?**
what seasons do you have there?
6. ((Child sneezes)) Others: Gesundheit
bless you
7. FAC: **ist das so wie hier in Deutschland?**
is it like here in Germany?
8. ((F7 nods))
9. FAC: **und gibt's auch richtig Winter?**
and is it real winter, too?
10. F7: °°ja°°
°°yes°°
11. FAC: gibt es Schnee?
does it snow?
12. F7: °°ja°°
°°yes°°
13. FAC: **ok, schön (.) und ich hab auch noch ne Frage. Wenn da nur Männer und Jungs rein dürfen. Hast du das dann bisher nur als Foto gesehen? Oder durftest du auch schon mal irgendwo in eine Moschee?**
okay, great (.) and I have another question. If only men and boys are allowed in, did you only see that as a photograph? Or were you also able to go into a mosque somewhere?
14. F7: °°ja, doch auch°°
°°yes, that too°°
15. FAC: ja?
yes?
16. F7: °°ja das ist Mädchen, wo Mädchen gehen und [lernen]°°
°°yes that is girl, where girl go and [study]°°
17. FAC: [lernen] [den Koran]
[study] [the Qur'an]
18. F7: °°aber nicht beten°°

- °°but no pray°°
19. FAC: ok, ja alles klar. ((Zu F2)) **Wusstest du das auch schon?**
okay, yes alright. ((To F2)) Did you already know that?
20. F2: nein
no
21. FAC: noch nicht? (.) **Also ihr merkt ihr habt schon Fragen gestellt, aber es gibt manchmal noch viel mehr zu entdecken. (nickt) War's das oder wollt ihr noch was erzählen?**
not before now? (.) So you can see, you asked questions already, but sometimes there's a lot more to discover. ((nods)). Was that it or do you want to tell us something else?
22. ((F2 points to the photo and says something to F7))
23. FAC: **möchtest du noch was sagen?**
would you like to say something else?
24. F7: **°ja (.) Die Mädchen (?) Es ist noch nicht beten. Geht nicht (?). Mädchen und Frauen bete zu hause.**
°yes (.) Girl (?) No pray yet. Can't (?). Girl and women prays at home.°°
25. FAC: ((nickt)) Ok. ((zu F2)) Kannst du das noch mal für die Anderen laut sagen?
((nods)) Okay. ((to F2)) Could you say that louder again for the others?
26. F2: ((beugt sich vor)) ok, ähm (.) Das ist eine Sche Me Moschee und das (.)
leans forward)) okay, emm (.) That's a ss, som, mosque and it (.)
27. FAC: kannst's ja auch in deinen eigenen Worten [sagen]
you can also say it in your own [words]
28. F2: [das] ähm also, wie gesagt, da dürfen nur Männer und Frauen rein ähm (.)
[it] emm well, like I said, only men and women are allowed in err (.)
29. FAC: **Männer und Jungs, [ne?]**
men and boys, [don't you mean?]
30. F2: [äh] mein ich doch
[um] yeah
31. FAC: mh
32. F2: und die Mädchen (.) ((zu F7)) wo gehen die noch mal rein?
and the girls (.) ((to F7)) where do they go in again?
33. F7: ((zeigt auf das Bild)) die Mädchen gehen hier rein [...]
((points to the picture)) °°girl go here [...]]°°
34. F2: ((nickt)) [genau so]
((nods)) [exactly]
35. FAC: **((nickt)) hören den Koran, und wo dürfen die beten?**
((nods)) listen to the Qur'an, and where are they allowed to pray?
36. F7: °°äh (.) zu hause°°
°°um (.) at home°°
37. FAC: ((nickt zustimmend)) die beten zu hause (.) Ok, super. Danke schön
((nods approvingly)) they pray at home (.) Okay, great. Thanks very much

In extract 21, the facilitator asks questions that avoid any direct reference to religion, focusing on marginal aspects, such as seasons, or simply asking clarifications about the child's utterance. This way of facilitating reflects what we have already seen about conflicts, i.e. the attempt to avoid possible problems and to ensure a smooth facilitation.

In extract 22, M6 describes a photo with a pipe (turn 2). This enhances a rather long conversation around the pipe, enhanced by the facilitator's exploration of the classmates' familiarity with it, and including the invitation to M6 to coordinate the discussion (turns 3-19). It is interesting to observe that the facilitator immediately invites to ask questions, while only addressing M6 to encourage him to coordinate the conversation (turn 6). In turn 21, the facilitator asks if there are other questions for M6, repeating the invitation to the child to coordinate the conversation. M8 asks if the photo regarded Germany or Syria and M6 answers that it was Syria. Once again the facilitator asks if there are other questions, however also suggesting a question about the importance of the photo for the child (turn 25). Although this suggestion seems to be addressed to his classmates, M6 answers directly that the photo is a memory of Syria. The facilitator adds very quickly "um

das tu zeilen” then she asks for the third time if there are questions (turn 27). The following short conversation is about the age of the child, then the facilitator asks of other children’s experience of water pipe (turn 31) and the following short conversation ends with the facilitator’s comment on unpleasant smoke. While it is a good idea to leave how much space as possible to the children’s contributions, the facilitator does not show interest in the child’s life in Syria, neither after M6’s direct answer on his memory of Syria. This memory is left unexplored.

Extract 22

Germany (PS3, 6B, first meeting)

1. FAC: **kannst du es beschreiben, vielleicht?**
do you think you could maybe describe it?
2. M6: ähm, ja, da kann man irgendwie einfach wie, das ist ja ein ungefähr wie Zigaretten, aber das ist zwar größere und wenn man zum Beispiel das ähm wie sag ich denn das? ähm aufnimmt oder so dann hat man auch mehr Rauch rausgehen.
emm yeah, so you can like just like, it's almost kind like cigarettes, but it's bigger and when you, emm, how do I explain this? em pick it up or something then you have more smoke that comes out.
3. FAC: **weiß jemand von euch was das ist?**
do any of you know what it is?
4. M10: ach dieses Rauchding.
ah yeah that smoke thing.
5. M5: ja, ich weiß es.
yeah, I know what it is.
6. FAC: wir können es so machen, weil es dein Bild ist, dass immer diejenige Person von der wir das Bild besprechen, du darfst dann dran nehmen, du darfst der Moderator quasi sein.
we can do it like this, because it's your picture, that whoever's picture we're talking about, you can choose who speaks, you can be more or less like the host.
7. M6: okay.
8. FAC: dass du jetzt quasi drannimmst, wer sich meldet.
so you now basically choose whoever puts their hand up
9. M6: M5.
10. M5: **das ist eine Shisha.**
it's a shisha pipe.
11. M6: ja.
yeah.
12. FAC: **mhm. wisst ihr noch ein anderes Wort für Shisha? Irgendein anderes Wort?**
mm-hm. Do you know another word for shisha? Any other word?
13. M3: Wasserpfeife
water pipe
14. FAC: **genau**
exactly
15. M1: was?
what?
16. FAC: eine Wasserpfeife.
a water pipe.
17. M1: boa.
pff.
18. F4: wir dachten es ist ein UFO.
we thought it was a UFO
19. FAC: ihr habt gedacht, das ist ein UFO?
you thought it was a UFO?
20. ((Children talk over one another)).
21. FAC: gibts sonst noch Fragen? Also, du darfst einfach dran nehmen.
are there any other questions? So you can just take their questions.

22. M6: M8.
23. M8: **ähm, war das in Deutschland oder in Syrien.**
emm, was it in Germany or in Syria.
24. M6: nee, das war in Syrien.
no, it was in Syria.
25. FAC: **ok, gibts zu dem Bild noch Fragen, haben das alles gesehen. Vielleicht auch noch, warum das wichtig war für dich das mitzubringen.**
okay, are there any more questions about the picture, has everyone seen it. Maybe also about why it was important for you to bring it in.
26. M6: ähm, das war ja meine Erinnerung dann an Syrien.
emm, it was my memory of Syria.
27. FAC: um das zu teilen. Genau. Habt ihr da vielleicht irgendwelche Fragen.
to share it. Exactly. Do you ((plural)) maybe have any questions.
28. M12: ähm, weißt du ungefähr wie alt du da warst?
emm, do you know roughly how old you were there?
29. M6: ich glaube drei oder vier Jahre alt.
I think I was three or four years old.
30. M1: süß.
sweet.
31. FAC: okay, gibts sonst noch Fragen? **Hat von euch schon mal jemand eine Wasserpfeife irgendwie gesehen?**
okay, are there any more questions? Have any of you ever seen a water pipe somewhere before?
32. Einige Kinder: ja ich.
33. *Several children: yes I have.*
34. M1: bei einer Freundin.
at my friend's house.
35. FAC: du auch?
you too?
36. M1: die stinken trotzdem.
but they still stink.
37. FAC: **ja. Rauch ist ja immer etwas unangenehm.** Mhm. Okay super. Dann vielen Dank an euch, vielen dank an dich fürs teilen. Möchtet ihr weitermachen?
yes. Smoke is always a bit unpleasant. Mm-hm. Okay great. then thanks very much to you ((plural)), thanks very much to you ((singular)) for sharing. Would you ((plural)) like to continue?

Extracts 23 and 24 belong to the same meeting. In extract 23, during a conversation on a football game involving M4, M2 intervenes to say that he played football in Syria (turn 8). This contribution is briefly explored by the facilitator, without any reference to the child's Syrian life.

Extract 23

Germany (SS4, STG1, second meeting)

1. FAC: toll. Gibts da noch zwei Fragen zu? (.) zu diesem Fu- zu dieser Fußballerinnerung? (.)
Einige, richtig.
great. Are there another couple of questions about that? (.) About this Foo- about this football memory? (.) A few, right.
2. M4 ((gives the microphone to M2))
3. M2: ich liebe Fußball.
I love football.
4. FAC: ja (lacht)
yeah (laughs)
5. FAC: magst auch gerne Fußball? Hast du auch mitgespielt bei diesem Spiel?
do you like football too? Did you take part in this game too?

6. M2 ((shakes head))
7. FAC: ah.
8. M2: **in Syrien spielen Fußball.**
in Syria play football.
9. FAC: **in Syrien habt ihr immer ges-**
in Syria would you alway pla-
10. M2: **mit mein Cousin [..], aber ich gewinne mit dreißig Tor.**
with my cousin [..], but I win with thirty goal.
11. FAC ((laughs))
12. M2: mein Cousin gewinnt mit 20 Tor, ich gewinn mit 30 Tor.
my cousin wins with 20 goal, I win with 30 goal.
13. FAC (lacht): Toll. (.) Spielt ihr auch manchmal zusammen Fußball?
(laughs): Great. (.) Do you also play football together sometimes?
14. M4: ja.
yeah.
15. FAC: in der Hofpause? (.) Immer wenns nicht regnet? (lacht) Schön. Noch eine Frage?
at playtime? (.) whenever it doesn't rain? (laughs) Nice. Any other questions?

In extract 24, the facilitator asks a question about moving house (turn 1). M2 tells that he has moved “bis hier” (turn 5), it is not clear if he intends to Germany or to the specific town. The facilitator repeats, while laughing (turn 6). Then she asks if it has been sad for M2 to leave his house (turn 8). M2 nods and the facilitator asks questions about M2’s feelings in coming “here” (turns 9 and 11). The design of the first question clearly shows a preference for a positive answer. M2’s silence is rather ambiguous and, although the teacher tries to support his contribution (turn 7), the conversation does not work. The passage from the first question (about feeling in leaving the house) to the second one (feeling in coming “here”) does not leave space for elaboration of experience of leaving house.

Extract 24

Germany (SS4, STG1, second meeting)

1. FAC: ja, das glaube ich, ich bin auch schon ein paar Mal umgezogen und ich ver- ich vermiss die auch alle oft. (.) Seid ihr auch schon mal umgezogen?
yeah, I would believe that, I've moved a few times and I under- I often miss them all. (.) Have any of you ever moved house?
2. Different children give different answers: nein, ja, wir wollen umziehen
no, yes, we want to move
3. FAC: ja?
yes?
4. Children: wir wollen umziehen, wir auch, wir auch, ich bin noch nie umgezogen.
we want to move, we do too, us too, I've never moved house.
5. M2: **ich hab schon auch umgezogen, bis hier.**
I'm also moved, into here.
6. FAC: **bis hier? ((lacht))**
into here? ((laughs))
7. T1: **ihr kommt ja nicht von hier.**
you ((plural)) aren't from here are you.
8. FAC: **war das trau- traurig das Weggehen auch?**
was it sa- sad to move away too?
9. FAC: **war- war das auch ein bisschen traurig das umziehen?**
was- was moving house a bit sad too?
10. ((M2 nods))
11. FAC: **ja? Aber ist es denn auch schön hier anzukommen? (.) Wie hat sich das so angefühlt hier anzukommen?**
yes? But is it also nice to arrive here? (.) How did it feel for you to arrive arrive here?

12. ((M2 says nothing))
 13. T1: ist schön hier?
 is it nice here?

In extract 25, F6 tells briefly what the photo is about, saying that she “lives” in Aleppo (turn 1). The facilitator acknowledges this contribution, thanks F6 and asks a question about the photo (turn 2), receiving confirmation and then repeating this confirmation (turn 4). This receipt blocks the narrative, which is restarted by the facilitator’s following invitation to the classmates to ask questions, immediately substituted however by two direct questions to F6 about her way of searching the photos on internet (turn 6). In turn 9, the facilitator provides a rather confuse turn, in which she acknowledges the explanation, comments the photo, as not inviting to go to Syria, then thanking again F6. This example clearly shows the facilitator’s difficulty in dealing with F6’s story: she does not ask anything about Aleppo, the war and above all the child’s statement that she lives in Aleppo.

Extract 25

Germany (SS2, 5B, second meeting)

1. F6: also, ich komme aus Syrien und ich wohne in Aleppo und diesen Foto habe ich in Internet gesucht und da habe ich ähm, ein Krieg gesehen und da hab ich den Bomb- Bomben wie sie unten fallen und da hab ich natürlich Angst und mh das ist echt nicht gut, dass wir müssen aus dem Syrien flüchten und ich wünsche gegen den Krieg, also weg und äh Syrien wieder gut ist.
well, I come from Syria and I live in Aleppo and I searched for this photo on internet and I saw em, a war there and and the bo- bomb how they fall down and of course I am scared and that's really not good, that we must to flee Syria and I wish against the war, well, away, and err Syria is good again.
2. FAC: **mhm. Herzliches Dankeschön. Stimmt es, dass das ein Vorher und ein Nachher Bild ist?**
mm-hm. Thank you very much. Is it true that it's a before and after picture?
3. F6: ähm, ja.
emm, yes.
4. FAC: **ja.**
yes.
5. F6: das ist.
that is.
6. FAC: **habt ihr also gut erkannt, ja, mhm. Möchtet ihr vielleicht noch Fragen stellen? Habt ihr noch Fragen zum Bild? Hast du da lange gesucht im Internet oder hast du den Begriff eingegeben schon? Oder was hast du da eingegeben im Internet damit du das Bild bekommst?**
so well spotted by all of you, yeah, mm-hm. Would you ((plural)) like to ask any more questions? Do you have any questions about the picture? Did you spend a long team searching the internet or had you found that picture before? Or what did you type into the search engine to find that picture?
7. F6: ähm, ich hab geschrieben, ähm Fotos von Aleppo. In den Krieg und nach- und äh vor dem Krieg und da hab ich gefunden.
em, I wrote, em, photos of Aleppo. In those war and after- und er, before the war and then I found.
8. FAC: **ah ja, das war dir wichtig ne, dass du das mal ne. mhm. Klasse, merk das auch grade in der Stimmung ja. Ich kann beobachten, dass wir jetzt alle Recht angespannt sind hier ja. Ist so ein bisschen Gefühl von, ah, wie schon gesagt, ja da möchte man kein Urlaub machen, das ist kein schönes Gefühl, wenn man auf das Bild guckt, herzliches Dankeschön auch an dich, dass du uns das rausgesucht hast und die Erinnerung mit uns teilst danke. Okay.**
ah I see, that it was important to you wasn't it, that you that erm yeah. Mm-hm. Great, do you all notice the atmosphere now. I can see that we're all a bit uptight here now. It's that kind of feeling of, er, just like you already said, yeah you wouldn't like to go there on holiday, that's

not a nice feeling, when you look at the picture, thanks very much to you for looking out that picture for us and sharing the memory with us. Okay.

10.4 Summary

This chapter has focused on three types of problems of facilitation, emerged through the SHARMED project. The first type of problems is the upgrading of facilitators' epistemic authority, which can undermine children's authority in constructing knowledge and therefore their exercise of agency. This problem is evident when facilitators guide and direct interactions: while their intentions are positive, the outcome is negative at the interactional level. 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 third type of problems regards the difficulty in dealing with cultural issue, which may seem delicate for the children (and maybe their classmates): in these cases, which may be determined by sensitivity for children, facilitation fails in creating dialogue around the presence of the life-stories of those children who are not native of the local community.

These three types of problems are not frequent in the whole corpus of recorded activities. However, it is important to stress the risks of facilitating children's agency and dialogue among children, if facilitators do not pay attention to these problems. 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 in this report. In this chapter, we have provided some examples in which interest and attention for the children's narratives were not sufficient. The best way of avoiding these types of problems is keeping the children's interest alive, paying systematic attention to their contributions and continuing to promote dialogue in the classroom.

Part 4. Effects

1. Introduction

To measure the effect of the activities: (1) the ordinal variables (e.g. not at all, not so much, very much) have been transformed into intervals (e.g. 0,1,2,3); (2) for every type of questionnaire (activities group: pre and post-test; control group: pre and post-test) the average values have been calculated for each question; (3) the following formula has been applied:

	Activities Group (AG)	Control Group (CG)
PRE_TEST	A	C
POST_TEST	B	D
Difference between average value	$Y=(B-A)=$ changing due to chance* + activities	$X=(D-C) =$ changing due to chance*
Effect	$E=(B-A)-(D-C)$ $E=(Y-X)$	

*chance stands for a series of different factors: tool, school period, contingent factors, etc.

The data originated from this elaboration represent the differences between the change occurred in the activities group and the change occurred in the control group.

Comparing the differences to zero (lack of effects), we have either positive (+) or negative effects (-).

In the following tables, we have reported the differences B-A and D-C, and the effect (E), to show in detail changes occurred in the AG and in the CG, and the resulting effect.

For the independent dichotomous variables (males/females, ISC/CSFLB, primary school/secondary school, in the Italian setting Modena/FVG) we have reported only the data concerning the effects.

The positive and negative effects have been considered relevant if they are at least **0,10**. While we include all the results, we only comment the relevant effects ($> 0,10$). In case the effects are at least the double of the their minimal level of relevance (0,20), they are additionally highlighted in the comment. It is interesting to note that the positive effects for the activity group (AG), which are almost generalised, can be associated with either positive effects in the group or negative effects in the control group (CG).

It is important to recognise that the comparison between AG and CG is far from being “perfect”, as it was not possible to find AG and CG with the same features. However, the fact that the AG and CG belong to the same schools is important to give some meaning to the comparison. Therefore, while we warn that the comparison is largely imperfect, we also recognise that it can have some value.

Further clarifications of these measurements are needed. First, it is necessary to triangulate the quantitative data with the qualitative data produced through focus groups (FG) with children conducted at the end of the activities. References to these qualitative data will be made when helpful to understand the phenomena signalled (but not explained) by quantitative data. For the German and English contexts, in particular, qualitative data support an interpretation of apparent negative effects as cues for a more reflective children’s approach to the meanings of relationships and communication.

Second, the methodology used here tends to limit the effect of movements between adjacent interval, e.g. a movement from ‘rarely’ to ‘often’ will have a lesser effect than a similar movement from ‘never’ to ‘often’. On the same note, a movement from ‘not at all’ to ‘not so much’ will have a lesser effect than a movement between ‘not at all’ and ‘very much’. As positive effects in the English and German set of data are mainly

related to movement between adjacent intervals, it is possible that the overall measurement of the positive effect was somehow influenced by the methods of choice.

This analysis may be linked to the analysis of the meetings, which can explain the results. In general, the positive (or less negative) results in the activity group (AG) may be linked to the intense dialogic activity shown in Parts 2, 3 and 4. In some cases, the dialogic activity may also explain some differences among the settings. These cases will be highlighted below.

It is however important to stress that participants can be unaware of the effects of interactions, which are visible in the video-recording: they can perceive only part of the complexity of these interactions and of their importance for participation and dialogue. Moreover, the video-recorded interactions did not regard all the meetings, therefore some effects could depend on the larger set of quantitative data.

2. My classmates and I

The Italian setting

The most remarkable result concerning the relationship with classmates is that CG perceives more frequently troubles, with a corresponding positive effect for the AG. Moreover, in CG there has been a rather relevant deterioration of ways of getting along and interest in talking, and an increased perception of having different opinions, while in the AG these changes are much less relevant.

Table 1I. My classmates and I

	Difference AG	Difference CG	Effect
Get along well	-0,08	-0,17	+0,09
Like to talk	-0,05	-0,14	+0,09
Learn from each other	-0,02	-0,09	+0,07
Tell each other stories	+0,01	-0,03	+0,04
Share personal matters	-0,06	-0,09	+0,03
Have different opinions	+0,09	+0,11	-0,02
Have some troubles	+0,05	+0,17	-0,12

The effects in the AG are higher for males, who perceive less frequently troubles and more frequently interest in talking, telling each other stories and learning from each other. Both the ISC and the CSFLB perceive less frequently problems, moreover the ISC perceive more frequently that they get along well, and the ISC and the CSFLB more frequently telling stories each other. Secondary school students perceive more frequently to get along well and less frequently to have troubles, while primary school students perceive more frequently interest in talking and telling stories and less frequently different opinions. In Modena, the children perceive more frequently to get along well and to be interested in talking. In FVG, there are the most relevant effects: children perceive much less frequently troubles (-0,31), much more frequently sharing personal matters (+0,31) and learning from each other (+0,27).

Table 1.II Effects by independent variables

	females	males	ISC	CSFLB	primary	Secondary	Modena	FVG
Get along well	-	-	+0,13	+0,03	+0,06	+0,16	+0,13	-0,07
Have some troubles	+0,02	-0,20	-0,11	-0,14	-0,09	-0,15	-0,07	-0,31
Like to talk	+0,04	+0,16	+0,05	+0,15	+0,16	+0,04	+0,14	-0,06

Share personal matters	-	-	-	-	-	-	-0,03	+0,31
Tell each other stories	-0,04	+0,12	+0,10	-0,04	+0,15	-0,07	+0,07	-0,10
Have different opinions	-		-	-	-0,11	+0,08	-	-
Learn from each other	-0,06	+0,14	-	-	-	-	+0,03	+0,27

The German setting

The most evident effects noted are a positive effect of the activities on sharing personal matters (+0,20), having different opinions (+0,17) and an interest in talking with classmates (+0,10). These effects originate in deterioration in the CG, while in the AG these changes are much less relevant. An overall negative effect can be observed concerning getting along well (-0,16) and learning from each other (-0,11). In the FGs, the children stated that, during the regular school day there is not much time to reflect upon and talk about relationships with classmates. SHARMED opened up the opportunity to talk about some conflicts already present in the class before the project. The dialogic conversations often gave an opportunity to talk about these conflicts, so that the perception of the relationship with classmates might appear worse, although a process of positive engagement with classmates might have started. The analysis of conflict narratives and management (Part 3, Chapter 9) shows that the facilitators did not mediated these conflicts, and this can explain the negative effect. For what concerns 'learning from each other', whilst before the activity the meaning of 'learning' was linked to notions and skills, the participation in SHARMED has promoted a reflection on the difference between learning from and about the 'persons' rather than receiving and transmitting knowledge to the fellow pupil.

Table 1G. My classmates and I

	Difference AG	Difference CG	Effect
get along well	-0,11	+0,05	-0,16
have some troubles	+0,00	-0,05	+0,05
like to talk	-0,09	-0,20	+0,10
share personal matters	-0,03	-0,23	+0,20
tell each other stories	-0,16	-0,10	-0,07
have different opinions	+0,05	-0,12	+0,17
learn from each other	-0,11	-0,00	-0,11

There is a very significant decrease in CSFLB's perception of having troubles with their classmates (-0,42) compared to a slight increase among GSC (+0,14). CSFLB also show a high increase in the perception of learning from their classmates whereas GSC show a decrease (respectively +0,35 and -0,21). Females and primary school students show a much higher increasing interest in talking with their classmates than males and secondary school students (respectively +0,23 and +0,33). The increase in sharing personal matters is highest among females, GSC and secondary school students (respectively +0,33; +0,26 and +0,30). There is a decrease in telling each other stories among CSFLB and secondary school students (respectively -0,22 and -0,16). There is an overall increase in having different opinions in all groups.

Table 1.1G Effects by independent variables

	females	males	GSC	CSFLB	primary	Secondary
Get along well	-0,16	-0,14	-0,16	-0,16	-0,16	-0,16
Have some troubles	-0,03	+0,10	+0,14	-0,42	-0,03	+0,14

Like to talk	+0,23	-0,04	-	-	+0,33	-0,06
Share personal matters	+0,33	+0,12	+0,26	+0,03	+0,10	+0,30
Tell each other stories	-	-	-0,04	-0,22	+0,05	-0,16
Have different opinions	+0,17	+0,14	+0,15	+0,26	+0,25	+0,14
Learn from each other	-0,09	-0,15	-0,21	+0,35	+0,01	-0,20

The UK setting

Whilst the most evident effect noted is a positive effect of the activities on sharing stories (+0,20), negative effects concern learning from each other (-0,16), sharing personal matters (-0,14) and getting along well (-0,14). In the FGs, what was considered ‘personal communication’ before the activities, is now often observed as more superficial communication, after the experience of the sharing memories and feelings within SHARMED. The more intense experience within SHRMED is clearly shown by the analysis in Parts 2-4. Moreover, whilst before the activity the meaning of ‘learning’ was linked to notions and skills, the participation in SHARMED has promoted a reflection on the difference between learning from and about the ‘persons’ rather than receiving and transmitting knowledge to the fellow pupil.

Table 1UK. My classmates and I

	Difference AG	Difference CG	Effect
Get along well	-0.07	+0.07	-0.14
Like to talk	+0.00	+0.04	-0.03
Learn from each other	-0.06	0.09	-0.16
Tell each other stories	+0.29	+0.08	+0.20
Share personal matters	-0.04	+0.09	-0.14
Have different opinions	+0.21	+0.28	-0.07
Have some troubles	+0.04	-0.00	+0.04

In terms of the effects of the activities in relations to the independent variables sex and preferred language of communication at home, males in the AG perceive more frequently troubles and interest in talking and learning from each other. Females in the AG largely contribute to the apparent negative effect of the activities, observing a lesser measure of positive relationships or sharing of personal matters. Regarding the linguistic variable, whilst SOL perceive less frequently any troubles, they do present a lower increase in the frequency of sharing stories.

Table 1.1UK Effects by independent variables

	Males	Females	EFL	SOL
Get along well	-0.16	-0.53	-0.01	-0.19
Have some troubles	+0.12	-0.07	+0.44	-0.02
Like to talk	+0.15	-0.24	-0.00	-0.06
Share personal matters	-0.13	-0.24	+0.03	-0.17
Tell each other stories	+0.49	-0.20	+0.48	+0.13
Have different opinions	+0.01	-0.19	-0.17	-0.03
Learn from each other	+0.05	-0.46	+0.14	-0.27

Comparative analysis

Table 1.2 shows that relationships with classmates change positively in all contexts but in different ways: in the Italian setting and the German setting there is a deterioration of many aspects in the CG, resulting in a positive effect in the Italian setting in perceiving troubles and in the German setting in sharing personal matters, having different opinions and interest in talking with classmates. While also in the UK setting there is a positive effect on the activities of sharing stories, in both the UK setting and the German setting there are also some negative effect in learning from each other, and getting along well. In the UK setting an additional negative effect concerns sharing personal matters. In the UK setting, the analysis suggests an apparent mixed picture. The FGs with children and the analysis of interactions help to understand apparently diverging results.

Table 1.2 My classmates and I (effect AG-CG)

	Italy	UK	Germany
Get along well	+0,09	-0.14	-0,16
Like to talk	+0,09	-0.03	+0,10
Learn from each other	+0,07	-0.16	-0,11
Tell each other stories	+0,04	0.20	-0,07
Share personal matters	+0,03	-0.14	+0,20
Have different opinions	-0,02	-0.07	+0,17
Have some troubles	-0,12	0.04	+0,05

3. Perception of classmates' actions

The Italian setting

The AG perceives more frequently that the classmates express different points of view, while this data is almost unchanged in the CG. In general, all the effects are positive for the AG, but not significantly.

Table 2I. classmates

	Difference AG	Difference CG	Effect
express different points of view	+0,10	+0,03	+0,07
Share opinions and experiences	+0,01	-0,07	+0,07
Have the same chance to express ourselves	+0,04	-0,01	+0,05
Share feelings	+0,03	+0,01	+0,02

Some effects are particularly relevant among females and males. Males share more frequently opinions, experiences and above all feelings (0,26), while females express more frequently different points of view, while they share less experiences and above all feeling (-0,21). The ISC express more frequently different points of view. No relevant effect is observed for the CSFLB. Secondary school students express more frequently different points of view, but share less frequently feelings, while primary school students share more frequently opinions and experiences and above all feelings (0,24). In Modena, the children perceive a more frequent expression of different points of view, while in FVG they much more frequently perceive that they have the same chance to express themselves (0,30) but they share less frequently feelings (-0,19).

Table 2.II Effects by independent variables

	females	males	ISC	CSFLB	primary	Secondary	Modena	FVG
Have the same chance to express ourselves	-	-	-	-	-	-	-0,01	+0,30

express different points of view	+0,19	+0,01	+0,12	+0,01	+0,03	+0,10	+0,11	-0,07
Share opinions and experiences	-0,11	+0,19	-	-	+0,10	0,05	-	-
Share feelings	-0,21	+0,26	-	-	+0,24	-0,18	+0,08	-0,19

The German setting

A significant positive effect can be observed with regard to sharing of feelings. However, the effect does not stem from an increase in the AG, but a significant decrease in the CG. There is no significant effect concerning the expression of different points of view and sharing opinions and experiences. However, there are slightly negative effects in the AG and the CG. The FGs and the analysis of interactions demonstrate that during the activities it seldom came up to discussions in which children could have had different opinions as most of the memories they talked with their classmates about where personal experiences.

Table 2G. Classmates

	Difference AG	Difference CG	Effect
have the same chance to express ourselves	+0,05	-0,01	+0,06
express different points of view	-0,13	-0,09	-0,04
share opinions and experiences	-0,10	-0,15	+0,05
share feelings	-0,02	-0,20	+0,18

The data signal a positive effect of activities on CSFLB, in particular with regard to equal possibility and opportunity to express themselves (+0,12) and to share feelings with their classmates (+0,19). However, there is also a relevant negative trend among CSFLB concerning sharing opinions and experiences with classmates (-0,29). Male students and primary school students show a positive effect concerning equal possibilities to express themselves (respectively +0,14 and +0,27) and sharing opinions and experiences with classmates (respectively +0,10 and +0,26).

Table 2.1G Effects by independent variables

	females	males	GSC	CSFLB	primary	Secondary
have the same chance to express ourselves	-0,09	+0,14	+0,00	+0,12	+0,27	-0,07
express different points of view	+0,16	-0,21	-	-	-	-
share opinions and experiences	+0,00	+0,10	+0,14	-0,29	+0,26	-0,04
share feelings	+0,17	+0,21	+0,20	+0,19	+0,28	+0,16

The UK setting

A positive effect can be observed with regard to the expression of different points of views (+0,10), whilst very significant negative effects concern sharing of opinion and experiences (-0,42), as well as sharing of feelings (-0,29). With regard to the first variable, it should be noticed that the effect is influenced by the high increase of the value among the CGs, a result that could not be further explored through FGs and analysis of interactions. On the contrary, FGs support interpretation of the negative effect on sharing feelings, again linking to a more reflective approach regarding relationships and their meaning, which has already been discussed in the previous item. The analysis of interactions seems to support this interpretation, confirming the reflective approach.

Table 2UK. classmates

	Difference AG	Difference CG	Effect
express different points of view	+0.16	+0.05	+0.10
Share opinions and experiences	-0.11	+0.31	-0.42
Have the same chance to express ourselves	+0.01	+0.05	-0.03
Share feelings	-0.11	+0.18	-0.29

The data signals a strong positive effect of activities on children using English as medium of communication at home (EFL), in particular with regard to expression of different points of views (+0,31) and equal possibility and opportunity to express themselves (+0,34). With regard to the apparent negative effects of the activities, these are more noticeable among females, in particular with regard to sharing opinions and sharing feelings. However, qualitative data confirm that, rather than a negative effect, these pieces of data point to a more reflective and critical approach to the meaning of personal communication.

Table 2.1UK Effects by independent variables

	males	Females	EFL	SOL
Have the same chance to express ourselves	-0.05	+0.02	+0.34	-0.08
express different points of view	+0.05	+0.18	+0.31	+0.03
Share opinions and experiences	-0.38	-0.50	-0.01	-0.54
Share feelings	-0.15	-0.45	-0.05	-0.35

Comparative analysis

Table 2.2 shows the effect of the activities concerning the characteristics of communication in the classroom also vary in different social and cultural contexts, due to a little positive effect in the AG, a deterioration in the CG, or a more critical way to look at communication in class. In the Italian setting, all the effects are slightly positive even if not significantly. In the German setting, there is a relevant positive effect concerning sharing of feelings, which stems from a significant decrease in the CG. In the UK setting, there is a positive effect in expression of different points of views, whilst significant negative effects concern sharing of opinion and experiences and sharing of feelings. For the first variable the effect is influenced by the high increase of the value among the CGs. The FGs and the analysis of interactions support interpretation of the negative effect on sharing feelings, again linking to a more reflective approach regarding relationships and their meaning.

Table 2.2 classmates (effects)

	Italy	UK	Germany
express different points of view	+0,07	0.10	-0,04
Share opinions and experiences	+0,07	-0.42	+0,05
Have the same chance to express ourselves	+0,05	-0.03	+0,06
Share feelings	+0,02	-0.29	+0,18

4. Interest in classmates

The Italian setting

The CG shows less frequently interest in what classmates know, while there are not changes in the AG. In general, in the AG there are slightly more positive effects for all the variables.

Table 3I. I am interested in what my classmates

	Difference AG	Difference CG	Effect
Know	-0,00	-0,10	+0,10
Experience	+0,02	-0,04	+0,07
Think	+0,04	-0,01	+0,05
Feel	+0,01	+0,00	+0,01

Males are more frequently interested in what classmates think and experience. The CSFLB are more frequently interested in what their classmates know. Primary school students are more frequently interested in what classmates know and experience, while secondary school students are more frequently interested in what classmates think and know. In FVG, in particular, the children are more frequently interested in what classmates know (0,21) and above all experience (0,30).

Table 3.II Effects by independent variables

	females	males	ISC	CSFLB	primary	Secondary	Modena	FVG
think	-0,05	+0,15	-	-	+0,01	+0,12	-	-
Know	-	-	+0,08	+0,11	+0,10	+0,11	+0,07	+0,21
Experience	-0,00	+0,13	-	-	+0,12	-0,01	+0,01	+0,30

The German setting

No significant effects can be traced regarding respondents' interest on classmates' knowledge, thoughts, feelings and experiences.

Table 3G. I am interested in what my classmates

	Difference AG	Difference CG	Effect
Think	-0,00	+0,07	-0,07
Feel	-0,08	-0,14	+0,06
Know	+0,03	+0,01	+0,02
Experience	-0,01	+0,00	-0,01

When looking at the specific effects one can see a decrease of being interested in what classmate's experience among CSFLB, and an increase of what classmates' feel among secondary school students.

Table 3.1G Effects by independent variables

	females	males	GSC	CSFLB	primary	Secondary
feel	-	-	-	-	+0,03	+0,10
experience	-	-	+0,02	-0,15	-	-

The UK setting

No significant effects can be traced regarding respondents' interest on classmates' knowledge, thoughts, feelings and experiences.

Table 3. I am interested in what my classmates

	Difference AG	Difference CG	Effect
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Know	+0.01	+0.10	-0.09
Experience	+0.02	+0.07	-0.05
Think	-0.02	-0.02	-0.02
Feel	-0.02	-0.00	-0.01

However, the limited effect is due to the balancing between diverging variations generated by the independent variables, particularly language. An extremely high positive effect is evidenced among EFL regarding interest in classmates' thinking, feelings and knowledge, balanced by some negative effect among SOL. The same, although in a lesser measure, applies to the positive effect among females regarding interest in classmates' thinking and experiences, balanced by opposite variations among males.

Table 3.1UK Effects by independent variables

	Males	females	EFL	SOL
Think	-0.18	+0.13	+0.60	-0.23
Know	-0.27	+0.08	+0.38	-0.19
Experience	+0.02	+0.38	-0.17	+0.02
Feel	-0.09	+0.08	+0.50	-0.15

Comparative analysis

Table 3.2 shows the lack of significant effects regarding respondents' interest on classmates' knowledge, thoughts, feelings and experiences. The only exception is a positive effect in the Italian setting for what concerns interest in what classmates know, due to a deterioration of this variable in the CG.

Table 3.2 I am interested in what my classmates (effects)

	Italy	UK	Germany
Know	+0,10	-0.09	+0,02
Experience	+0,07	-0.05	-0,01
Think	+0,05	-0.02	-0,07
Feel	+0,01	-0.01	+0,06

5. Classmates' interest in the respondents

The Italian setting

The AG perceives more frequently that classmates are interested in what the respondents think. In general, the effects are positive in the AG for thinking, knowing and feeling, but not for experience.

Table 4I. My classmates are interested in what I

	Difference AG	Difference CG	Effect
Think	+0,11	+0,01	+0,10
Know	+0,01	-0,07	+0,09
Feel	+0,03	-0,01	+0,03
Experience	-0,08	-0,07	-0,01

Males perceive much more frequently that their classmates are interested in what they think (0,20). ISC perceive their classmates as less interested in what they experience. It is particularly interesting to observe that CSFLB perceive more frequently that classmates are interested in what they think, know and experience. Primary school students perceive more frequently classmates as interested in what they think and know. In Modena, the children more frequently perceive that classmates are interested in what they think and know, while in FVG the children perceive less frequently that classmates are interested in what they know. This is the only negative effect, why may be explained by a style of facilitation that gave more space to the children, thus also enhancing a less ordered interaction and more frequent interruptions.

Table 4.1I Effects by independent variables

	females	males	ISC	CSFLB	primary	Secondary	Modena	FVG
think	-0,02	+0,20	+0,09	+0,12	+0,18	+0,04	+0,13	-0,00
Know	-	-	+0,03	+0,17	+0,21	-0,01	+0,15	-0,15
Experience	-	-	-0,13	+0,17	-	-	-	-

The German setting

No significant effects can be observed with regard to the perception of classmates' interest in respondents' thoughts, knowledge, and feelings. However, there is a decrease regarding the perception of classmates' interest in respondents' experiences (-0,10). This negative effect stems from a slight decrease among the AG as well as an increase in the CG.

Table 4G. My classmates are interested in what I

	Difference AG	Difference CG	Effect
think	+0,01	+0,01	-0,01
Feel	-0,04	-0,00	-0,04
Know	-0,02	+0,05	-0,07
experience	-0,07	+0,03	-0,10

Further analysis of the correlation between independent variables and effects shows that the general decrease in the perception of classmates' interest in respondent's experiences can be accounted to a decrease among females, CSFLB and primary school students.

Table 4.1G Effects by independent variables

	females	males	GSC	CSFLB	Primary	Secondary
Feel	+0,02	-0,10	+0,00	-0,21	-0,12	+0,01
Know	-0,10	-0,04	-0,05	-0,10	-	-
experience	-0,17	+0,00	-0,09	-0,23	-0,19	-0,06

The UK setting

No significant effect as measured by quantitative data can be observed with regard to the perception of classmates' interest in respondents' thoughts, knowledge, feelings and emotions.

Table 4UK. My classmates are interested in what I

	Difference AG	Difference CG	Effect
Think	+0.04	+0.09	-0.05
Know	+0.07	+0.10	-0.03
Feel	+0.08	+0.00	+0.07
Experience	+0.09	+0.10	-0.01

Further analysis of the correlation between independent variables and effects, evidence the noticeable exception of the positive effects among EFL, which does not greatly impact on data due to the smaller size of the sub-population.

Table 4.1UK E by independent variables

	males	females	EFL	SOL
think	-0.13	+0.04	+0.31	-0.15
Know	-0.18	+0.12	+0.27	-0.10
Experience	-0.02	+0.01	+0.52	-0.13
feel	-0.13	+0.04	+0.31	-0.15

Comparative analysis

Table 4.2 shows that no significant effect as measured by quantitative data can be observed with regard to the perception of classmates' interest in respondents' thoughts, knowledge, feelings and emotions. The only exception are again in the Italian setting, where there is a positive effect on classmates' interest in what the respondents think, and in the German setting where there is a negative effect on classmates' interest in respondents' experience.

Table 4.2 My classmates are interested in what I (effects)

	Italy	UK	Germany
Think	+0,10	-0.05	-0,01
Know	+0,09	-0.03	-0,07
Feel	+0,03	0.07	-0,04
Experience	-0,01	-0.01	-0,10

6. Activities with the classmates

The Italian setting

The AG perceives more frequently talking about places linked to the family's story and telling stories about their families, although there are some increases for the CG too. There is not a positive effect for what concerns taking photos/make more videos, as there is strong increase in the CG.

Table 5I. with my classmates I

	Difference AG	Difference CG	Effect
talk about places linked to the story of my family	+0,13	+0,05	+0,08
Talk about my cultural background	+0,06	-0,02	+0,08
tell stories about my family	+0,17	+0,12	+0,06
Tell stories about me	+0,05	+0,05	+0,00
Show photos/videos	-0,04	-0,02	-0,01
Talk about the place where I was born/used to live	+0,02	+0,06	-0,04
take photos/make videos	+0,11	+0,18	-0,08

Females less frequently take photos/make videos, show them and talk about the place where they were born, while males talk more frequently about places linked to the family's story. The CSFLB talk more frequently about their cultural background but take photos and make videos less frequently. The ISC tell more frequently stories about their family. Primary school students tell more frequently stories, talk more frequently about the place where they were born, the place linked to their family's story and above all their cultural background (0,29). On the contrary, secondary school students talk less frequently about their cultural background, the place where they were born and take less frequently photos/make videos. In Modena, the children talk more frequently about their cultural background, while in FVG they tell less frequently stories about themselves (-0,26), their family, their cultural background, the place where they were born and much less frequently take photos/make videos (-0,56). This difference may be confirmed by the analysis of interactions, which were less focused on these aspects than in Modena.

Table 5.II Effects by independent variables

	females	males	ISC	CSFLB	primary	Secondary	Modena	FVG
Tell stories about me	-	-	-	-	-	-	+0,07	-0,26

Tell stories about my family	-	-	+0,11	-0,01	+0,12	+0,00	-	-
Talk about my cultural background	-	-	+0,03	+0,16	+0,29	-0,13	+0,13	-0,16
Show them my favourite photos/video	-0,10	+0,09	-	-	-	-	-	-
Take photos/make videos	-0,12	+0,01	-0,02	-0,16	+0,02	-0,12	+0,04	-0,56
Talk about the place where I was born/used to live	-0,16	0,06	-	-	+0,10	-0,16	-0,01	-0,16
Talk about places linked to the story of my family	+0,01	+0,10	-	-	+0,22	-0,05	-	-

The German setting

The children did tell personal stories to each other, which certainly increased the factual frequency of such an exchange among them. Interesting is therefore to observe that comparison between the pre-test and post-test does not reflect this difference, on the contrary all relevant effects are negative. If this on one side can be referred to the increased critical reflection on the presence of telling about private matters in the everyday life at school, the comparison with the effects in the UK setting (see below) opens some questions on the social and cultural context in the German classrooms, which seems to create some problems for the effectiveness of the activities. During the activities, these problems were evident: in particular, facilitation did not take care much of cultural background and stories about families and places linked to family stories.

Table 5G. with my classmates I

	Difference AG	Difference CG	Effect
tell stories about me	-0,01	+0,00	-0,02
tell stories about my family	-0,12	-0,02	-0,11
talk about my cultural background	-0,28	-0,12	-0,17
show them my favourite photos/videos	-0,05	-0,12	+0,08
take photos/make videos	+0,05	+0,01	+0,04
talk of the place where I was born/used to live	-0,09	+0,07	-0,16
talk about the places linked to the story of my family	-0,20	0,08	-0,27

When looking at the correlation between independent variables and effect, a very significant effect is the decrease among CSFLB in talking about their cultural background (-0,53), the place where they were born or used to live (-0,26) and the places linked to the story of their families (-0,35), while telling personal stories and showing photos/videos increase. This effect is clarified by the analysis of interactions (Part 3, Chapter 10).

It is also interesting to note the increase in showing photos/videos in primary schools and among males.

Table 5.1G Effects by independent variables

	females	males	GSC	CSFLB	primary	Secondary
tell stories about me	-0,18	-0,20	-0,06	+0,11	-	-
tell stories about my family	-0,10	-0,13	-0,12	+0,07	-0,04	-0,19
talk about my cultural background	-0,17	-0,12	-0,07	-0,53	-0,11	-0,25
show them my favourite photos/video	+0,02	+0,20	+0,03	+0,22	+0,34	-0,08
take photos/make videos	+0,17	-0,05	-	-	-0,21	+0,24
talk about the place where I was born/used to live	-0,06	-0,27	-0,16	-0,26	-0,13	-0,20
talk about places linked to the story of my family	-0,24	-0,35	-0,28	-0,35	-0,19	-0,35

The UK setting

The interpretation of some negative effects being due to a more reflective approach to relationships and communication after the participation in SHARMED is reinforced by the generalised positive effect concerning what children do with classmates in relation to some of the projects' aims. Differently from assessment of behaviours or feelings, the description of behaviour is less influenced by possible changes in respondents' subjective meanings of the dependent variables. This is also clear in the analysis of interactions. Table below indicates relevant positive effects of the activities for almost all variables, with stronger effect on telling stories about places linked to the family, talking about the places where the respondents were born/used to live as well as taking photos/making videos of classmates. All variables in the AG are characterised by a relevant positive effects, except talking about the place I was born/I used to live. The overall effect is not always relevant due to increases in the CG as well.

Table 5UK. with my classmates, I

	Difference AG	Difference CG	Effect
talk about places linked to the story of my family	+0.21	-0.25	+0.47
Talk about my cultural background	+0.14	+0.18	-0.03
tell stories about my family	+0.15	+0.03	+0.11
Tell stories about me	+0.24	+0.17	+0.06
Show photos/videos	+0.12	+0.16	-0.03
Talk about the place where I was born/used to live	+0.03	-0.27	+0.30
take photos/make videos	+0.22	-0.06	+0.29

Positive effects are usually driven by the increase among males rather than females. This applies to all dependent variables. On the contrary, the effect of the independent variable 'language' is mixed, although more positive effects for EFL is noticeable only regarding the dependent variable 'talk about the place where I was born/used to live'. EFL is also the sub-population that show some relevant negative effects, both with regard to tell stories about my family and talking about their cultural background. However, as in previous cases, the relatively small size of sub-population EFL reduced the impact of the variation on the overall effects.

Table 5.1UK E by independent variables

	males	females	EFL	SOL
Tell stories about me	+0.39	-0.33	-0.29	+0.11
Tell stories about my family	+0.27	-0.11	-0.38	+0.22
Talk about my cultural background	-0.00	-0.08	-0.31	+0.02
Show them my favourite photos/video	+0.15	-0.33	+0.20	-0.10
Take photos/make videos	+0.38	+0.03	+0.13	+0.27
Talk about the place where I was born/used to live	+0.37	+0.14	+0.47	+0.29
Talk about places linked to the story of my family	+0.57	+0.35	+0.41	+0.47

Comparative analysis

Table 5.2 shows the effect concerning what children do with classmates in relation to some of the projects' aims are quite different depending on social and cultural contexts, including the different styles of facilitation. In the Italian setting some increase in talking about places linked to the family's story, telling stories about families, and taking photos/making video is balanced by an increase also in the CG, resulting in no relevant effect. In the German setting, all relevant effects (talking about places linked to the family and cultural background, telling stories about the family, talking about the places of birth or life) are negative and this opens some questions about the cultural and social background. In the UK setting there are relevant positive effects of the activities for almost all variables, with stronger effect on telling stories about places linked to the family, talking about the places where the respondents were born/used to live as well as taking photos/making videos of classmates. All variables in the AG are characterised by a relevant positive effect, except talking about the place I was born/I used to live but the overall effect is not always positive due to increases in the CG as well.

Table 5.2 With my classmates I

	Italy	UK	Germany
talk about places linked to the story of my family	+0,08	0.47	-0,27
Talk about my cultural background	+0,08	-0.03	-0,17
tell stories about my family	+0,06	0.11	-0,11
Tell stories about me	+0,00	0.06	-0,02
Show photos/videos	-0,01	-0.03	+0,08
Talk about the place where I was born/used to live	-0,04	0.30	-0,16
take photos/make videos	-0,08	0.29	+0,04

7. Classmates' reactions

The Italian setting

In the CG, the students perceive more frequently classmates as mocking what they are saying (positive effect for the AG 0,26), as judging negatively (0,18), as getting aggressive (positive effect 0,14) as not respecting what they are saying (positive effect 0,13), and not trying to understand it (positive effect 0,18). Moreover, the AG perceives more frequently classmates as looking for shared stories (positive effect of 0,17). More limited positive effects in the AG regard trying to point out the positive and the diminution of trying to convince. This is probably the most important positive effect of the activities: the perception of more positive classmates' attitudes about the responders.

Table 6I. If I tell something that is important for me, my classmates

	Difference AG	Difference CG	Effect
Try to understand	+0,05	-0,13	+0,18
Look for shared stories	+0,13	-0,04	+0,17
Respect what I am saying	+0,02	-0,11	+0,13
Try to point out the positives	-0,09	-0,10	+0,01
Try to convince me about the importance of what they have to say	-0,05	0,04	-0,09
Get aggressive	-0,01	+0,13	-0,14
Judge me negatively	-0,04	+0,14	-0,18
Mock what I am saying	-0,11	+0,15	-0,26

The positive effects are much more relevant among the males. The males perceive more frequently that classmates respect, try to understand (0,31), try to point out the positives, look for shared stories (0,25) and

less frequently that they judge (-0,29), mock (-0,29) and get aggressive (-0,23). The females perceive less frequently that classmates try to point out the positives but also that they mock their stories, moreover they perceive more frequently that classmates look for shared stories. The ISC perceive more frequently that classmates respect, try to understand and look for shared stories, and less frequently that they point out the positives, try to convince, judge (-0,24) and mock. The CSFLB perceive more frequently that classmates respect, try to understand (0,25), point out the positives, and look for shared stories and less frequently that they judge and mock (-0,37). Primary school students perceive more frequently that classmates respect (0,31), try to understand (0,42), point out the positives, look for shared stories (0,23) and less frequently that they judge, mock or get aggressive. Secondary school students perceive more frequently that classmates look for shared stories and less frequently point out the positives, try to convince, judge (-0,27), mock (-0,31) and get aggressive. In Modena, the children perceive more frequently that classmates respect, try to understand (0,24), look for shared stories (0,25) and less frequently that they judge, mock (-0,27) and get aggressive. In FVG, the children perceive that classmates look for shared stories but also try to convince, judge (-0,24), mock (-0,22) and get aggressive less frequently than the corresponding control group. These differences between Modena a FVG are also visible through the analysis of interactions.

Table 6.II Effects by independent variables

	females	males	ISC	CSFLB	primary	Secondary	Modena	FVG
Respect what I am saying	+0,05	+0,19	+0,12	+0,14	+0,31	-0,03	+0,16	+0,00
Try to understand	+0,06	+0,31	+0,13	+0,25	+0,42	-0,02	+0,24	-0,01
Try to point out the positives	-0,12	+0,14	-0,10	+0,17	+0,19	-0,16	-	-
Try to convince me about the importance of what they have to say	-	-	-0,18	+0,03	-0,04	-0,14	-0,07	-0,17
Look for shared stories	+0,10	+0,25	+0,16	+0,18	+0,23	+0,12	+0,25	-0,14
Judge me negatively	-0,00	-0,29	-0,24	-0,11	-0,11	-0,27	-0,17	-0,24
Mock what I am saying	-0,23	-0,29	-0,17	-0,37	-0,18	-0,31	-0,27	-0,22
Get aggressive	-0,06	-0,23	-	-	-0,13	-0,11	-0,14	-0,15

The German setting

One can observe a negative effect on the perception of classmates respecting what respondents' say, a negative effect (signalled by positive difference) on classmates' mocking what the respondent says as well as a negative effect on classmates trying to convince respondents' of the importance they have to say.

Table 6G. If I tell something that is important for me, my classmates

	Difference AG	Difference CG	Effect
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respect what I am saying	-0,10	+0,05	-0,14
try to understand	-0,04	-0,02	-0,03
try to point out the positives	-0,03	-0,06	+0,03
try to convince me about the importance of what they have to say	+0,09	-0,02	+0,11
look for shared stories	-0,08	-0,06	-0,02
judge me negatively	+0,06	+0,03	+0,02
mock what I am saying	+0,19	-0,03	+0,15
get aggressive	+0,05	+0,05	-0,00

When looking at the effect by individual variables, it becomes evident that the effect concerning the decrease of respect (-0,30) and the increase of mocking (+0,40) is especially negative among CSFLB, which is consistent with the hypothesis of an increase of critical consciousness about the way they feel treated by their classmates. The analysis of interactions shows that CSFLB were not strongly involved in telling their stories during facilitation. Furthermore, the FGs show that, in some classes, the level of trust to share personal issues was not sufficient. The style of facilitation could not always make up for it.

Table 6.1G Specific effects

	females	males	GSC	CSFLB	Primary	Secondary
respect what I am saying	-0,15	-0,11	-0,10	-0,30	0,00	-0,16
try to understand	+0,21	-0,19	-	-	-	-
try to point out the positives	-	-	-	-	+0,19	-0,03
try to convince me about the importance of what they have to say	+0,07	+0,12	+0,12	-0,03	+0,28	+0,02
look for shared stories	-0,15	+0,08	-0,01	-0,12	-	-
judge me negatively	-0,04	+0,11	-	-	-	-
mock what I am saying	+0,05	+0,21	+0,09	+0,40	+0,05	+0,23
get aggressive	-	-	-	-	-0,15	-0,10

The UK setting

The negative effect generated by X-Y (AG-CG) is largely attributable to the high increase of most intervals in the CG, dwarfing the very limited, although still positive effect in the AG. Whilst in most cases overall E (X-Y) cannot be considered as relevantly positive due to large variations in the CG that could not be explored through qualitative instruments, no interval in the AG signals a negative effects. This reality is clearly

exemplified by the variable ‘respect what I am saying’, where the positive effect for the AG is matched by a higher increase in the CG, with a consequent negative effect overall. This is true both regarding positive reactions and negative reactions, where the positive effect for the AG (signalled by negative difference) is again belittled by higher negative differences in the CG. The exception are represented by the variable ‘judge me negatively’, where there is a very high positive effect (negative difference) overall and, to a lesser extent, by the variable ‘try to convince me about the importance of what they have to say’, which signals a declining observation of classmates’ attempt to impose their agendas on the conversation.

Table 6UK. If I tell something that is important for me, my classmates

	Difference AG	Difference CG	Effect
Try to understand	+0.01	+0.18	-0.17
Look for shared stories	+0.01	+0.10	-0.09
Respect what I am saying	+0.06	+0.38	-0.32
Try to point out the positives	+0.01	+0.05	-0.03
Try to convince me about the importance of what they have to say	0	+0.14	-0.14
Get aggressive	-0.05	-0.10	+0.05
Judge me negatively	-0.06	+0.17	-0.23
Mock what I am saying	-0.05	-0.10	+0.05

Differences related to sex or language are evident for some variables. A negative effect is more pronounced for males and SOL regarding the variable ‘trying to understand (what I am saying)’; the two sub-populations are joined in a more evident positive effect regarding ‘try to convince me about the importance of what they have to say (imposing agendas) as well. Again SOL, but accompanied by females this time, stand out for a more positive effect linked to negative judgments and aggressive behaviours. EFL is the group that signals a negative effect (positive difference) regarding classmate mocking what the respondents say, which has a limited impact on the overall effect nevertheless, due to the smaller size of the group.

Table 6.1UK Effects by independent variables

	males	females	EFL	SOL
Respect what I am saying	-0.31	-0.36	-0.32	-0.35
Try to understand	-0.24	-0.07	+0.08	-0.22
Try to point out the positives	-0.04	-0.04	+0.06	-0.05
Try to convince me about the importance of what they have to say	-0.23	-0.07	+0.28	-0.24
Look for shared stories	-0.15	-0.02	-0.21	-0.06
Judge me negatively	-0.14	-0.34	-0.17	-0.30
Mock what I am saying	-0.03	+0.05	+0.31	-0.07
Get aggressive	-0.07	-0.50	-0.04	-0.36

Comparative analysis

Table 6.2 shows that after the activities the perception of classmates’ attitudes about the responders is more positive or thoughtful in all social and cultural contexts. In the Italian setting, all variables have a significant or a limited positive effect, because of a deterioration of the CG or an improvement of the AG, in particular there is an increase in perception of understanding, looking for shared stories and respect, and a decrease in perception of mocking and judging negatively. In the UK setting there are positive effects for judging negatively and trying to convince, but there are negative effects in trying to understand and, above all, respecting that are attributable to the high increase of most intervals in the small CG, dwarfing the limited, although still positive in the AG. In the German setting there are negative effects on the perception of classmates respecting what respondents’ say, on classmates’ mocking and on classmates trying to convince respondents’ of the importance of what they have to say. These data are, which are confirmed by the analysis of interactions and of the style of facilitation, are consistent with the hypothesis of an increase of critical consciousness about the way children feel treated by their classmates and that the FGs show are also related to a lack of the trust in certain classes.

Table 6.2 If I tell something that is important for me, my classmates (effects)

	Italy	UK	Germany
Try to understand	+0,18	-0.17	-0,03
Look for shared stories	+0,17	-0.09	-0.02
Respect what I am saying	+0,13	-0.32	-0,14
Try to point out the positives	+0,01	-0.03	+0,03
Try to convince me about the importance of what they have to say	-0,09	-0.14	+0,11
Get aggressive	-0,14	0.05	-0,00
Judge me negatively	-0,18	-0.23	+0,02
Mock what I am saying	-0,26	0.05	+0,15

8. Respondents' reactions to classmates' stories

The Italian setting

The CG perceives less frequently believing classmates stories, asking them questions, join in storytelling and telling their story too. In all these cases we can observe positive effects for the AG (0,20 for believing them). For almost all the other variables, the effects are positive for the AG although not relevant (with the exception of feeling annoyed). The most important outcome is here the positive effects about believing.

Table 7I. when my classmates tell me stories

	Difference AG	Difference CG	Effect
I believe them	+0,04	-0,15	+0,20
I ask questions about their stories	+0,05	-0,13	+0,17
I join them in the storytelling	+0,00	-0,14	+0,14
I tell my story too	+0,02	-0,09	+0,11
I am amused	+0,03	-0,05	+0,08
I find that nice	+0,02	-0,03	+0,05
I feel annoyed	+0,03	+0,01	+0,02
I find their stories interesting	+0,04	-0,01	+0,05
I get bored	+0,05	+0,09	-0,04
I mock their stories	+0,01	+0,08	-0,08

The females perceive more frequently classmates' stories nice, getting amused, asking questions, telling their stories too and believing them. The males perceive more frequently asking questions and believing classmates (0,20), and less frequently mocking them. The ISC perceive more frequently asking questions, telling their story too and believing classmates (0,23), and less frequently getting bored and mocking (-0,22). The CSFLB perceive more frequently asking questions (0,22), telling their stories too, finding stories interesting, believing classmates and joining in the storytelling (0,24), but also mocking classmates. Primary school students perceive more frequently finding stories nice, asking questions, believing classmates (0,20) and joining in the storytelling. Secondary school students perceive more frequently asking questions (0,21), telling their stories too, believing classmates (0,21), finding stories interesting, and less frequently mocking their classmates. In Modena, the children perceive more frequently asking questions, telling their stories too, believing classmates and joining in the storytelling. In FVG, the children perceive less frequently mocking and more frequently being amused, and above all asking questions (0,31), believing classmates (0,32) and join in the storytelling (0,27). It is remarkable that the positive effect of believing classmates is spread among all these categories, and particularly relevant for 5 of them.

Table 7.11 Effects by independent variables

	females	males	ISC	CSFLB	primary	Secondary	Modena	FVG
I find that nice	+0,11	-0,03	-	-	+0,18	-0,09	-	-
I get bored	-	-	-0,13	+0,08	-	-	-	-
I am amused	+0,15	+0,01	+0,02	+0,17	-	-	+0,08	+0,10
I mock their stories	-0,01	-0,18	-0,22	+0,13	-0,03	-0,10	-0,06	-0,14
I ask questions about their stories	+0,16	+0,18	+0,13	+0,22	+0,13	+0,21	+0,14	+0,31
I tell my story too	+0,17	-0,01	+0,10	+0,12	+0,04	+0,15	+0,15	-0,06
I find their stories interesting			+0,02	+0,11	+0,01	+0,10	-	-
I believe them	+0,13	+0,20	+0,23	+0,15	+0,20	+0,21	+0,16	+0,32
I join them in the storytelling	-	-	+0,06	+0,24	+0,18	+0,08	+0,11	+0,27

The German setting

The results are a further evidence of the fact that this first part of the questionnaire can be a useful instrument to understand the impact of the project on the pupils more than the experiencing of the project by the children. Basis of this assumption is the fact that even if in every workshop all children could tell their own stories (as well as i.e. asking questions), their perception of the frequency with which they do so, decreases, while getting bored increases. For several variables, the total differences are though so low that it does not have any statistical relevance. However, the comparison with the CG determines negative effects for some other variables (asking questions, feeling annoyed, joining in the storytelling). Once again, these results pose some questions about the German social and cultural context, including the style of facilitation.

Table 7G. When my classmates tell me stories

	Difference AG	Difference CG	Effect
I find that nice	-0,01	-0,00	-0,01
I get bored	+0,14	-0,02	+0,16
I am amused	-0,04	-0,05	+0,02
I mock their stories	+0,06	-0,01	+0,07
I ask questions about their stories	-0,08	+0,16	-0,24
I tell my story too	-0,14	-0,03	-0,10
I feel annoyed	+0,09	-0,09	+0,18
I find their stories interesting	-0,05	+0,00	-0,05
I believe them	-0,01	+0,04	-0,05
I join them in the storytelling	-0,07	+0,14	-0,20

The differentiated analysis of the variables shows that above all the group of CSFLB seem to appreciate storytelling more after the project than they did before, although not for all the variables. Children in primary schools and females seem to estimate their usual participation to storytelling after experiencing SHARMED as less frequent than before, in particular decreasing their perception of asking questions (-0,32 and -0,33),

increasing their perception of getting bored (strongly in primary schools, +0,43), being annoyed (+0,20 and +0,33), a trend that is also shared by males and GSC, and mocking the stories of others (+0,25 and +0,24).

Table 7.1G Effects by independent variables

	females	males	GSC	CSFLB	primary	Secondary
I find that nice	-	-	-0,07	+0,23	-	-
I get bored	+0,20	+0,21	+0,24	-0,18	+0,43	-0,01
I am amused	-	-	-0,07	+0,30	-	-
I mock their stories	+0,25	-0,06	-	-	+0,24	-0,03
I ask questions about their stories	-0,33	-0,22	-0,28	-0,24	-0,32	-0,16
I tell my story too	-0,04	-0,17	-0,14	-0,03	-0,12	-0,07
I feel annoyed	+0,20	+0,22	+0,22	+0,06	+0,33	+0,07
I find their stories interesting	-	-	-0,11	+0,04	-0,12	+0,01
I believe them	-	-	-0,07	-0,12	-	-
I join them in the storytelling	-0,44	-0,19	-0,17	-0,08	-0,21	-0,12

The UK setting

Respondents' self-assessment of the reaction to classmates' stories are characterised by a very high positive effect concerning joining classmates in their storytelling (+0,44). However, this is due not only to a positive difference in the AG, but mainly to a sharp decrease in the small CG. Conversely, most negative effects are generated by high positive differences in the CG that overcome the lower positive differences in the AG. The most evident example is 'asking a question to classmates about their stories', where notwithstanding a relevant positive difference in the AG, the effect is still negative, due to an even higher positive difference in the CG. Another positive effect for the AG concerns the negative difference for the variable 'I get bored', while the only negative effect for the AG that does not depend on higher positive differences in the CG concerns mocking classmates stories.

Table 7UK. when my classmates tell me stories

	Difference AG	Difference CG	Effect
I believe them	-0.04	-0.03	-0.00
I ask questions about their stories	+0.22	+0.33	-0.10
I join them in the storytelling	+0.09	-0.35	+0.44
I tell my story too	+0.00	+0.13	-0.12
I am amused	+0.05	+0.23	-0.18
I find that nice	-0.04	+0.22	-0.26
I feel annoyed	+0.03	+0.04	-0.01
I find their stories interesting	-0.02	+0.20	-0.22
I get bored	-0.08	+0.02	-0.10
I mock their stories	+0.15	+0.04	+0.10

Noticeable variations concern many dependent variables. With regard to males compared to females, among males there is a higher negative effect for getting amused, and a higher positive effect for joining the classmates in their storytelling. Moving to the uniqueness of the female sub-population, a more negative effect is measured for all dependent variables, except for getting amused. As well as sex, the independent variable language generates differences over the range of dependent variables. Particularly, EFL are characterised by higher positive effects against negative effects for SOL regarding getting amused, believing classmates' stories and mocking their stories. A very high positive effect for the EFL sub-population is measured for joining classmates in the storytelling (+0,72), although in this case a positive effective is measured among SOL as well. No relevant positive effects are connected to the sub-population SOL for this item.

Table 7.1UK Effects by independent variable

	males	females	EFL	SOL
I find that nice	-0.13	-0.41	-0.18	-0.28
I get bored	-0.18	-0.06	-0.12	-0.09
I am amused	-0.37	+0.03	+0.24	-0.29
I mock their stories	+0.05	+0.13	-0.08	+0.13
I ask questions about their stories	-0.02	-0.23	+0.01	-0.14
I tell my story too	+0.01	-0.31	-0.21	-0.15
I feel annoyed	-0.01	-0.00	-0.16	-0.01
I find their stories interesting	+0.09	-0.54	-0.55	-0.10
I believe them	+0.14	-0.23	+0.19	-0.07
I join them in the storytelling	+0.57	+0.26	+0.72	+0.36

Comparative analysis

Table 7.2 shows that the respondents' self-assessment of the reaction to classmates' stories changes differently in different contexts, in a rather relevant way. In the Italian setting, there are positive effects for asking classmates questions, joining in storytelling, telling their story too, and above all in believing classmates stories due to a deterioration of the CG. In general, almost all the effects are positive. In the UK setting, positive effects concern getting bored and above all joining classmates in their storytelling, this last one due not only to a positive difference in the AG, but mainly to a sharp decrease in the small CG. Conversely, most negative effects are generated by high positive differences in the small CG that overcome the lower positive differences in the AG, with the exception of mocking classmates stories. In the German setting there are several negative effects, concerning getting bored, asking questions, telling my story too, feeling annoyed and joining in the storytelling. In general, almost all the effects are negative. This is linked to the social and cultural context, including the style of facilitation, as shown by the analysis of interactions.

Table 7.2 When my classmates tell me stories (effects)

	Italy	UK	Germany
I believe them	+0,20	-0.00	-0.05
I ask questions about their stories	+0,17	-0.10	-0,24
I join them in the storytelling	+0,14	0.44	-0,20
I tell my story too	+0,11	-0.12	-0,10
I am amused	+0,08	-0.18	+0,02
I find that nice	+0,05	-0.26	-0,01
I feel annoyed	+0,02	-0.01	+0,18
I find their stories interesting	+0,05	-0.22	-0,05
I get bored	-0,04	-0.10	+0,16
I mock their stories	-0,08	0.10	+0,07

9. Talking about memories

The Italian setting

The only relevant effect concerns the category “other”, which can be an indication of the specificity of the activities.

Table 8I. I talk about my memories

	Difference AG	Difference CG	Effect
Other	+0,15	-0,04	+0,19
Classmates	+0,03	-0,02	+0,04
Family	-0,01	-0,02	+0,01
Friends	+0,01	+0,01	-0,00
Teachers	-0,00	+0,07	-0,07

The effects are more nuanced if we consider some categories of respondents. The females perceive more frequently to talk with other people and less frequently with teachers, while the males perceive more frequently to talk with classmates and other people (0,20) and less frequently with families and teachers. The ISC perceive more frequently to talk with other people (0,23) and less frequently with teachers. Primary school students perceive more frequently to talk with classmates and less frequently with families, while secondary school students perceive more frequently to talk with family and above all other people (0,41) and less frequently with teachers. In Modena, the children perceive more frequently to talk with other people (0,24), while in FVG they perceive more frequently to talk with friends and classmates (0,20). It is interesting that the activities have reduced the perception of talking of memories with regular teachers.

Table 8.II Effects by independent variables

	females	males	ISC	CSFLB	primary	Secondary	Modena	FVG
With my family	+0,07	-0,11	-	-	-0,11	+0,12	-	-
With my friends	-	-	-	-	-	-	-0,04	+0,16
With my classmates	-0,01	+0,10	-	-	+0,12	-0,02	+0,01	+0,20
With my teachers	-0,10	-0,11	-0,14	+0,02	-0,01	-0,12	-	-
other	+0,16	+0,20	+0,23	+0,13	-0,00	+0,41	+0,24	-0,07

The German setting

Any relevant effects are observed, though a negative effect regards talking about memories with the own family and others.

Table 8G I talk about my memories

	Difference AG	Difference CG	Effect
with my family	-0,10	+0,05	-0,16
with my friends	-0,06	-0,01	-0,05
with my classmates	+0,03	+0,07	-0,04
with my teachers	-0,03	+0,07	-0,04
with others	-0,01	-0,11	+0,10

The effects are distributed without relevant differences among females and males, GSC and CSFLB, primary and secondary schools, with the exception of “others”.

Table 8.1G Effects by independent variables

	females	males	GSC	CSFLB	primary	Secondary
with my family	-0,11	-0,19	-0,17	-0,08	-0,21	-0,12
with my friends	-0,14	+0,00	-0,05	-0,13	-0,12	+0,02
with my classmates	-	-	-0,09	+0,12	+0,06	-0,11
other	+0,01	+0,25	+0,13	+0,27	+0,04	+0,17

The UK setting

A relevant positive effect for the AG is true for talking about memories with all proposed categories of people, except for the category ‘family’. However, positive variations in the difference are measured for the small CG as well, resulting in a positive effect only for the category ‘other’.

Table 8UK. I talk about my memories

	Difference AG	Difference CG	Effect
Family	+0.03	+0.04	-0.00
Friends	+0.13	+0.04	+0.08
Classmates	+0.14	+0.09	+0.04
Teachers	+0.16	+0.07	+0.09
Other	+0.32	+0.21	+0.11

A relevant positive effect characterises males for three variables, while only sporadic and limited variation are generated by the independent variable language.

Table 8.1UK Effects by independent variable

	male	Female	EFL	SOL
With my family	+0.08	-0.11	+0.01	-0.00
With my friends	+0.12	-0.00	+0.07	+0.08
With my classmates	+0.12	-0.10	-0.07	+0.09
With my teachers	+0.15	-0.03	+0.11	+0.09
Other	+0.06	+0.02	+0.01	+0.11

Comparative analysis

Table 8.2 shows that effects are not particularly evident for the people with which memories are shared, with the exception of the category “other”. In the German setting, there is a decrease in talking with family, due to a deterioration of the CG. In the UK setting there is a slight increase in talking with all proposed categories of people, except for family.

Table 8.2 I talk about my memories (effects)

	Italy	UK	Germany
Other	+0,19	+0,11	+0,10
Classmates	+0,04	+0,04	-0,04
Family	+0,01	-0,00	-0,16
Friends	-0,00	+0,08	-0,05
Teachers	-0,07	+0,09	-0,04

10. Expression of different perspectives

The Italian setting

There is a positive effect in the AG concerning the expression of different perspectives.

Table 9I. expressing different perspectives is positive:

Difference AG	Difference CG	Effect
+0,08	-0,03	+0,11

This positive effect is generalised but in particular is relevant among the females, the CSFLB, the primary school students and the children in Modena.

Table 9.II Effects by independent variables

females	males	ISC	CSFLB	primary	Secondary	Modena	FVG
+0,14	+0,07	+0,08	+0,16	+0,17	+0,08	+0,13	+0,06

The German setting

There is no general change in perceiving the expression of different perspectives as positive. However, when looking at the correlation of independent variables and effects, it becomes evident that there is a decrease among CSFLB in perceiving the expression of different points of view as positive (-0,32), which for the general picture is outbalanced by an increase in GSC perception (+0,09).

Table 9G. expressing different perspectives is positive:

Difference AG	Difference CG	Effect	GSC	CSFLB
-0,01	-0,03	+0,02	+0,09	-0,32

The UK setting

A positive effect is measured with regard to expressing positive differences, although this is generated by a relatively high negative difference in the small CG. Table 9 includes the particularly high positive effect for EFL, although SOL is also marked by relevant positive effect.

Table 9UK. expressing different perspectives is positive + E by independent variable:

Difference AG	Difference CG	Effect	EFL	SOL
-0.02	-0.17	+0.15	+0.37	+0.14

Comparative analysis

This section shows that there is a positive effect in the AG concerning the expression of different perspectives in the Italian setting (+0,11) and the UK setting (+0,15), in the last one due to a deterioration of the CG, while in the German setting there are not relevant changes.

11. Photography

The Italian setting

The positive effects about use of photography in the AG concerns recording what is seen around and telling stories about personal experiences. It may also be observed some positive effect for the use in relating to other people. However, it seems clear that the respondents of the AG have been more interested in the narratives than in photography in itself, and this seems reasonable for the objectives of SHARMED.

Table 10I. photography

	Difference AG	Difference CG	effect
Record what I see around me	+0,10	-0,03	+0,13
Tell stories about my personal experiences	+0,06	-0,04	+0,10
Relate to other people	+0,08	-0,01	+0,09
Capture interesting moments of my life	+0,01	-0,04	+0,05
Be creative	+0,05	+0,01	+0,04
Remember and tell my memories	0,00	-0,01	+0,01
Show my emotions	-0,01	+0,01	-0,02

Looking at the different categories, the outcomes concerning use of photography are more nuanced. The females use less frequently photography to show their emotions, and more frequently to record what they see around them, while the males use it more frequently to show emotions, relate to other people and be creative. The ISC use more frequently photography to record what they see and tell stories about their personal experiences, while the CSFLB use it more frequently to record what they see, to relate to other people and to be creative. Primary school students use more frequently photography to show their emotions, record what they see, capture interesting moments of their life and tell stories about their personal experience (0,21), while secondary school students use it less frequently to show emotions and more frequently to record what they see and relate to other people. In Modena, the children use more frequently photography to record what they see and tell stories about personal experience, while in FVG they use much more frequently it to relate to other people (0,32).

Table 10.II Effects by independent variables

	females	males	ISC	CSFLB	primary	Secondary	Modena	FVG
Show my emotions	-0,16	+0,13	-	-	+0,12	-0,13	-	-
Record what I see around me	+0,13	+0,07	+0,12	+0,13	+0,12	+0,15	+0,16	-0,01
Capture interesting moments of my life	-	-	-	-	+0,12	-0,01	-	-
Tell stories about my personal experiences	-	-	+0,12	+0,08	+0,21	-0,00	+0,12	+0,02
Relate to other people	+0,08	+0,11	+0,08	+0,10	+0,05	+0,11	+0,04	+0,32
Be creative	-0,02	+0,14	-0,06	+0,17	-	-	-	-

The German setting

Regarding the use of photography, one cannot observe any significant changes. However, when looking at the AG one can observe an increase in the critical consciousness of using generally photography for other goal than a way to capture interesting things in respondents' life as well as a way to be creative.

Table 10G. photography

	Difference AG	Difference CG	effect
remember and tell my memories	-0,04	+0,02	-0,06

show my emotions	-0,06	+0,01	-0,07
record what I see around me	+0,02	-0,01	+0,03
capture interesting moments of my life	-0,14	-0,12	-0,02
tell stories about my personal experience	-0,01	-0,04	-0,08
relate to other people	-0,06	-0,12	+0,06
be creative	-0,19	-0,19	-0,00

It is interesting to see the effect among the CSFLB: more frequent perception of photography as a way of relating to others and a relevant decrease of all other uses. This decrease is relevant among female students for several uses of photography.

Table 10.1G Effects by independent variables

	females	males	GSC	CSFLB	primary	Secondary
remember and tell my memories	-	-	+0,09	-0,32	-	-
show my emotions	-	-	-0,02	-0,23	+0,02	-0,10
record what I see around me	-0,20	+0,08	-0,04	-0,15	-0,17	0,02
capture interesting moments of my life	-0,13	+0,08	+0,06	-0,39	-	-
tell stories about my personal experiences	-0,18	+0,02	-0,01	-0,42	-0,22	+0,03
relate to other people	-0,12	+0,26	+0,02	+0,12	+0,28	-0,07
be creative	-0,10	+0,06	+0,04	-0,27	-	-

The UK setting

With regard the use of photography for different ends, a relevant positive effect is noticeable for showing emotions and recording what is around, whilst a negative effect is measured for relating to other people and being creative. However, and this is a characteristic of the London set of data, the negative effect is generated by the particularly high positive difference in the small CG countering the still positive effect for the AG.

Table 10UK. photography

	Difference AG	Difference CG	Effect
Remember and tell my memories	+0.00	-0.03	+0.03
Show my emotions	+0.08	-0.03	+0.12
Record what I see around me	+0.12	-0.01	+0.13
Capture interesting moments of my life	-0.02	+0.00	-0.03
Tell stories about my personal experiences	+0.11	+0.15	-0.03
Relate to other people	+0.09	+0.31	-0.21

Be creative	+0.04	+0.24	-0.19
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Looking at the different categories, the outcomes concerning use of photography are more nuanced. Important variations are observable for each sub-population. Males are characterised by a higher positive than females regarding showing emotions and telling stories about personal experiences (negative effects for female regarding both variables). A positive effect for females, against a negative effect for males, is true for capturing interesting moments of my life, and a less negative effect concerns relating to other people. Regarding the independent variable ‘language’, it is interesting to observe that a higher positive effect is measured for almost all variable in relation to the EFL sub-population, for showing emotions and recording what is around. The only negative effect for the EFL population is observed whilst relating to other people, although the negative difference is still smaller than the one measured for SOL.

Table 10.1UK Effects by independent variable

	Males	females	EFL	SOL
Remember and tell my memories	-	-	+0.22	+0.01
Show my emotions	+0.28	-0.01	+0.32	+0.08
Record what I see around me	+0.21	+0.06	+0.45	+0.06
Capture interesting moments of my life	-0.24	+0.17	+0.15	-0.05
Tell stories about my personal experiences	+0.09	-0.19	-	-
Relate to other people	-0.26	-0.15	-0.18	-0.23
Be creative	-0.19	-0.22	+0.19	-0.32

Comparative analysis

Table 10.2 shows some limited effects about use of photography, which is coherent with a higher interest in narratives than in photography. In the Italian setting, effects are generally positive, in particular for recording what is seen around and telling stories about personal experiences. In the UK setting positive effects concern showing emotions and recording what is around. However, in the UK setting negative effects are measured for relating to other people and being creative, but, characteristically of the London set of data, the negative effects are generated by the particularly high positive difference in the CG countering the still positive effects for the AG. In the German setting, there are no significant effects, although there are several slightly negative effects.

Table 10.2 Photography (effects)

	Italy	UK	Germany
Record what I see around me	+0,13	+0,13	+0,03
Tell stories about my personal experiences	+0,10	-0,03	-0,08
Relate to other people	+0,09	-0,21	+0,06
Capture interesting moments of my life	+0,05	-0,03	-0,02
Be creative	+0,04	-0,19	-0,00
Remember and tell my memories	+0,01	+0,03	-0,06
Show my emotions	-0,02	+0,12	-0,07

12. Summary

The effects of the activities are different in different social and cultural contexts. In general, the effects are positive, but there are some exceptions. In the UK setting and the German setting, some negative effects in perceiving relationships with classmates can be explained by a more reflective attitude developed during the activities and shown through the FGs. However, the analysis of interactions also shows a relevant influence of the style of facilitation, which did not enhance participation effectively for all aspects. Therefore, these “negative” results may be seen as rather nuanced. Moreover, a characteristic of the UK set of data is that several non-positive effects are generated by the particularly high positive difference in the small CG countering the still positive effect for the AG. This should lead to consider the comparative analysis in the UK setting as rather problematic.

The following summary highlights the most important effects shown in the report.

- 1 **Relationships with classmates.** In the Italian setting and the German setting, a deterioration of many aspects in the CG results in positive effects in the AG, in particular concerning the perception of troubles (Italy), and the sharing of personal matters, expressing different opinions and interest in talking with classmates (Germany). In the UK setting, the positive effect concerns the sharing of stories. In the German setting and the UK setting, some negative effects concern learning from each other, sharing personal matters and getting along well. The FGs help to understand that these effects can be attributed to a more reflective attitude on relationships, attitude developed during the activities.
- 2 **Communication in the classroom.** In general, the effects are positive in the AG, there is a deteriorations in the CG, and a critical approach is highlighted by the FGs. In the Italian setting, all the effects are slightly positive, even if not significantly. In the German setting, the positive effect concerns the sharing of feelings, which stems from a significant decrease in the CG. In the UK setting, the positive effect concerns the expression of different points of views, whilst significant negative effects concern sharing of opinion, experiences and feelings; the negative effect on expression of opinions is influenced by the high increase of the value among the CGs. FGs support interpretation of the negative effect on sharing feelings as linked to a more reflective approach regarding relationships and their meaning.
- 3 **Interest in knowledge, thoughts, feelings and experience.** Few significant effects can be traced for this aspect. The only exception is a positive effect in the Italian setting for what concerns interest in classmates' knowledge, due to a deterioration in the CG. For what concerns the perception of classmates' interest in the respondents, the only exceptions are in the Italian setting, where the AG perceives slight more frequently classmates' interest in respondents' thought, and the negative effect concerning classmates' interest in respondents' experience in the German setting.
- 4 **Activities with classmates in relation to the projects' aims.** In the Italian setting, some increase in talking about places linked to the family's story, telling stories about families, and taking photos/making video is balanced by an increase in the CG, resulting in non-relevant effect. In the UK setting, relevant positive effects concern almost all variables, with stronger effect on telling stories about places linked to the family, talking about the places of birth or living, taking photos/making videos. All variables in the AG are characterised by a relevant positive effect, except talking about the place of birth or living, but the overall effect is not always positive due to increases in the small CG as well. In the German setting, by contrast, all relevant effects are negative and this raises a question about the cultural and social context of the activities, including the style of facilitation, which was not effective for all the dialogic aspects dealt with in the project.
- 5 **Perception of classmates' attitudes.** In the Italian setting, all effects are positive, as associated with the deterioration in the CG or the improvements in the AG. Particularly relevant is the positive effect about interest in shared stories and reduction of mocking. In the UK setting, the positive effects concern the reduction of negative judgement and attempts to convince, while negative effects concern attempts to understand and respect, which depends on the high increase of most intervals in the CG, dwarfing the more limited, although still positive effect in the AG. In the German setting, the negative effects concern respect, mocking and attempts to convince. The effects may be partly with an increase of critical consciousness about the way children feel treated by their classmates, partly with lack of the trust in certain classes, which as not effectively contrasted by facilitation.
- 6 **Self-assessment of reactions to classmates' stories.** In the Italian setting, the positive effects concern asking questions, joining in storytelling, telling their story, and (above all) believing classmates stories (due to a deterioration in the CG). In the UK setting, the positive effects concern reduced boredom and above all joining classmates in their storytelling, this last one due not only to a positive difference in the AG, but mainly to a sharp decrease in the CG. Conversely, most negative effects are generated by high positive differences in the CG that overcome the lower positive differences in the AG, with the exception of reduction of mocking classmates stories. In the German setting, negative effects concern increased boredom, interest in asking questions, telling stories, annoyance and joining in storytelling. These effects may be associated both with the results of the FGs and with the analysis of interactions (see above).
- 7 **People with which memories are shared.** Few effects are evident, with the exception of the category "other", for which there is a generalised positive effect, probably connected with the project. In the German setting, there is a slight negative effect concerning talk with family. In the UK setting the

effect of increase of the AG in talking with all proposed categories of people, except for family, is balanced by the increase in the CG.

- 8 **Expression of different perspectives.** There is a positive effect in the AG in the Italian setting and the UK setting, in the UK setting due to a deterioration of the CG. In the German setting, there is no relevant effect.
- 9 **Use of photography.** Positive effects are limited, coherently with the higher interest in narratives than in photography. In the Italian setting, positive effects concern use of photography for recording external aspects and telling stories of personal experiences. In the UK setting, positive effects concern use of photography to show emotions and record external aspects; a negative effect is measured for relating to other people and being creative. In the German setting, there are no significant effects, even if in the AG there is a slight positive effect in the critical consciousness of using photography as a way to capture interesting things, as well as a way to be creative.

Summing up, the most positive effects prevail, or at least the negative effects are limited, above all in the Italian context and for some aspects in the UK setting. However, in the UK setting, several effects are conditioned by the comparison with the very small CG; this implies that the specific effects in the AG should probably be considered more relevant, as the comparison between the AG and the CG may be misleading. Therefore, some positive effects can be more relevant, while few positive and negative effects can be less relevant than it is shown through the comparative analysis. This may be partially true for the German setting, as the CG is less balanced than in the Italian setting. Both in the UK setting and in the German setting some controversial results can be associated with the reflective attitude created by the activities. The children could reflect on their relationships and their ways of acting, thus becoming more critical. However not all the effects can be associated with this result of the activities, and above all in the German setting the social and cultural context seems to create some obstacles to the achievement of positive effects. This seems to be confirmed by the analysis of the children's assessment of the activities. In the German setting, the influence of the social and cultural context is also visible through the activity of facilitation, which was not always effective in enhancing agency and dialogue.

Gender differences

Gender differences are associated with some relevant effects of the activities, both positive and negative. The positive effects prevail, however it is not possible to find regularities. Probably, the most important result is that males are positively affected more frequently than females. Males could observe a dialogic way of communicating which is less frequent in their traditional socialisation. It is possible that this improvement among males had some counter-effects in females' participation.

Positive effects among **males** concern: (1) less troubles and more interest in talking, telling each other stories and learning from each other (Italy); (2) equal possibilities of expression (Germany); (3) sharing opinions, experiences and feelings (Italy, Germany); (4) classmates' respect, interest in sharing stories, attempt to understand, to point out the positives and avoid judging, mocking and being aggressive (Italy); (5) interest in classmates' thought, experience (Italy), and knowledge (Germany); (6) interest in telling stories of themselves, family, places of birth (UK) taking (UK) and showing (UK, Germany) photos/videos; (7) interest in asking questions to and believe classmates, not mocking them (Italy); (8) joining classmates in storytelling (UK); (9) talk about memories with classmates, friends and teachers (UK); (10) consideration of different perspectives as positive (UK); (11) use of photography to show emotions (Italy, UK), to record what is seen around (UK), to relate to other people (Italy, Germany), to be creative (Italy).

Positive effects among **females** are slightly less relevant and concern: (1) interest in classmates' stories and in telling stories, amusement, interest in questions, and believe of the classmates (Italy), interest in talking with classmates (Germany); (2) interest in classmates' thinking and experience (UK); (3) share of personal matters with classmates (Germany); (4) positive different perspectives (Italy, UK); (5) talk about family story (UK); (6) perception of classmates' understanding (Germany) and classmates' negative judgment and aggressiveness (UK).

On the other hand, negative effects on males are more frequent in the German setting and the UK setting, and concern: (1) less interest in classmates' knowledge (UK), in expression of different points of view (Germany); (2) talk about stories of themselves, family places of birth (Germany); (3) perception of classmates' respect, attempt to convince (UK), mocks (Germany), attempts to understand (Germany and UK); (4) amusement with classmates (UK); (5) getting bored, asking questions about their stories, annoying (Germany); (6) talk of

memories with teachers (Italy); (7) use of photography to capture interesting moments of life and to relate to other people (UK).

Negative effects on females are more balanced among the contexts, and concern: (1) getting along well, interest in talking, in sharing personal matters, in telling stories (UK); (2) sharing of opinion, experiences and feelings (Italy, UK); (3) talk of family story (UK) and places of birth (Italy); (4) display (Italy, UK) and production (Italy) of photos/video; (5) perception of classmates' respect (UK); (6) perception of boring classmates, mocking their stories, asking questions about their stories and feelings, annoying, joining them in the storytelling (Germany); (7) talk of memories with family and teachers (Italy); (8) use of photography to be creative (UK), to record what is seen around (Germany), to show emotions (Italy).

It is interesting to note that a number of negative effects may be correlated, with a reflective attitude developed with the activities. In other cases, they may be the other side of positive effects, e.g. talking of memories with teachers in the Italian setting, where the facilitator became the most important interlocutor, specific uses of photography. In general, it is not possible to observe these differences during the facilitation activities, where females and males were free to self-select and it is not possible to observe a clear difference in their self-selection and attitude to narrate.

Indeed, these results show that a particular attention to the dynamics of gender relations in the classroom is important, and differently distributed in different contexts, therefore unpredictable.

Differences concerning spoken language

The effects on those who speak other languages are differentiated in the three contexts. In the Italian setting, the effects on the CSFLB are positive in terms of both relationships and use of photography. The CSFLB perceive less frequently problems with the classmates and more frequently exchange stories with them. They are more frequently interested in what their classmates know, perceive more frequently that classmates are interested in what they think, know and experience, talk more frequently of their cultural background, perceive more frequently that classmates respect, try to understand, point out the positives, and look for shared stories and less frequently that they judge and mock. The CSFLB more frequently ask questions, tell their stories, find classmates' stories interesting, believe classmates and join them in the storytelling. The CSFLB consider different perspectives as more frequently positive. The CSFLB use more frequently photography to record what they see, to relate to other people and to be creative. The negative effects are very few: the CSFLB take photos and make videos less frequently, and mock classmates more frequently. The analysis of interactions confirms the strong involvement of CSFLN during the activities.

In the German setting, the effects on the CSFLB are more controversial, as negative effects are not infrequent. Positive effects concern troubles with classmates, learning from classmates, showing favourite photos/video, finding classmates' talk nice and amusing. More frequently, negative effects concern: (1) telling each other stories, (2) sharing opinions and experiences with classmates, (3) perception of classmates' interest in feeling and experience, (4) talk of cultural background, place of birth, family story, (5) asking questions about stories, (6) perception of different perspectives as positive, (7) perception of classmates' respect and mocking, (8) use of photography to remember and tell memories, to show emotions, to capture interesting moments of life, to tell stories about personal experiences, to be creative. These effects are confirmed by the analysis of interactions, which shows scarce involvement of CSFLB in narratives and dialogue.

In the UK setting, the most important positive effects concern the EFL. The positive effects on the SOL are much more limited and this category also shows some controversial effect. Positive effects on the SOL include however, some important aspects, such as talking about themselves, family, place of birth, family story, taking photos/video, considering different perspectives as positive, perception of classmates' negative judgement, attempt to convince, aggressiveness, joining classmates in the storytelling. Negative effects concerning the SOL are however not infrequent and concern sharing opinion, experiences and feelings with classmates, interest in classmates' thinking, perception of classmates' respect and attempt to understand, perception of classmates' talk as nice and amusing, use of photography related to other people and creative. This is not so evident as it is in the German setting. However, it is clear from the analysis of interactions that the setting in which migrant children were more involved is the Italian one.

As for gender differences, paying attention to these differences is an important aspect of facilitation. In particular, it is important to note that the possibility of talking of their stories, mixing personal experiences and cultural background is very important.

Part 5. Assessment of the activities

1. Introduction

The following data combine the results of the final questionnaires (administered together with the post-test questionnaire), the results of the focus groups (FG), which immediately followed the administration of the questionnaires, in the same session, and the results of the analysis of video-recorded activities, which however only concerns half of the data. The children who participated in this assessment were **341** in the Italian setting, **334** in the the UK setting setting and **306** in the German setting (see the data in the post-test report).

In the following report, we mix the results of questionnaires, FG and video-recorded activities, in each of the section, where the results of FG and video-recorded activities are relevant. Some results can be slightly different in questionnaires, FG and video-recorded activities. This depends on methodological differences. First, the methodology of FG was based on questions that actively promoted children's answers. These answers were then checked in the classroom. The direct responsibility in public answering may have blocked some critical assessments, therefore the outcomes of the FG are slightly more positive. Secondly, we do not know if the (small) minorities who were critical in the questionnaires reflected upon the variety of aspects of the activities, as it happened in the FG. In conclusion, we think that it is important to balance both types of results to give account of the children's assessment. Thirdly, participants are never completely aware of the details of interactions, while they may get general impressions.

In the tables, which compare the data in the different countries, the meaningful highest values are in black bold and the meaningful lowest values are in red bold

2. General assessment

Table 1 shows that all activities have been enjoyed by the majority of the children in the Italian setting and especially in the the UK setting setting, where the assessment is even more positive. In the Italian setting, the highest percentages regard looking at classmates' pictures, listening to their stories, and producing and choosing a picture. The lowest regards exchanging ideas and information with the classmates. These lower percentages may have been influenced by the style of facilitation, in particular in Modena. In the UK setting, the highest percentages regarded aspects not entailing a more visible role, for instance being the audience for classmates' stories and pictures. However, the need to take a more active role did not prevent children to appreciate in large majorities to tell their stories (66,7%), to present pictures (59.1%), or to exchange ideas with their classmates (60,8%). Choosing a picture was enjoyed by the 68% of children, whilst producing a picture was enjoyed by a smaller percentage of respondents, 58,3%.

In the German setting, only three activities have been enjoyed by the majority of the children, while the other ones have been enjoyed by a large minority. As in the UK setting, the highest percentages regard aspects not entailing a more visible role, i.e. being the audience for classmates' stories and pictures and choosing picture (over 60%). The more active role (telling stories, exchanging ideas, presenting pictures and producing pictures) is appreciated by less than half of the children. For all the activities, in the German setting the percentages are much lower than in the UK setting and the Italian setting. This may be influenced by a style of facilitation that did not enhance agency and dialogue as it happened in the Italian setting and the UK setting

To sum up, in all social and cultural contexts, the highest percentage of participants enjoyed aspects not entailing a visible role, in particular being the audience for classmates' stories and pictures, while aspects implying a public participation, such as presenting pictures, telling stories and exchanging ideas, were the less appreciated. However, producing a picture is much less appreciated in the German setting and the UK setting than in the Italian setting.

Table 1. How much did you enjoy (% very much)

	Italy	UK	Germany
looking at the pictures of your classmates	83,0	86,1	60,7
Listening to the stories of your classmates	77,7	85,8	61,4
Producing a picture	71,0	58,3	48,6
Choosing a picture	69,2	68,0	60,6
Presenting your picture	60,7	59,1	41,5
Telling your stories	59,3	66,7	47,5

exchanging ideas and information with your classmates	56,4	60,8	47,0
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In the Italian setting, few children did not enjoy at these activities. A higher percentage did not like the activities implying a public participation, such as presenting pictures, telling stories and exchanging ideas. However, the dislike for these activities is much higher in the UK setting and the German setting. In the UK setting and the German setting, anyway, a complete lack of enjoyment is signalled by marginal minorities of children, although in the German setting, the percentages of dislike are higher for several activities. The highest dislike concerns producing a picture (17,3% in the UK setting and 12,6% in the German setting), presenting a picture (17% in the UK setting and 15,1% in the German setting), telling stories (14,1% in the German setting), and exchanging ideas and information (12,5% in the German setting). For what concerns looking at pictures and listening stories, the lowest percentages are in the UK setting. One again, the less disliked activities are also the less active (looking, listening, choosing).

Table 1a. How much did you enjoy (% not at all)

	Italy	UK	Germany
looking at the pictures of your classmates	3,3	2,0	8,3
Listening to the stories of your classmates	4,8	1,7	9,3
Producing a picture	6,0	17,3	12,6
Choosing a picture	3,6	7,0	6,5
Presenting your picture	8,1	17,0	15,1
Telling your stories	7,8	12,2	14,1
exchanging ideas and information with your classmates	9,5	8,0	12,5

In the Italian setting, **females** more frequently enjoyed exchanging ideas and information with classmates (63,8% vs. 48,7%). **Primary school students** more frequently enjoyed presenting a picture (69,6% vs. 49,7%), telling their stories (66,8% vs. 50%) and exchanging ideas and information with classmates (not so much 28,9% vs 40,7%).

In the German setting, **primary school** students enjoyed activities in which they had to take on an active role more than secondary school students, such as producing a picture (62% vs. 37,6%), presenting a picture (57,5% vs. 28,7%), telling stories (57,7% vs. 39%).

In the UK setting, **females** enjoyed some activities more than males in taking on an active role, such as producing a picture (62,8% vs. 53,5%) and presenting a picture (63,1% v. 54,8%). The high percentage of children who, regardless of the gender, enjoyed telling stories finds some support from the FG, where children expressed their high appreciation for the opportunity to join the stories told by classmates when presenting their pictures. Producing a picture was presented though the FGs as difficult more than not enjoyable, particularity for the strict no-mobile and no-tablet policies enforced in all settings. Such policies prevented children from bringing photographs taken with their mobile phones, which represent their preferred device to use for taking pictures. This was reinforced by the sometimes rare availability, of children having access to printing devices or resources made available to them at school or at home.

Table 2 shows the positive outlook on the activities. In all contexts, during the activities, the great majority of children had fun, discovered new things about others, did something new and learned new things. However, the differences among the social and cultural contexts are the same as in Table 1: the positive assessment increases from the German setting (lower level) to the Italian setting and to the UK setting (higher level). Once again, the style of facilitation may explain these results.

In all countries, almost all children had fun (with a slight lower percentage in the German setting). In the Italian setting and the UK setting, moreover, almost all children discovered new things about others (suggesting the great educational values of SHARMED), while the percentage was much lower in the German setting. A very large majority did something new (with the highest percentage in the Italian setting and the lowest in the German setting) and learned new things. The percentage regarding learning new things was very high in the UK setting, high in the Italian setting and lower in the German setting.

In the UK setting, moreover, very high percentages of positive assessment concern feelings and emotions during the activities: 84,3% felt respected, 84,1% felt appreciated and 68,9% felt not only valued but also

important, suggesting a very positive assessment of the activities and facilitation. In the Italian setting, the large majority was easily involved, felt respected, felt had much to share with others, and felt appreciated, although the percentages are lower than in the UK setting.

In the German setting, the assessment concerning feelings and emotions shows a mixed picture. While a very high percentage of children felt respected (77,5%), only 49,5% felt appreciated and 48,6% felt important. This rather negative outcome when it comes to appreciation and the feeling of being important might have different reasons. It might be connected to the specific wording of the questionnaire: especially younger children were not familiar with the word “appreciation”. Additionally the statement of “feeling important” is not very common among children. Another reason could be that the social cohesion in some classes, especially in the higher grades, is rather small. Finally, a reason may be in the style of facilitation, which was not always effective in enhancing children’s agency.

Concerning the participation, a large majority of children state that it was easy to get involved in the project, however higher in the UK setting (81,2%) and lower in the German setting (65%), and the majority had much to share with their classmates, with a higher percentage in the Italian setting and the UK setting (69,4%).

In the UK setting the most arduous objective of the project, that is, supporting young children in discovering something about themselves, became a lived experience for a solid majority of respondents (57,7%). In the German setting and above all in the Italian setting, fewer children felt important during the activities and discovered new things about themselves.

Table 2. During the activities (%)

	Italy	UK	Germany
I had fun	92,9	94,3	88,9
I discovered new things about others	91,1	93,5	79,9
I did something new	87,6	82,5	80,5
I learned new things	82,4	89,3	75,3
It was easy to get involved	70,4	81,2	65,0
I felt respected	69,5	84,3	77,5
I felt that I have much to share with others	69,4	69,4	58,1
Other	66,0	67,1	47,4
I felt appreciated	62,9	84,1	49,5
I felt important	41,0	68,9	48,6
I discovered new things about myself	38,0	57,7	50,9

In the UK setting, during the FGs, children insistently mentioned the strong and positive impact of SHARMED with regarding to the ‘discovery of the classmates’. This is a crucial aspect for the English settings, because it helps to construct the meaning of the apparent negative impact of SHARMED on variables such as ‘getting on well together’ or ‘sharing personal matters’ (see Part 5, on effects). During the focus groups, on the one hand, children highlighted their excitement and positive feelings in listening to classmates’ stories about themselves and their families and, on the other hand, they acknowledged that their knowledge of their classmates was only apparent and somehow superficial before SHARMED. This helped the children in re-assessing what was previously unproblematically observed as personal communication or getting along with classmates, resulting in the need for exploring the person and its stories behind the role of classmate. The children repeatedly mentioned the great difference between communication during SHARMED activities and ordinary communication in the classroom. Facilitation during SHARMED made children feel more confident to talk about themselves, safe from judgements and assessments, as the analysis of interactions clearly evidenced. Communication during SHARMED, according to children’s voice collected via FGs, allowed participants to appreciate classmates’ with humour, and was felt as a safe environment to risk personal contributions and share life experiences, without being prompted by the adult. The pleasure in telling stories and in listening to stories, without any instrumental end, is one of the most common experiences shared by children. Nevertheless, a relaxed atmosphere, space to share and the lack of judgements or assessment did not prevent SHARMED activities to have a positive impact in terms of learning, both regarding classmates and regarding knowledge on places, connections and cultural habits.

In the German setting, the FGs revealed that many children did not really feel confident in talking with their classmates about feelings and experiences, as they fear to be judged or mocked by their classmates. The

presence of the facilitator and the way in which the activities were conducted gave the children the chance to open up and interrelate in a positive way, strengthening their cohesion. However this was not always sufficient. In a few cases, the conflicts were more profound to be solved in context of the project, in particular as facilitation did not use any type of mediation. Furthermore, during the FGs, many children stated that their classmates did not concentrate very much or talked while other children presented their pictures, so that within the class they might not have felt appreciated.

In the Italian setting, the children discovered more frequently new things about themselves **in FVG** than in Modena (56,3% vs. 33,1%). Moreover, Table 2.II shows that **(1) primary school** students had fun, learned new things, felt they had much to share with others, and above all discovered new thing about themselves, more frequently than secondary school students, and **(2) the CSFLB** more frequently learned new things and discovered new things about themselves, but they felt less frequently they had much to share with others.

Table 2.II relevant differences between primary and secondary school

	primary school	secondary school	ISC	CSFLB
I had fun	96,3	88,7	NR	NR
I learned new things	88,8	74,5	78,7	87,2
I felt that I have much to share with others	74,0	63,8	75,1	62,1
I discovered new things about myself	45,1	29,3	28,9	49,7

In the German setting, the **CSFLB** far more frequently perceive that they discovered new things about themselves than GSC (66,1%, vs. 46,8%). **Primary school** students more frequently felt appreciated (55,4% vs. 44,3%) and important (56,8% vs. 41,6%). Similarly, **males** more frequently than females felt important (52,8% vs. 45%). These results support the observation in the FGs that the social cohesion in classes of primary schools was higher than in secondary schools and can explain why primary school students appreciated the activities in which they had to take on an active role more than secondary school students.

Table 3 shows that in all contexts during the activities the majority of children had fun and had the chance to express their opinions. In all contexts, expression of feelings, which is much rarer in ordinary classroom environments, is the less frequently chosen among the items, but still increasing from the German setting, to the Italian setting, to the UK setting.

In the Italian setting and the UK setting, the large majority of children had fun and had the chance to express their opinions. In the UK setting, the positive outlook suggested by the previous table is reinforced by data presented below concerning variables clearly linked to feelings of being appreciated, being important and being respected. Therefore it did not come as a surprise that a large majority of children observed the opportunity to express opinion (70,3%) and feelings (64,6%). In the German setting the assessment is less positive for all variables, even if a solid majority of respondents state that they were able to express their opinions and a large majority had fun (73,4%). This was also very much supported during the discussions in the FG. Most of the children indicated that they enjoyed the activities, while they often criticized their class for being too noisy or not listening to other.

In the UK setting the opportunity to express feelings is the highest one (64,6%); in the Italian setting, still the majority of children could express their feelings (54,5%), while in the German setting, only one third of the children could express their feelings. This outcome might partly stem from the observed lack of trust and social cohesion within some classes or to the fact that the children did not perceive the topics and themes they were talking about during the activities as an expression of feelings. In this sen, facilitation was not sufficiently effective to enhance personal expressions.

Table 3. During the activities (% very much)

	Italy	UK	Germany
I had fun	84,8	89,0	73,4
I had the chance to express my opinions	70,4	70,3	54,2
I could express my feelings	54,5	64,6	29,3

In the Italian setting, the UK setting and the German setting a very small percentage of children did not have fun and did not have the chance to express their opinions. The lowest percentages of dislike can be observed in the Italian setting, with the exception of feeling expression (14,7%), which is lower in the UK setting (7%), while the German setting has the highest percentage of children that perceive they could not express feelings (19,5%).

Table 3b. During the activities (% not at all)

	Italy	UK	Germany
I had fun	3,9	4,0	5,9
I had the chance to express my opinions	3,6	6,2	8,3
I could express my feelings	14,7	7,0	19,5

In general, the FGs showed that children assess positively the activities, because of the freedom to narrate about everything they wanted and to express their opinion safe from judgements and assessments, and the opportunity to link many different stories together. The children said that the activities helped them to improve reciprocal knowledge, relationships with classmates and knowledge about themselves, strengthening their cohesion. Moreover, they helped to reflect behind the appearance, in particular on their stories and feelings, and discussing on these issues.

In the Italian setting, all the activities were assessed positively by the children, in particular (1) choosing a photo and through this remembering past events; (2) showing photos and sharing memories with classmates; (3) narrating and listening to the stories; (4) discovering the stories behind the photos in the workshops; (5) watching and commenting on classmates' photos; (6) talking about themselves and their interests and feelings; (7) making a photo. Mostly in primary schools, the children liked making and watching videos about the produced photo and expressing their opinion about them. In FVG, in particular, the children liked searching for similarities and differences between photos and producing the photos. In general, this positive assessment was linked to the following aspects: (1) the activities were very involving, (2) the children felt free to narrate about everything they wanted and to express their opinion and (3) many different stories were linked. The children said that the activities helped them to improve reciprocal knowledge, relationships with classmates and knowledge about themselves. Moreover, they helped to reflect behind the appearance, in particular on their stories and feelings, and discussing on these issues.

In the UK setting, the children highlighted their positive feelings in listening to classmates' stories about themselves and their families and, on the other hand, they acknowledged that their knowledge of their classmates was only apparent and somehow superficial before SHARMED. This helped the children in re-assessing what was previously unproblematically observed as personal communication or getting along with classmates, resulting in the need for exploring the person and its stories behind the role of classmate.

Some critical, although rare, observations concern: (a) in the UK setting the difficulty to produce a picture particularly because of the strict no-mobile and no-tablet policies enforced in all settings and the sometimes rare availability of printing devices or other resources; (b) in the German setting, the fear to be judged or mocked by classmates when talking about feelings and experiences, and the feeling of being not appreciated because classmates did not concentrate very much or talked while other children presented their pictures; (c) in the Italian setting, lack of time to talk (the most important point), reticence or difficulties in sharing private issues, embarrassment for the video-making on the produced photo, boredom in listening to classmates or difficulties in being involved or paying attention, disappointment because the facilitator did not give the same time to all children to tell their stories, need to involve classmates more effectively.

In the Italian setting, **primary school students** had more frequently fun than secondary school students (89,8% vs. 78,4%), and the **ISC** had more frequently the chance to express their opinion than the CSFLB (76,6% vs. 62,3%). Also in the German setting, the CSFLB were less frequently able to express their opinions (45,2% vs. 57%). Therefore, the data show that personal expression was more difficult for the CSFLB, although in the Italian setting many CSFLB participated actively in interactions and observed positive effects from the activities (see Part 5), which is however shown by the 20 points of difference between the Italian group and the German group of CSFLB.

3. Relationships with the classmates

Table 4 shows that the children observed supportive behaviour from classmates during the activities, in the Italian setting and above all in the UK setting. In all social and cultural contexts, believing and respecting are the most chosen answers, while judging is least one. In the German setting, the activities that required more active involvement, as trying to understand and being interested, were not chosen by the majority of children. In the UK setting a large majority of children observed supportive behaviour from classmates when presenting their pictures or telling their stories. More than three quarters of the respondents affirmed that classmates respected their opinions (72%), that classmates believed them (70,2%), that classmates were interested and tried to understand them. In the Italian setting, the large majority of children perceived that their classmates believed them, respected their opinions, were interested in what they were saying and tried to understand them. In the German setting classmates' assessment is less positive: still a majority of children state that classmates believed respondents and respected respondents' opinions (respectively 63,5% and 50%). However, only a minority of children perceived their classmates as trying to understand what respondents' had to say or being interested in what respondents' were telling (48,6% and 42,9%). In all social and cultural contexts only a limited share of the population (from 12,2% to 14%) affirmed that classmates judged them.

Table 4. during the activities (% very much)

	Italy	UK	Germany
My classmates believed me	75,5	72,0	63,4
my classmates respected my opinions	61,2	76,4	50,0
my classmates were interested in what I was telling	59,5	70,2	42,9
my classmates tried to understand me	58,7	70,2	48,6
my classmates judged me	14,2	14,0	12,2

In the German setting, the rather negative perception of the relationship with classmates, as already mentioned, reflects the lack of social cohesion within some of the classes and the partial ineffectiveness of facilitation in changing this situation. However, the FG show a very mixed picture concerning the social cohesion in the classes. Some classes seemed to have a very high social cohesion, which came up e.g. when a child started to cry because of a family member that died and other children supported and tried to comfort the child. In the FG these classes also reflected the trust and comfort they have within their class. In other classes, the facilitator first had to make a session on how children wanted to talk with each other because the children were insulting each other all the time. In these classes, the children also said that they do not like to come to school at all. These results from the FG can explain the rather mixed results especially when it comes to the relationship with classmates.

In the Italian setting, for all the variables, very few children perceive negative outcomes, especially about interest and trying to understand, which are the lowest percentages. In the UK setting and the German setting percentages are little higher, especially believing in the UK setting (7,3%) and respecting in the German setting (10,7%).

Table 4b. during the activities (% not at all)

	Italy	UK	Germany
My classmates believed me	5,7	7,3	6,2
my classmates respected my opinions	6,4	7,6	10,7
my classmates were interested in what I was telling	5,1	9,1	9,9
my classmates tried to understand me	7,2	9,5	9,2
my classmates judged me	54,8	57,2	57,2

In the Italian setting, the children felt more frequently respected (64,4% vs. 49,3%) and less frequently judged (11,2% vs. 25,7%) **in Modena** than in FVG. The last data is confirmed by the analysis of interactions (Part 3, Chapter 11). The **ICS** felt respected more frequently than the CSFLB (67,2% vs. 53,5%).

Table 5 shows that in all social and cultural contexts the relationships with classmates are assessed as positive, increasing from the Italian setting, to the German setting, to the UK setting which has the highest frequency of “positive” assessment (83,9%). Only minimal percentage of respondents observe negative relationships, but it is interesting to note that the Italian setting has the highest frequency of the “neither positive nor negative” response (21,1%), which may reflect some conflicts which were documented in Chapter 10 of Part 3.

Table 5. relationship with classmates during the activities (%)

	Italy	Germany	UK
Positive	73,5	79,8	83,9
Neither positive nor negative	21,1	16,0	13,7
Negative	5,4	4,2	2,5

In the German setting, this positive result seems to be partially in contradiction with the previous one, which shows that some classes presented problems of social cohesion.

In the Italian setting and the UK setting, the FG show that this experience where some relaxation of adult’s control, combined with the recognition of children as autonomous producers and communicators of knowledge, did not generate chaos, rather, these un-ordinary conditions of classroom communication resulted in a more supportive environment for children’s contribution and active participation during processes of mutual, as well as child-led and child-initiated, learning. The children had the chance to work in collaboration, helping each other and avoiding judgments. Therefore, the relationships among children were positive, and they had fun together watching photos and videos, narrating and listening. The children observed that the relationships with their classmates were improved during the activities, and that they rarely argued, because they could talk to each much more than during the usual class activities. They perceived affective relationships and support in narrating mainly through collaborative narration of common experiences, reciprocal listening, encouragements and narration of similar stories. Extended participation led to know the classmates better, to change idea about them, to understand their points of view better, feeling understood and not alone.

In the Italian setting, in particular, the children stress that everyone had the same opportunity to talk, as everyone had a photo and a story to tell, and they had the possibility to express themselves, to listen each other, and to show/feel interest, respect, understanding, believe, support, attention and acceptance, in particular through questions and narration of new stories, starting from a specific story.

As for critical points, in the Italian setting, few children stressed their embarrassment in sharing personal issues, few others stressed lack of listening, in particular when their classmates made too much noise, talked all together or made jokes to draw attention, few other children pointed out that sometimes the relationships were a bit negative because of the discussion resulting from different opinions. In one class in FVG, relationships were assessed negatively, as talking was quite difficult because of confusion and leadership. In this case, once again, facilitation was not effective in changing the situation. However, these children also said that the activities gave them more opportunities to talk together. In the UK setting, some critical aspects regarded the perceived lack of time to secure that all children had the opportunity to present their photographs. Many children suggested to replace the time dedicated to filling out questionnaires with more SHARMED activities, which was already evident based on their casual comments and reflections at the end of the last workshops.

4. Relationship with the facilitator

Table 6 shows that the majority of the children felt comfortable or very comfortable with the facilitators in all social and cultural contexts, with an increase from the German setting (77,1%), to the UK setting (81,5%), to the Italian setting, where the percentage of children who felt very comfortable is much higher than in the other contexts (89,1%), with the highest percentage of feeling *very* comfortable (68,7%). In all contexts, only a marginal minority felt uncomfortable or very uncomfortable with the facilitators.

In the Italian setting, there also was the lowest percentage of children feeling neither comfortable nor uncomfortable (8,6%) while the German setting has the highest one (21,3%). In the German setting, the Italian setting and the UK setting only a marginal minority of respondents felt uncomfortable or very uncomfortable, even if a bit more in the UK setting (4,3%).

Table 6. how did you feel with facilitator (%)

	Italy	UK	Germany
Very comfortable	68,7	46,0	48,0
comfortable	20,4	35,5	29,1
Neither comfortable nor uncomfortable	8,6	14,3	21,3
uncomfortable	1,2	2,1	1,2
Very uncomfortable	0,9	2,1	0,4

In the UK setting, **females** felt more frequently very comfortable (52,1% vs. 40%).

Table 7 shows that in all contexts the largest percentage of the population chose to describe the facilitator as a person open to children's interests and feelings, which is an ingredient of facilitation, increasing from the German setting (41%), to the UK setting (42%), to the Italian setting, where this definition is chosen by the majority of children (50,8%). The other two more chosen definitions (between 11,8% and 29,7%) are "friend" and "teacher", friend being more chosen in the UK setting (29,7%), probably due to the age of the participants, and teacher being more chosen in the German setting (16,4%). In the Italian setting and the German setting, moderator is a definition chosen by a small but relevant percentage of respondents (9%). All other possible definitions chosen are marginal and sometimes nearly null percentages of respondents, with the Italian setting which has the lowest percentage of respondents who define the facilitator as an authoritative person (0,9%). These definitions lead to observe a more frequent misunderstanding of facilitation in the German setting (22,1% teacher + authoritative person), which is also shown by the difficulty to find a definition (6,1%). This result may be associated with a style of facilitation that was not always effective in enhancing interaction in which children could feel facilitation of agency. Also In the UK setting, 19,6% of the children have observed the facilitator as a teacher or an authoritative person, while in the Italian setting these definitions are only chosen by 12,7%.

Table 7. how would you define the facilitator (%)

	Italy	UK	Germany
A person who is open to children's interests and feelings	50,8	42,0	41,0
A friend	20,1	29,7	18,0
A teacher	11,8	14,5	16,4
A moderator	9,0	0,7	9,0
I cannot find a definition	3,7	2,9	6,1
I would define her/him in another way	3,7	4,3	3,7
An authoritative person	0,9	5,1	5,7

In the Italian setting, **females** more frequently define the facilitator as an open person (55,5% vs. 45,9%) and **males** define him more frequently as a friend (23,6% vs. 16,8%) or as a teacher (14,9% vs. 8,4%). Moreover, the differences between Modena and FVG are rather relevant: the facilitator is much more frequently seen as an open person in Modena (54,3% vs. 37,3%) and a moderator (10,9% vs. 1,5%), while in FVG we can note a polarisation between friend (34,3% vs. 16,4%) and teacher (23,9% vs. 8,6%). This difference may be explained by the rather different styles of facilitation in the two settings. In FVG, facilitation worked better in more comfortable situations in the class, while in Modena it worked in a more transversal way.

Table 7I. how would you define the facilitator (%)

	Females	Males	Modena	FVG
A person who is open	55,5	45,9	54,3	37,3
A friend	16,8	23,6	16,4	34,3
A teacher	8,4	14,9	8,6	23,9
A moderator	9,7	8,1	10,9	1,5

I cannot find a definition	1,9	6,1	4,3	1,5
another way	5,8	1,4	4,3	1,5
An authoritative person	1,9	-	1,2	-

In the German setting, **primary school** students more frequently perceived the facilitator as a friend or a teacher, whereas secondary school students perceived them as a person who is open to children's interests and feelings. The same is true for the CSFLB and GSC: 53,2% of the **CSFLB** perceived the facilitator as a person who is open to children's interests and feelings compared to 28,4% of GSC.

Table 8 shows that, when it comes to the facilitator's stance during the activities, the children's outlook is largely positive for all variables in all social and cultural contexts, once again increasing from the German setting, to the UK setting, to the Italian setting. Variables assessed more positively in all contexts are interest, trust, respect, and understanding. Helping to get along with classmates is the positive variables less chosen by respondents, but still chosen by the majority of them, while judging is chosen only by a minority of children, but increasing from the Italian setting, to the German setting, to the UK setting.

In the Italian setting, almost all positive variables are the highest ones, with the exception of helping to get along with classmates for which the UK setting prevails. This is confirmed by the analysis of interactions, as in the UK setting facilitation was more focused on interlacements of narratives (see Part 3). Almost all children say that the facilitator was interested in what they were telling (90,4%), believed them (89,9%), respected their opinions (89,8%), and tried to understand them (87,5%). Around 80% says that the facilitator helped them to talk about what they were interested in and about their memories, and the majority says that the facilitator helped to get along with classmates (59,9%).

In the UK setting, children's outlook is largely positive for all variables, particularly about facilitator's respect of their opinions (81,5%) and interest in narratives (78,2%). Smaller majorities, although still well above 50%, observed the facilitator as someone who helped to get along with classmates (64,7%) and helped in talking about memories (67,6%) and the things respondents were interested in (68,4%).

In the German setting, the children assess positively in particular the fact that the facilitator tried to understand them (74,2%), respected their opinions (72,5%), and believed them (71,5%). Smaller majorities, although still well above 50%, observed the facilitator as someone who was interested in what respondents' were telling (68,8%), helped to talk about memories (64,7%) and the things respondents' were interested in (62,9%), and helped to get along with the classmates (56,6%).

In the Italian setting, only 12% felt judged by the facilitator, while this percentage increases in the German setting (19,6%) and above all in the UK setting (23,7%). Once again, this may reflect the different styles. Probably, the frequent use of positive assessments, more articulated in the UK setting than in the German setting, has led some children to see "judgements", term that, as in some Italian FG was clarified, has not necessarily a negative meaning from the children's view.

Table 8. during the activities the facilitator (% very much)

	Italy	UK	Germany
was interested in what I was telling	90,4	78,2	68,8
Believed me	89,9	70,9	71,5
Respected my opinions	89,8	81,5	72,5
Tried to understand me	87,5	78,0	74,2
Helped me to talk about what I am interested in	80,6	68,4	62,9
helped me to talk about my memories	80,3	67,6	64,7
Helped me to get along with my classmates	59,9	64,7	56,6
Judged me	12,0	23,7	19,6

In the UK setting, during the FGs, the children repeatedly affirmed that the main difference between facilitators and teachers was a less directive style. In some children's contributions, this included leaving time for children to present stories at their own pace and to manage their relationships with classmates in an unusually autonomous way. The appreciation for this approach was generally acknowledged and shared by children. The voice of the children, therefore, confirms that the smaller percentage observing the facilitator as a helper or as

a mediator does not necessarily imply a negative judgement. In the German setting, during the FGs, nearly all classes stated that the facilitator supported them and listened to what the children were saying, so that in general the relationship was perceived as rather close.

The lowest percentages of negative assessment can be observed in the Italian setting for all variables with the exception of helping to get along with classmates (13,1%), which is lower in the German setting (6,7%). The UK setting has the highest percentages of negative assessment for the variables being interested in what children were telling, believing, trying to understand and helping to talk about memories. Coherently with the previous table, the Italian setting has also the highest percentage of absence of judging (69,1%).

Table 8b. during the activities the facilitator (% not at all)

	Italy	UK	Germany
was interested in what I was telling	2,7	6,9	4,6
Believed me	2,1	12,6	4,4
Respected my opinions	3,4	8,3	7,1
Tried to understand me	2,4	7,5	5,3
Helped me to talk about what I am interested in	4,9	9,6	8,0
helped me to talk about my memories	4,2	10,4	6,7
Helped me to get along with my classmates	13,1	10,7	9,5
Judged me	69,1	59,3	58,3

In the Italian setting, **secondary school** students more frequently perceive that the facilitator helped them to talk about memories (86,4% vs. 75,4%) and **primary school** students that he did not judge them (74,7% vs 62,6%). Table 8.1I shows some further differences between Modena and FVG, for what concerns the perception of the facilitator's actions. In **Modena**, the children felt more frequently respected, understood, and helped to talk about memories, while In FVG, the children felt more frequently helped to get along with the classmates and judged. This difference is clearly visible through the video-recording of interactions.

Table 8.1I relevant differences between Modena and FVG (%)

	Very much Modena	Very much FVG	Not at all Modena	Not at all FVG
Tried to understand me	89,1	81,7	3,1	-
helped me to talk about my memories	84,2	66,2	2,7	9,9
Helped me to get along with my classmates	56,0	74,3	13,2	12,9
Judged me	8,2	26,1	74,1	50,7

In the German setting, **females** perceived the facilitators' support as more positive than males. About 81,9% of females state that the facilitator was trying to understand the respondent compared to 67,6% of males, nearly four out of five females perceived the facilitator as respecting his or her opinion (77,% vs. 69%) and believing what respondents' were saying (79,4% vs. 63,3%). About 23,9% of all male respondents perceived the facilitator as judging them compared to only 14% of females.

In the UK setting, 75% of **females** observed the facilitator as someone who helped them to get along with classmates, while the percentage is reduced to 54,7% among males. This differentiated observation, however, did not emerge during the focus groups.

In general, for the Italian setting and the UK setting, the FG show that opinions are very positive for both children's relationships with the facilitators and the facilitators' behaviour and approach. The facilitators are described as friends with an apparently genuine interest in children's narratives, which is described as a real booster for participants' trust and self-confidence. What was particularly appreciated was the facilitator's sharing of her own personal memories, something the children were not used to, not just in the classroom, but in their relationships with adults, sometimes including family. By sharing her/his narratives, the facilitator

supported the children in doing the same, particularly when combined with the expression of interest during children's narrations, for example through questions and appreciation.

Differently from teachers, the facilitators did not deliver any assessment of children's narratives, and this was very appreciated although some children in the UK setting affirmed that were initially challenged by the lack of judgement even when the stories produced by classmates appeared somehow boring, made up or inconsistent. On the contrary, a frequent facilitator's action was the appreciation directed primarily to participation as story-teller, co-tellers or active listeners rather than to the 'quality' of the contribution. Children also affirmed that the main difference between facilitators and teachers was a less directive style, including leaving time for children to present stories at their own pace and to manage their relationships with classmates in an unusually autonomous way.

The interest in children's narrative was not expressed only via appreciative turns but, again differently from ordinary classroom communication, through questions asking for more details or probing about the feeling of the narrator. Questions directed to the audience were noted as a powerful facilitation strategy to include more children in the developing narratives or to support the narrator to make links with peers.

Finally, the children insisted in expressing very positive comments on the facilitator's support offered when memories and related narrative generated some stronger emotional reactions in the narrator or other children. In the Italian setting, in particular, the children highlighted that the facilitator helped them to improve their reciprocal knowledge and their relationships: understanding classmates' feelings, talking together, in particular putting together different experiences, finding similarities linking the stories and moving from a story to another one. He also helped to handle conflicts when they emerged. Children specify a series of actions used by the facilitator to support their self-expression, their remembering and narrating their stories, thus showing a remarkable awareness of the interactional dynamics. These actions are: (1) using simple, specific and follow-up questions and addressing them to everybody, (2) adapting his way of talking to the children, through language help and encouragements, (3) not giving a time-limit and a specific subject to the narrations (4) supporting them emotionally, for example changing the questions if they created some problems and being sensitive when someone was embarrassed or got emotional, (5) switching among subjects and stories, for example asking if the children had similar stories to tell, (6) narrating about his personal experiences, (7) avoiding normative expressions, judgements and exclusion. Moreover, he showed he was interested in the children's stories and points of view and tried to understand them. In particular he showed he listened to them: summarising what they had said, interpreting it, posing questions starting from the stories, posing follow-up questions, not overlapping, stepping into their shoes, giving his opinion and using facial expressions. In Modena, in particular, the facilitator built a trusting relationship with the children, both using irony (see Chapter 5) and narrating his personal experiences. As we have seen in Part 3, Chapter 5, irony was used to help the children to narrate their stories, by displacing them. This included pretending not to know something to enhance the narratives, and to put children at their ease and overcome their shyness, to keep alive the attention, to help them to correct themselves, to encourage them narrating difficult things and to help them in moments of sadness. Narrating his own experiences and linking their stories to his own was used to make them feel closer. As for critical points in the Italian setting, in secondary school class someone stressed that he spent too much time over a single activity and that he was not enough authoritative, therefore classmates made a lot of noise. In a primary school class, someone pointed out that he did not give to everybody the same opportunity to speak.

In the UK setting, the facilitator's behaviour and approach during the activities are presented in an even more positive way through the FG, so the voice of the children suggest that the smaller percentage observing the facilitator as a helper or as a mediator does not necessarily imply a negative judgement. In the UK setting, children who were not used to participate actively during ordinary classroom communication expressed the most positive, almost enthusiastic, overlook on their relationship with the facilitator. Also, the facilitator's interest in supporting all children as authors of their personal narratives, whilst sometimes challenging the otherwise established hegemony of some children, was noted and mentioned by many participants in the focus groups. It was not possible to observe any negative judgement towards the facilitators.

In both the Italian setting and the UK setting, in light of the possible reluctance of children in expressing negative comments on facilitators, a methodological solution was to interview children without the presence of the specific facilitator who worked with them; however, it is not possible to exclude that the lack of negative observations is partly due to some form of prudence among children when it comes to judge adults' behaviours. In the German setting, the children stressed that the facilitator supported them and listened to what they were saying, so that in general the relationship was perceived as rather close. As well as for the UK setting, it was not possible to observe any negative judgement towards the facilitators.

5. Different points of view

Table 9 shows that different opinions were appreciated in all social and cultural context, increasing from the German setting, to the Italian setting, to the UK setting. Only a minority of respondents did not observe the expression of different points of view, this time decreasing from the Italian setting, to the German setting, to the UK setting. Different opinions were a reason for conflicts for a small percentage of children in the Italian setting, while conflicts were more frequently perceived in the German setting and in the UK setting, although they were much more frequent in the Italian setting. This is evidently linked to the social and cultural context. Different opinions were appreciated the most in the UK setting, where a great majority of children affirmed that different opinions were not just appreciated (84%) but also helped them to appreciate different things (78,6%). Also in the Italian setting, the large majority of children say that different opinions were appreciated (71,2%) and helped them to see other things (69,6%). In both the UK setting and the Italian setting, moreover, the majority say that different opinions lead them to find shared solution (70,1% and 55,1%). In both cases, the majority also says that different opinions were handled in other ways, and some of these are specified: opportunity to express different perspectives, richness of different perspectives, involvement of those who had different opinions, harmony between different perspectives, but sometimes also lack of appreciation, derision and judgment. In the Germany setting, different opinions were less appreciated, but still a majority of children affirmed that different opinions were not appreciated (54,8%) and helped them to see other things (50,2%).

As a general result, even here it is possible to affirm that children observed the expression of different points of view as a positive and fruitful occurrence during SHARMED activities, even when they caused some forms of conflict.

In the Italian setting, the children observed more frequently expression of different opinions (19,7% did not observe different opinion expression), followed by the German setting and the UK setting, where this is observed by a rather large number of children (39,8% did not observe them). In the Italian setting, moreover, the children observed less frequently conflicts (9%), while in the German setting different opinions caused some forms of conflict for the 23,2% of respondents, and in the UK setting for 39%.

Table 9. during the activities, different opinions (% very much)

	Italy	UK	Germany
were appreciated	71,2	84,0	54,8
helped me to see other things	69,6	78,6	50,4
lead us to find shared solutions	55,1	70,1	44,9
Other	53,3	57,4	17,0
no different opinions were expressed	19,7	39,8	25,8
were a reason for conflicts	9,0	39,0	23,2

In the UK setting, the focus groups allowed to construct a particularly powerful meaning of the quantitative data: ‘seeing new things’ meant first and foremost seeing something new about the classmates, recognising them as other ‘I’, with memories, hopes, likes, dreams, loved and sometimes missed relatives, pets or friends. This reinforced the idea that one of the most important effects of SHARMED, very difficult to value through quantitative instruments, was the ‘discovery of the other’, combined with a reflective approach to the nature and actual depth of what was previously, and maybe unproblematically, seen as personal communication and friendship in the classroom. As a general result, it is possible to affirm that children observed the expression of different points of view as a positive and fruitful occurrence during SHARMED activities, even when different opinions caused some forms of conflict, however not evident in the video-recorded activities. The impact of conflict on children’s overlook on the activities in the UK setting can be possibly justified in light of the support offered by the facilitator in the management of (light) disagreements, which was the object of positive appreciation during the FGs. Not taking side and making sure that everyone had the opportunity to express a point of view were the main characteristics of the facilitator’s style of conflict management, as observed by the children. Interestingly, the children concurred they observed a difference between ordinary experiences in the classroom and SHARMED activities in relation to communication styles and conflict management approaches. Whilst in the normal classroom routine the intervention of the teachers aims to ‘calm down’ and to close any conflict as quickly as possible, as disruptive for the achievement of learning, during SHARMED the facilitator used disagreements to promote further communication and the inclusion of other

children in the discussion. Nevertheless, during the FGs, children were not particularly keen on discussing about their experience of conflict.

Negative assessment on different perspectives is marginal in the UK setting and in the Italian setting. In the German setting, helping to see other things, leading to find other solutions and above all the “other” response are higher than in the other two contexts. It’s noticeable that in the UK setting different opinions did not lead to find shared solutions for only 7,5% of respondents (vs. 14,1% in the German setting). In the German setting, moreover, respondents perceived less frequently the expression of different perspectives, while the Italian setting is the one with less frequently perceived presence of conflicts (57%).

Table 9. during the activities, different opinions (% not at all)

	Italy	UK	Germany
were appreciated	2,1	2,5	5,0
helped me to see other things	7,4	6,0	10,9
lead us to find shared solutions	9,9	7,5	14,1
Other	22,2	23,5	61,7
no different opinions were expressed	33,2	32,8	21,4
were a reason for conflicts	57,0	27,8	31,6

In the Italian setting, different opinions were more frequently appreciated by **males** (76,2% vs. 65,8%). Moreover, Table 9.II shows that in **Modena**, the children more frequently say that different opinions helped them to see other things, while in FVG the children much more frequently observed conflicts. Once again, this result shows that the ay of mediating conflicts, particularly relevant in Modena, was very effective in closing them without relevant problems.

Table 9.II relevant differences between Modena and FVG (%)

	Very much Modena	Very much FVG	Not at all Modena	Not at all FVG
helped me to see other things	72,4	59,4	8,2	4,3
were a reason for conflicts	5,8	21,1	62,6	34,8

In the German setting, **females** (53,4%) and **GSC** (47,2%) perceive different opinions as a way to find shared solutions more frequently than males (37,7%) and GSC (37,6%).

In general, in the Italian setting and the UK setting, the FG show that different points of view emerged quite frequently and they were always listened to, respected and appreciated. Trying to understand different perspectives allowed children to narrate, to learn new things and to understand each other better, deepening what was previously, and maybe unproblematically, seen as personal communication and friendship in the classroom. Expression of different points of view was a positive and fruitful occurrence during SHARMED activities, even when different opinions caused some forms of conflict. The limited impact of conflict on children’s overlook on the activities can be possibly justified in light of the support offered by the facilitator in the management of disagreements, which was the object of positive appreciation during the focus groups. Not taking side and making sure that everyone had the opportunity to express a point of view were the main characteristics of the facilitator’s style of conflict management, as observed by the children.

In the Italian setting, in particular, children also stressed the importance of the photos to allow the different perspectives to emerge, as they favoured the confrontation between who brought the photos and the classmates, who talked about it, in particular during the workshops. Children also stressed the difference between conflicts and discussions: according to them different opinions did not frequently lead to conflicts but sometimes they brought to discussions when there were different points of view, everybody expressed his/her opinion, everyone listened to others’ ideas and tried to understand them. Moreover, they reflected together in a constructive way, in particular trying to find positive elements in different points of view, nobody prevailed and everybody was respected in his/her opinions. Negative feelings, such as anger, were not expressed, children did not quarrel, and the reasons of disagreement were not considered very important. These discussions helped to reflect about the emerging topics. The children sometimes found an agreement as a

compromise, sometimes changed their ideas, sometimes maintained their opinions, but accepting other opinions. According to some children, the outcome of the discussion depended on the personality of the involved children and on their relationships, as being friends helped to find collaborative solutions. The children highlighted that sometimes they handled these discussions without the facilitator's support, as in the workshops, when they could reach shared solutions together, but more frequently the facilitator was important, acting as a mediator: he listened to different perspectives, he tried to understand them, he respected every point of view and he did not distributed reasons and wrongs. According to some children, the facilitator also helped to put together different perspectives, sometimes proposing a point of view that suited everyone, sometimes helping them to find it. When different perspectives were considered in a negative way, some conflicts emerged. In this case, the importance of the facilitator as a mediator increased. The children stressed that the conflicts never degenerated because they were handled better than usual. In particular, the facilitator found positive elements in all points of view, did not judge them, distribute reasons and wrongs, and helped them to reach a compromise, as a point of view that could satisfy everyone. The children's view is clearly confirmed by the analysis of interactions and in particular of the facilitator's work on conflicts.

In FVG, in particular, the children stressed that different points of view were appreciated and did not enhance conflicts. Different perspectives brought to new questions, ideas and perspectives, consequently they allowed children to see and learn new things, especially about classmates that usually do not speak very much. Different perspectives emerged even during the workshops, even if confusion and overlapping did not allow to understand and discuss in a constructive way. This is also confirmed by the analysis of interactions.

In the UK setting the focus groups allowed to construct a particularly powerful meaning of the quantitative data: 'seeing new things' meant first and foremost seeing something new about the classmates, recognising them as other 'I', with memories, hopes, likes, dreams, loved and sometimes missed relatives, pets or friends. Interestingly, in the UK setting the children concurred they observed a difference between ordinary experiences in the classroom and SHARMED activities in relation to communication styles and conflict management approaches, although the concept of "conflict" is probably rather different from that emerged in the Italian setting. Whilst in the normal classroom routine the intervention of the teachers aims to 'calm down' and to close any conflict as quickly as possible, as disruptive for the achievement of learning, during SHAFRMED the facilitator used disagreements to promote further communication and the inclusion of other children in the discussion. Nevertheless, during the FG, children were not particularly keen on discussing about their experience of conflict, and this might have limited the range of their participation about this specific topic, as during the activities.

6. General evaluation of the activities

Table 10 shows that, as a general evaluation of the activities, in all social and cultural contexts most children found their participation in SHARMED to be a positive experience. On the contrary, just a marginal minority, found their experience negative.

Table 10. General evaluation of the activities (%)

	Italy	UK	Germany
Positive	83,7	82,4	82,1
Neither positive nor negative	11,4	15,1	13,1
Negative	4,8	2,5	4,8

In the Italian setting, the evaluation is slightly more positive in Modena. In particular, in FVG the negative evaluation is much higher. This shows that facilitation was more effective in Modena than in FVG.

Table 10I. General evaluation of the activities (%)

	Modena	FVG
Positive	84,7	80,3
Neither positive nor negative	12,3	8,5
Negative	3,1	11,3

In the UK setting and the German setting, the evaluation is more positive among females, with SHARMED considered a positive experience by the 85,7% in the UK setting (males: 78,7%) and the 84,6% in the German setting (males: 79,7%), although the effects appeared to be most relevant for males (see Part 5).

In general, in the Italian setting and the UK setting, the FG show that the most appreciated aspects of the activities were the discovery of new things about classmates, their families and themselves, the feeling of appreciation and respect, the chance to share stories, points of view and feelings with classmates, being the experts, taking the role of the teacher as children were allowed to decide what they want to talk about and they were safe from judgements and assessment, to talk about memories and having time with their classmates to talk about personal matters. Reciprocal knowledge lead to an improvement of relationships with classmates, strengthening their cohesion. Moreover, they helped to reflect behind the appearance, in particular on their stories and feelings, and discussing on these issues. Learning about classmates walked hand in hand with fun while watching classmates' pictures and listening to their stories, in an environment where the adult never advanced criticisms or doubts about children's narratives.

In the Italian setting, in particular, all the activities have been assessed positively by the children, in particular (1) choosing a photo and through this remembering past events, (2) showing photos and sharing memories with classmates, (3) narrating and listening to the stories, (4) discovering the stories behind the photos in the workshops, (5) watching and commenting on classmates' photos, (6) talking about themselves and their interests and feelings, (7) making a photo. Mostly in primary schools, the children liked making and watching videos about the produced photo and expressing their opinion about them. In FVG, in particular, the children liked searching for similarities and differences between photos and producing the photos. In general, this positive assessment was linked to the following aspects: (1) the activities were very involving, (2) the children felt free to narrate about everything they wanted and to express their opinion and (3) many different stories were linked. The children observed that even the shyest children could narrate their stories and that the medium of photography and the type of activities promoted their expression, as they they could narrate their stories through the photos and, as this enhanced different interpretations, they could also express their points of view on others' photos. The activities gave to everyone the opportunity to find his/her own way to express according to his/her disposition. For example, according to some children, making the videos on the produced photo helped the shyest ones to feel less embarrassed.

In FVG, in particular, the children said that they could express themselves because they felt accepted and were not judged neither by the facilitator, nor by the classmates, who were not able to judge because they were not the owners of the narrator's specific story. The questionnaire was also positively assessed as it made possible to express opinions, particularly on their relationships with the classmates, anonymously so without offending anyone.

As for critical points, in the Italian setting, some children have highlighted reticence in sharing private issues with classmates and in the questionnaire, and someone explained embarrassment for the video-making on the produced photo. Someone has observed some boredom in listening to classmates, in talking too much about a specific photo, some difficulties in being involved, in particular to pay attention to classmates' narratives, and disappointment for classmates' overlapping, also signalling the need to involve classmates more effectively. Someone also did not like the activity about the produced photo because other children did not bring it. Finally, someone signalled disappointment because the facilitator did not give the same time to all children to tell their stories and lack of time to talk in general was perceived negatively.

Some suggestions emerged in particular in FVG, i.e. increasing the number of encounters, not using the video-camera and not making the video on the produced photo, repeating the project for several years, and for what concerns the questionnaire, reducing the number of questions and asking the children if the questions are too much personal.

In the UK setting, the voice of the children collected through the focus groups strongly advocated the difference made by the lack of 'objectives' and 'outcomes' associated to the activities. The children got the impression that talking about themselves and the classmates was not instrumental to any learning outcome selected by the adult, but was the objective of SHARMED itself. This was greatly, and consistently, praised by the children, as it allowed room for them to discover the persons behind the classmates and their possible connections, at a relaxed pace, with the possibility of express humor, wit and creativity.

During the FG, children insistently mentioned the strong and positive impact of SHARMED with regarding to the 'discovery of the classmates'. This is a crucial aspect for the English settings, because it helps to construct the meaning of the apparent negative impact of SHARMED on variables such as 'getting on well together' or

‘sharing personal matters’. During the FG, on the one hand, children highlighted their excitement and positive feelings in listening to classmates’ stories about themselves and their families and, on the other hand, they acknowledged that their knowledge of their classmates was only apparent and somehow superficial before SHARMED. This helped the children in re-assessing what was previously unproblematically observed as personal communication or getting along with classmates, resulting in the need for exploring the person and its stories behind the role of classmate.

A comment aims to trigger some further reflection on the importance of listening to the voice of the children besides any preconceived expectation and judgment. In some instances, the excitement of the children generated a certain level of confusion, in a way that the facilitator exercised some control to bring the conditions of mutual understanding back. A relatively common development in these situations was the generation of small groups conversation overlapping. However, when asked about their assessment of such situations, many children said that those were the moments they appreciated the most. What was a descent into chaos for adult’s ears, for children was the juxtaposition of different streams of communication. Showing interest and engagement in the activities. Further investigation during the FG found the children strongly stating their ability to manage intertwined interactions in the same physical space, a piece of data that is partly confirmed by the observation of the activities, where in many instances members of a sub group successfully joined the conversation generated by other groups. The voice of the children emerging from the FG invites to reflect whether assessments of children’s skills and engagement are justified or, rather, the outcome of adult’s deficit in understanding and appreciating their way of communicating. It is believed, with the support of quantitative and qualitative data, the SHARMED successfully created the conditions for children to express themselves in their own ways, by creating conditions of mutual trust between adult and children and among children through facilitation.

Finally, in the UK setting the high percentage of children who enjoyed telling stories finds some support from the FG, where children expressed their high appreciation for the opportunity to join the stories told by classmates when presenting their pictures. Nevertheless, producing a picture was presented though the FG as difficult more than not enjoyable, particularity for the strict no-mobile and no-tablet policies enforced in all settings. Such policies prevented children from bringing photographs taken with their mobile phones, which represent their preferred device to use for taking pictures. This was reinforced by the sometimes rare availability, of children having access to printing devices or resources made available to them at school or at home. Also some children expressed some degrees of disappointment for the limited time available to present all the pictures taken to the classrooms (many children brought more than one picture).

In the German setting, in the FG it became apparent that many children did not really feel confident in talking with their classmates about feelings and experiences, as they fear to be judged or mocked by their classmates. The presence of the facilitator and the way in which the activities were conducted gave the children the chance to open up and interrelate in a positive way, strengthening their cohesion; in a few cases, the conflicts were more profound to be solved in context of the project. Furthermore, during the FG many children stated that their classmates did not concentrate very much or talked while other children presented their pictures, so that within the class they might not have felt appreciated. Anyway, as the assessment has indicated, the results are rather mixed which is mostly due to the variety of classes that participated in the activities: the cohesion of the class, that is the level of trust among the classmates, had an important impact on the way children could enjoy SHARMED-activities.

In some classes children stated that they really did enjoy the activities. They perceived themselves as the experts, taking the role of the teacher as they were allowed to decide what they want to talk about, which was a specific choice of the facilitators. Furthermore it was for them really nice to talk about memories, as the positive feelings linked to these moments came back; finally they appreciated having time with their classmates to talk about personal matters as they do not have this time very often in school. Moreover, they stated that they learned a lot about and from their classmates and that they liked the atmosphere as everybody could talk openly and nobody got laughed at. In one class, all children wanted to present their picture first, so they found themselves a way to decide whose turn is first: rock, paper, scissors! In these classes SHARMED goal to increase the agency of children, promoting dialogical learning and creating space for this new learning experience, really worked out in the way the SHARMED team imagined it to be.

In other classes, the situation was quite different and the quantitative results as well as the qualitative results from the FG and the interactions show the way in which SHARMED activities were perceived by these classes. Quantitative and qualitative results indicate that a low cohesion of the class decreased the level of enjoyment of the project. There are some aspects hinting to this lack such as children stating that they did not want to present their picture, because they were afraid that their classmates would laugh at them. In some cases,

children stated that during the breaks or after the activities children were mocking them and laughing about their stories. We have already commented some problems with facilitation in this context.

For all classes it was rather difficult to concentrate on other children presenting their pictures for a long time. Methods which activated all children at the same time, making them performing tasks together, have been appreciated, i.e. the re-enactment of the pictures described by some children. This kind of methods was received very positively by all classes. Some children did say that they did not like the questionnaire very much, as it was long and difficult to understand. However, some children appreciated the questionnaire as a medium to ask for their opinion.

7. SHARMED activities and usual class activities

In general, in the Italian setting and the UK setting, the FG show that according to the children, the SHARMED activities were different from the usual activities. In particular, they allowed children to learn new things in a different way, first of all regarding classmates, places, connections, cultural habits etc, and then, especially in the Italian setting, regarding how to talk to each other and share opinions without judging and to remember family through photographs. Absence of evaluation and of normative appeals was also considered important, as the children felt more confident to talk about themselves, safe from judgements and assessments.

In the Italian setting, in particular, according to the children, the SHARMED activities were different from the usual activities as they were less boring and more funny. Narrating and the themes of narrations were particularly involving. The themes (memories, family, friends, etc.) were different from the usual school subjects as they were much more personalised. An interesting aspect about this freedom of choice of themes, is the transition between different stories and different subjects, which allowed the children to talk and discover many different things, among which new places and cultures. Another aspect stressed by the children is that talking about personal issues let them be the “teacher”, i.e. the one who chooses the subject and the one who holds the knowledge about the subject. The children appreciated the lack of normativity, such as the lack of necessity to raise their hands, and (in FVG) the circular spatial disposition, which helped everyone to look at the classmates in the face, and promoted children’s expressions of opinions, feelings and imagination. This space disposition produced a more relaxed setting, so that all children, also the shyest ones, participated and everyone could participate in a more sincere way. The children also stressed more openness towards other’s expressions because the stories allowed them to identify themselves into other’s experiences and favoured the desire to tell other stories. According to some children, this explains the lack of conflicts and of the possibility to find an agreement. The children also underlined the importance of the use of technology, as photos and videos, in particular the video making about the second photo and the video-recording of the activities, the absence of homework and of the necessity to write or to cut out and glue.

According to some children, however, the SHARMED activities were not completely different from the usual activities, but they could share their points of view and opinions, and this allowed even those who usually do not speak to express their opinions, so that everyone could discover new things. The children could answer to the questions they wanted to and raising their hands was not necessary. Finally, some children did not perceive that the SHARMED activities were very different from the usual activities, except for the photos, for being video-recorded, and for the questions in questionnaires, which were easy.

In the UK setting, the children repeatedly mention the great difference between communication during SHARMED activities and ordinary communication in the classroom. Communication during SHARMED, according to children’s voice collected via focus groups, allowed participants to appreciate classmates’ with humour, and was felt as a safe environment to risk personal contributions and share life experiences, without being prompted by the adult. The pleasure in telling stories and in listening to stories, without any instrumental end is one of the most common experiences shared by children during the focus group. Nevertheless, a relaxed atmosphere, space to share and the lack of judgements or assessment did not prevent SHARMED activities to have a positive impact in terms of learning, both regarding classmates and regarding knowledge on places, connections and cultural habits. Children strongly advocated the difference made by the lack of ‘objectives’ and ‘outcomes’ associated to the activities. The children got the impression that talking about themselves and the classmates was not instrumental to any learning outcome selected by the adult, but was the objective of SHARMED itself. This was greatly, and consistently, praised by the children, as it allowed room for them to discover the persons behind the classmates

Finally, in the UK setting the children observed a difference between ordinary experiences in the classroom and SHARMED activities in relation to communication styles and conflict management approaches: whilst in the normal classroom routine the intervention of the teachers aims to ‘calm down’ and to close any conflict as quickly as possible, as disruptive for the achievement of learning, during SHARMED the facilitator used disagreements to promote further communication and the inclusion of other children in the discussion.

8. Summary

We can sum up some the most important results of the analysis of the assessment of the activities:

1. All activities have been enjoyed by the majority of the children in the Italian setting and especially in the UK setting, while they have been less frequently enjoyed in the German setting, where although they were considered positively. In all contexts, the highest percentages of participants enjoyed aspects entailing a less visible role, for instance being the audience for classmates’ stories and pictures, while aspects implying a public participation, such as presenting pictures, telling stories and exchanging ideas, were the least appreciated in all contexts. Producing a picture in the UK setting and the German setting was among the less appreciated features.
2. The outlook on the activities is very positive in all contexts even if assessment increases from the German setting (lower level) to the Italian setting and to the UK setting (higher level). 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 the German setting and UK), felt appreciated and involved (in particular in UK).
3. In all contexts, the majority of children had fun and had the chance to express their opinions. In all contexts, expression of feelings, which is rare in ordinary classroom environments, was less frequent, increasing from the German setting, to the Italian setting, to the UK setting.
4. Children observe classmates’ supportive behaviour, in particular in the Italian setting and, above all, in the UK setting. In all social contexts believing and respecting were frequent, while judging was the less frequent. In the German setting, the activities that required more active involvement, as trying to understand and being interest, were chosen by a large minority of children. In all social contexts, relationships with classmates were assessed as positive, increasing from the Italian setting, to the German setting, to the UK setting.
5. The majority of children felt comfortable or very comfortable with the facilitators in all social contexts, with an increase from the German setting, to the UK setting, to the Italian setting, where the percentage of children who felt very comfortable is much higher than in the other contexts. In all contexts, only a marginal minority felt uncomfortable or very uncomfortable with the facilitators.
6. The largest quote of children describes the facilitator as a person open to children’s interests and feelings, increasing from the German setting, to the UK setting, to the Italian setting, where this definition is chosen by the majority of children. The other two more chosen definitions are “friend” in the UK setting and teacher in the German setting. In the Italian setting and the German setting, moderator is a definition chosen by a small but relevant percentage of respondents.
7. Children’s outlook on facilitator’s stance during the activities is largely positive for all variables in all social contexts, increasing from the German setting, to the UK setting, to the Italian setting. In all contexts, the most positive assessment concerns interest, trust, respect, and understanding. Helping to get along with classmates is the less chosen by respondents, but still chosen by the majority of them, while judging is chosen only by a minority of children, but increasing from the Italian setting, to the German setting, to the UK setting.
8. Different opinions were appreciated in all social context, increasing from the German setting, to the Italian setting, to the UK setting. A minority of respondents did not observe the expression of different points of view, decreasing from the Italian setting, to the German setting, to the UK setting. Different opinions triggered conflicts for few children in the Italian setting (9%), and more frequently in the German setting (23,2%) and above all in the UK setting (39%).
9. In all social contexts, most children found their participation in SHARMED to be a positive experience. Only a marginal minority found their experience negative. The UK setting is more polarized than the Italian setting and the German setting, and has the greater percentage of negative evaluation.

10. While the general assessment is very positive, some differences may be explained by the different ways of facilitating classroom interactions at least in some cases (see Part 3). In the German setting, facilitation included some normative orientations and some difficulties in managing conflicts. In the UK setting, facilitation worked very well for many aspects, in particular in enhancing new narratives and interlacements between narratives, but sometimes the facilitators provided appreciations and comments, which might be interpreted as judgments. In the Italian setting, there was a difference between facilitation in Modena and facilitation in FVG (the last being more similar to the German one), which is visible in the internal comparison, but not really in the whole corpus, as the data collected in Modena are overwhelming. Facilitation in Modena has been more effective in avoiding a normative and judgemental appearance, in providing mediation of conflicts and in enhancing agency and dialogue.

Against this background, the differences between females and males and CSFLB and NSC are not particularly relevant. In the Italian setting, males define more frequently the facilitator as a friend and as a teacher, while females more frequently enjoyed exchanging ideas and information with classmates, and more frequently define the facilitator as an open person. Differences between CSFLB and ISC signal that personal expression was more difficult for the CSFLB, in fact CSFLB more frequently learned new things and discovered new things about themselves, but ISC more frequently felt they had much to share with others, that they had the chance to express their opinion, and that they were respected.

In the German setting, differences between males and females signal a more positive assessment from these last ones, as males more frequently indicate that they felt important during the activities while females more frequently state that the facilitator was trying to understand, respecting, believing and less frequently judging, perceived more frequently different opinions as a way to find shared solutions, and give a more positive evaluation of the activities in general. CSFLB more frequently perceived that they discovered new things about themselves and more frequently perceived the facilitator as a person who is open to children's interests and feelings, while GSC perceived more frequently that they were able to express their opinions and perceived different opinions as a way to find shared solutions.

In the UK setting, females are those who give a more positive assessment of the activities as they enjoyed more frequently producing and presenting a picture, felt more often very comfortable with the facilitator, observed more frequently the facilitator as someone who helped them to get along with classmates and give a more positive evaluation of the activities in general. No variations were observable regarding the independent variable 'main language spoken at home', probably due to the generalised high competence of all children in the use of the English medium.

Part 6. Teachers' assessment

1. Introduction

Part 6 is based on the administration of semi-structured interviews to the teachers who participated in the project: 15 teachers were interviewed in both the Italian and the UK setting, 10 teachers were interviewed in the German setting (with a prevalence of teachers working in secondary schools; there were some difficulties in interviewing some teachers in primary schools).

2. General perception and assessment of the activities

The teachers' general perception of the activities is positive in all settings. All the respondents in the Italian settings and most of them in the German setting said that the activities were successful. However, in the German setting, while some teachers appreciated the activities very much, other teachers were more critical about them. Their observation and remarks partly coincide with the results of the analysis of the activities, partly they stress the peculiar view of the teachers on their own classes, emphasizing some critical aspects, as will see in the next sections. According to these teachers, in the German setting, the activities were more successful in the secondary schools than in the primary schools. However, the analysis of the recorded activities does not confirm this assumption: even if the children of different ages experienced SHARMED in a different way, the facilitators adapted their way of working to the different age and we did not record any relevant difference between the two types of schools.

In the Italian and German settings, the teachers appreciated the children's opportunity to know each other better, to share stories and to know different features of classmates' personality, thus increasing their empathic relations and harmony in the classroom. Secondly, they highlighted that the activities gave the chance to leave their usual teacher-student relations thus enhancing a new perspective on their students, and allowing them to work on the emotional and relational issues observed during the activities. Thirdly, they stressed the facilitators' competence and ability in motivating the children. Finally, they stressed the great number of intimate, delicate and emotional stories and moments during the activities, and the students who usually did not display their own emotions were also able to share their feelings in the classroom interactions.

In the Italian setting, moreover, the teachers appreciated the innovative stance of the activities, as they promoted narratives about the children and their experiences, which are not frequently promoted in schools, and above all as they promoted participation of the shiest children, who usually do not participate in school activities.

In the UK setting, the teachers observed that the use of photographs and visual materials had a positive impact in the classroom, engaging, motivating, involving and including the children in a joint project. The teachers observed that many children liked to share their stories, photographs and experiences with their classmates and enthusiastically engaged in conversations, listening to each other. In the UK setting, as well as in the German setting, the level of interest in photographs and stories continued after the conclusion of the SHARMED activities, during playtime and other classroom activities. Approximately a third of the interviewed teachers said that they continued the activities and to share narratives after the end of the project, because many children were disappointed that they did not get an opportunity to share their photograph during the experimental activities. Between January and July 2018, one facilitator worked with the teachers who were implementing facilitative methodology.

An interesting aspect regards the ways of improving innovation. In the Italian setting, some teachers highlighted the necessity to cope with the possible emergence of traumatic experiences. Some teachers also stressed the need to reduce written activities (such as questionnaires and picture's forms) to spend more time in dealing with conflicts, which is however a difficult activity, as we have seen in Part 2. Some other critical views regarded facilitation. Some relational problems were observed in a class, while viewing the videos of the second photo. In FVG, some teachers observed absence of innovation during the activities, lack of clarity about how the project was taking place and the difficulty of the questionnaires related to the children's age and the language.

In the German setting, some teachers, especially in primary schools, were quite critical about the activities. Although they highlighted the facilitators' competence, they observed that the children had difficulties in doing the activities. One teacher stated that for some of her students it is still rather difficult to remember certain periods of their life, to reflect and to talk about them in front of the classmates. Another primary school teacher

added that although his students were really motivated, it was difficult for them to focus for more than twenty minutes on other students presenting and talking about their pictures. One teacher could not recognize the great value of the interaction between the children. While these critical views may stress some problems in facilitation, which have stressed in Part 2, they clearly reflect a traditional perspective about children and education. These teachers do not fully recognise the possibility of displaying children's agency and the value of dialogue in the classroom. **This clarifies the necessity of collaborating with teachers who understand well the meaning of innovation and share both a participative approach and a non-traditional conception of childhood.**

In the UK setting, the teachers were worried to receive sufficient support from the SHARMED team, in terms of clarity about the links between the project and the teaching of curricular subjects. While in some cases the relevance of SHARMED was evident to the interviewees, other teachers expressed some difficulty in articulating their work with the use of facilitation within SHARMED-based activities. This is very important in the UK context, particularly when working with Year 6 (final year of primary school) children. Teachers made clear the need to advance a compelling case to justify what their managers could see as "taking time out" of planned subject areas for the project. Due to the selective nature of the final examination (SATs), from which School funding greatly depends, time and classroom activities are carefully planned around core subjects via traditional teaching directed to produce measurable learning and outcomes. Clear links with curricular subjects are demanded if something different is suggested. The teachers shared that they felt panicked if they did not address literacy, math and science first. Three teachers in two schools choose not to join in with the project because they felt too much pressure in preparing children for SATs. Teachers suggested a need to develop some further documentation within future guidelines, justifying the benefits of facilitative methodology and non-standard activities around the following three themes: (1) meeting curricula demands; (2) flexibility of the methodology that does not demand finding huge amount of time for project activities during heavily planned days/weeks/terms (where core subjects demanded more time to be spent on them); (3) benefits for the individual child partaking in the project in terms of confidence building, self-esteem, communication skills, articulation of expression/emotions and well-being.

While in the German setting the possible obstacle to the project's application is the teacher's interest in innovation, in the UK setting the obstacle is the school system, or at least the way in which teachers and managers understand it.

Some assessments show the ambiguity between the need for a longer and more intense engagement with the activities, and the difficulty to find time for this type of activity in the school schedule. In the Italian setting, a teacher suggested the necessity to give continuity to this type of activities, even for what concerns the teachers' training. She also suggested the necessity to reduce or re-organize some parts of the activities, such as the administration of questionnaires and the written descriptions of the photos. It seems necessary to increase the hours of activities and to avoid too sporadic activities in order to obtain a long-term impact, but also to use shorter periods of time to enhance the children's overview, and to include meetings to check the impact in a longer time perspective.

3. Methods and techniques of facilitation

In the Italian setting, the methods and techniques, which were used by the facilitators, were very appreciated. According to the teachers in Modena, the facilitator was able to promote children's participation and to avoid being directive in many different ways. He used irony and questions that sometimes astonished children, who are in general very synthetic at school. He repeated utterances to promote children's expressions, letting children speak freely without judging them so that everyone felt free to say what he/she thought. He promoted generalised participation, especially involving those children who do not participate frequently, but without forcing them. He handled the classroom interaction in a non-authoritative way. He used the photos to stimulate interest and group work, thus promoting collaboration. He used the photos to present himself, thus putting children at their ease.

Some teachers observed that these promotional methods, allowing to consider the student no longer as a silent recipient of information, are the same that are nowadays spread in schools and that they themselves try to use. These teachers highlighted that, seeing other experts using these methods, is useful because it makes them more aware of their actions. Other teachers underlined that seeing how and with what results this approach can

be used, let them reflect on their teaching methods and correct those actions that inhibit children's participation, limiting their autonomy.

In the German setting, the assessment of the teachers was very differentiated. Their reactions ranged from "rich in variety" to "lack in variety". This is interesting as the facilitators used basically the same methods in all classrooms, only adapting it to the different situations. This different assessment can partly be attributed to the fact that the classroom preconditions differed, and this conditioned the possibility to employ facilitative methods. The teacher lamenting the lack of variety work in a context of co-teaching and with an additional language teacher for children whose first language is not German. Therefore, teachers have the possibility to develop individualized weekly schedules for each child. Consequently, these teachers have more capacities to respond to each child individually, than a teacher who has to supervise a class of thirty children.

A teacher, who instead heads a class of thirty children, stated that it would have been better for favouring the attention of the students, if the class had been separated in two groups to present their pictures. She suggested that some students' attention vanished over the time. Furthermore, some children would have needed closer attention, as their ability to understand was lower. She added that the children were still developing the skill of presenting the photo in front of the class, therefore they were sometimes uncertain. These observations were shared by many teachers. One teacher suggested that it might be an option to ask one or two children to present a picture every week, so that each picture gets enough attention and appreciation in the classroom. On the contrary, two teachers, who judged the methods as well chosen, stated that they match very well with their pedagogical style. One teacher asserted that the methods were not at all decisive for the success of the activities, rather the personality of the facilitator shaped the activities: the facilitator was able to react and respond to each student individually and promoted an environment in which the students felt comfortable telling even very personal stories.

In the UK setting, the interviewed teachers felt that they learnt different things about children during the project. The most common comment was that facilitation was a way to work "with", rather than "on" children. This had an impact on the nature of adult-children relationships and affectivity, according to most interviewees. For example, two teachers shared they did not realise that children had lived in a another country, that some had a bereavement in the family they were struggling to recover from, that a child had his dad in prison or that children were experiencing transition challenges between different family homes. The same two teachers reflected they did not fully comprehend that the children were holding emotional stress due to the death of a grandparent, with possible consequences on behaviours, wrongly linked to lack of successful development of individual personalities and a lack of concentration. The naturalness and depth of children's narratives around their memories of grandparents made the teachers wonder if they had overlooked investing time in interacting with the child as a person. The history of the child as an individual outside of classroom and learner role was noted to have much more depth than expected. Divorce and death of family pets were topics discussed by children starting from memories linked to a photograph that teachers realised they had been too prudent in bringing on (taking further) with children. Teachers shared they had learnt much more about each child's situation, personality and life experiences outside of the learner role via the project than in the previous part of the academic year (teachers are assigned to an age group, therefore work with new cohorts each year). Two teachers said that during the project activities they felt they themselves had space to listen to the children (in a different way), without having to lead, manage or drive towards outcomes. They shared that they had relished the time during project activities to reflect on other sides/characteristics of their children "seeing them differently".

Two teachers from one school noted that the children who were on daily, and only moderately successful, behavioural management plans were highly motivated and engaged during the activities. One teacher stated that the positive excitement of children from the second activity made her concerned with regards to noise and behaviour and shared she had to intervene in her class prior to the project activities so they did not shout out or become too loud. This is a way to set children's expectations towards the activities that contrasts with SHARMED philosophy; however, two teachers from the same school shared they did not want to do this because they were noticing how, after the initial excitement, the class knew how to self-manage participation in the activities.

4. Educational aspects of the activities

In all settings, the teachers found the activities educational. Children learnt to dialogue and in particular to respect speaking time and listening to others (stressed in the Italian setting) and listening and the use of questioning (stressed in the UK setting, where five teachers reflected that “questioning techniques” had developed by the end of the project). In all settings, children were able to know each other better and to see them from a different perspective, therefore overcoming problems, prejudices and divergences, and they developed more empathy, collaboration and self-awareness. The UK teachers stressed that class dynamics seemed to have slightly changed after the project with children bonding seeming much stronger and with children showing slightly different forms of respect or understanding. Both in the UK and Italian settings, the teachers observed that usually shy and not fully linguistically competent children could share their life stories and experiences. Moreover, in both settings, the majority of teachers interviewed noted that children learnt a great deal from and about each other regarding personal life stories, cultural experiences and family differences. It was very positive that children were able to make connections not previously made or discussed such as shared holiday destinations, shared friends or similar clubs attended outside of school, hobbies, playgrounds or venues. Children were also able to recognise and discuss without much adult input similar experiences via very different religious, cultural and family units.

In the UK setting, most teachers found these links very interesting, and few of them proved quite adamant in stating that some common experiences shared via SHARMED were going to be used as the foundation of further discussions, future teaching activities and planning. This was particularly true for three teachers who affirmed they changed their planning and session directly after SHARMED activities to allow children continuing discussing around topics that children themselves had led on and developed. In some circumstances, SHARMED was the pivot for the construction of further activities. For example, one class edited a journal to evaluate SHARMED experiences and thoughts; one group within another class used cameras to take photographs in school, to then discuss topics and school areas in class linking to a geography project. Another class made a festival book in relation to discussed ceremonies. Four other teachers shared that they had used SHARMED photographs via the White Board to continue the project so that children could share narratives. One teacher reflected that “she noticed children interacting with each other who had not previously been drawn to each other during class activities or play time”.

With respect to usual lessons, in the Italian setting, some teachers said that the activities shared some important elements. They said that they too use an educational approach which promotes participation, personal narratives and active listening, observing a difference mainly in the greater availability of time, in the fact facilitator was not a teacher and was expert in this approach and in providing visual inputs. In some schools, teachers said they usually they use images as a input in curricular subjects, sometimes starting from personal narratives, and in one case teachers affirmed that they usually try to include children from other countries asking them to narrate about their feasts.

Other teachers mainly highlighted differences in the way the facilitator related to children, as during the activities, children talked mainly about their personal experiences and all the participants were equally stimulated, thus they and could express their point of view. On the contrary, during the usual lessons, apart from moments of cooperative learning, the contents are simply transmitted to children.

In the UK setting, general differences shared by the majority of teachers found that classrooms were noisier, with much more chatter occurring during project activities where children talked as a whole group and also in silos. A part from a single teacher, already mentioned in the previous section, the interviewees did not associate more noise and chatter to problems. On the contrary, the majority of teachers stated that facilitation gave children much breadth of topic and less rules, which allowed the emergence of aspect of children’s experiences and personality that were completely unknown. This was surely a relevant consequence of the implementation of SHARMED for most teacher, which made them amply tolerant towards some children who, in the midst of excitement, were “acting” up a bit.

From a more critical perspective, in the Italian setting, a teacher observed that the activities should have been more educational, i.e. producing change, if the facilitator would have paid more extensive attention to some problems. In the UK setting, seven teachers, i.e. almost half of the group, felt that the facilitator had missed the opportunity to link the flourishing discussions to curricular knowledge, for instance embedding teaching geography, history or religion in discussions that were clearly lending themselves to that. Perhaps even less aligned to the approach of SHARMED, three teachers shared they believed children to be lying or not telling accurate stories. The focus on the veracity of the stories, rather than on the (co)construction, was however

represented by a minority of teachers. Much more relevant are comments referring to teachers being quite shocked at how much children shared personally and how much they volunteered to share personal stories about intimate topics or uneasy personal stories, whilst talking to the whole class. For such teachers, the attention had to be directed to the intensity of children's participation, rather than on the adherence of their narrative to factual truths. Moreover, the openness and eagerness of children as narrators of their memories was so high that some teachers did not hide feeling sometimes initially uneasy to allow some subjects to be opened up: for instance, knife crimes, guns and shooting; clear mental health related topics, potentially safeguarding issues, argumentative differences. Nevertheless, the same teachers also shared their relief when children were talking about delicate and emotional stories with some grace.

5. Children's approach to facilitation

In all settings, the relationship between facilitator and children was assessed as good or very good and the facilitators were seen as very much engaged into building a close and positive relationship with the children. Most teachers observed that the children appreciated very much the activities and accepted the proposals made by the facilitators with enthusiasm and interest, becoming involved and trusting them. Several teachers claimed that children were always looking forward to the next workshop.

In the Italian setting, the teachers expressed different views, ranging from those who observed that most of the children listened with interest and curiosity to those who observed that children introduced their ideas and points of views only in some moments, and to that who observed that the children mainly introduced ideas and perspectives. Children's participation was assessed very positively. All children were involved in the activities, even those whose parents did not give the consent to use pictures, and even where the project had difficulties due to the change of a teacher. In FVG, all children, and above all those with difficulties, liked very much the activities and asked to repeat the project. The teachers could observe that the children related positively to the facilitator and understood aspects that they normally do not have the chance to observe.

Some teachers observed that participation was more difficult during the written activities and that, in the long run, the children lost the overview of the activities. According to some teachers, all children actively participated, even those who are usually shy and with difficult social and familiar conditions, and this led sometimes to change their level of self-confidence. For other teachers, the level of active participation reflected the general situation of the class, especially children's character and their cultural origin. For example, in FVG some girls of foreign origin participated less and some children resisted in sharing the photo. However, these teachers stressed the positive developments, as those who did not participate actively, in any case participated with attentive and interested listening.

According to the Italian teachers, during the activities, the relationship between the facilitator and the children was interpersonal, based on equality and trust, respect and dialogue, without authority and judgment. A teacher added that an external person, and moreover a male which is rare in school, allowed the children to talk more freely about themselves, while they have some difficulties to talk with teachers because of their role of evaluators and their connection with parents. Another teacher stressed that the facilitator was able to enhance and show interest for all stories and to use irony to make everyone feel at ease.

Some teachers observed however that children were mainly or partly dependent on the facilitator, because the activity was new, their age was low, they were insecure or they needed an activation. According to some other teachers, children were very or rather autonomous during the activities. Children were observed as mainly autonomous in taking the initiative to narrate about themselves, in choosing actions and in handling on their own group works. This autonomy derived from the perception of not being judged and the feeling of freedom in expressing themselves. Finally, some teachers observed that there was a difference in the level of autonomy between different moments and different children.

In the German setting, one of the primary school teachers described the relationship as friendly and respectful. Another teacher highlighted the fact that the facilitator was very responsive to the needs of the children. Similarly, a teacher from one of the secondary schools stated that the children really appreciated their facilitator and that facilitation was very well suited for the students. One secondary school teacher said that the pictures and the stories around the pictures touched their students and that they still keep on talking about different aspects during the lessons. She stated that for example they were reading the Diary of Anne Frank and that especially the children who came to Germany as refugees could connect to this experience and that the other students also realized what it means to live in a country where war is part of the daily life. They were able to

link this story to the story of the children from their class as they still had the pictures and stories in mind. Another teacher stated that the class was given the chance to talk about numerous, very personal experiences: the students as well as the teacher herself were still reflecting on these stories.

However, according to the teachers, the children's degree of participation differed very much. Although in general participation was very high, the teachers highlighted that the children who can talk in public easier and more creatively took over. A secondary school teacher reported a student's parents' opinion that their child was very excited about talking of pictures, but sometimes was too shy to do it. A secondary school teacher stated that every time external people are in her class, her students become very excited and curious, and this leads to the emergence of what she calls "creative turmoil": children are particularly loud and need to stand up and in some case move around. According to the teacher, the facilitator was able to handle very well this situation. Only one primary school teacher stated that her class was rather hesitant, as the activities were exhausting and unfamiliar; therefore, only some children were active, while others did not participate very much.

Most of the teachers agreed that the level of participation was high or very high. Some teachers observed that it was a little lower when the activities were recorded. One secondary school teacher explained that the children were uncertain when speaking about their emotions in front of a camera. Another secondary school teacher stated that sometimes children seemed as if they were not listening to each other because of turmoil, but later they showed her that they still remembered the details of what other students had said while presenting their pictures. Most of the teachers stated that the level of participation in filling the questionnaires was rather low, especially for lower grades, as it was difficult or very difficult for many children to respond.

According to most of the teachers, children were very or rather autonomous during the activities. Only one primary school teacher observed that, at the beginning, children were rather dependent on the facilitator and only after some activities they were able to become more autonomous, as they became more familiar with the procedures. One secondary school teacher stressed that the structure of the activities was very clear to the children and they were able to act more or less autonomously. Another secondary school teacher appreciated that the students were not forced to present their pictures and could freely decide to participate in the activities. Another observation shared by some teachers has to do with "creative turmoil". The excitement, in a context in which they were more free than usual, brought them to misuse their autonomy: for example some teachers observed that when children were asked to communicate with each other, they stopped sitting quietly and talked of something else than the picture. Moreover, one teacher perceived the facilitator's rule of replacing raising of hand with paying attention to gestures and facial expressions of classmates, as a very good idea but difficult to introduce in education, as it would lead to privilege children that perceive what they are saying as very important.

In the UK setting, a majority of teachers noted that children looked very confident when sharing personal narratives and asking questions of peers to probe further into personal histories. In this context teachers observed that participation levels were much higher with children-led questions, discussion and topics than during planned curricula activities. According to most of the teachers, children were very or rather autonomous during the activities. As a critical element, UK four teachers (one from each school) commented that whilst they see the positive impact SHARMED activities have within the classroom, they feel it is a bit less than realistic using facilitation as an alternative to more teacher-centred communication, due to workloads and targets needed to prepare children for assessment and progression. One teacher stated that classroom management would be difficult to sustain, if only facilitation is used to teach and control children. But this appeared as an isolated case, whilst a much larger group of teachers saw their children differently during facilitation and were impressed by their stories, lives and adaptation to the activity and its style. One teacher reflected she was touched by the honesty and depth of some of the stories shared by the children. Five teachers noted how humour and gender identity were used as forms of manipulation and discussion tool by children during some of the activities.

6. Children's behaviours and attitudes during the activities

In all settings, the teachers noted some differences for what concerns the class dynamics during the activities. In the Italian setting, some teachers observed that there were not differences between the children, as even those who generally had problems in expressing themselves in the classroom, participated actively and were listened to without judgment by the classmates. However, some other teachers observed that some differences were reproduced or increased, regarding shy children and self-centred children; groups of friends, which

exclude or mock at other children, were more interested in listening to friends and less interest towards the others; cultural and socio-economic background, which lead some children to express themselves more and more personally than others, who were scared of being excluded and judged. One teacher highlighted that the self-centred phase was not jet overcome by some children and was emphasised by the video-camera. Some teachers noted differences connected to character and class dynamics: in a class, in particular, girls told less of themselves, while boys participated more actively. In FVG the teachers observed that the main differences regarded children's opinions. Some other teachers did not observe differences, because the project allowed everyone to feel involved, even those who usually do not participate much.

Some episodes impressed the teachers. Two girls who normally do not tell anything of themselves and their opinions, did so, and this led to more cohesion in the class and self-confidence. A girl who is considered having problem and is frequently absent from school, told many things about herself, thus helping her classmates to understand her, her problems and vulnerabilities. A boy who usually does not tell anything about himself, explained his perception of diversity. A Chinese girl, usually very reserved, narrated some intimate episodes. A boy, considered as with personal problems, talked about his mother, thus disclosing something new about himself. Other girls told about journeys with parents and travels back to country of origin. Two children, coming from other classes, took opportunity to express their point of view and to narrate their personal experiences.

In the German setting, some teachers noticed slight differences in the way children reacted or related to each other in comparison to their usual behaviours. A secondary school teacher pointed out that the children were able to be more attentive to other children. A primary school teacher observed that her students are usually more focused on themselves, while during the activities they were more attentive to each other and reacted accordingly. As already mentioned, a secondary school teacher observed that some of her students, in particular the ones she did not expected to, talked about very personal memories and were able to show emotions in front of the class. Another secondary school teacher noticed that during the activities the children had more freedom than normally and were asked to bring in their own ideas. She affirmed that the students still need to learn and practice the self-reliance that comes with this. Many teachers also referred to the "creative turmoil" (see above). Two teachers, one from a secondary and one from a primary school, highlighted that their students are always very excited when new people are in the class and want to present themselves, being much more talkative than usual.

One teacher highlighted that children who came recently to Germany as refugees had difficulties to speak in front of the class, as their knowledge of the German language is not very good. This teacher argues that the difficulties linked to the language increased the general nervousness about presenting something in front of a bigger group and decreased their active participation.

In the UK setting, the majority of teachers noted some differences within class dynamics during the activities. For instance, they were generally impressed with how children easily adapted to facilitation with less input and management of communication. Teachers were surprised by the fast development of affective relationships between children and facilitators/camera operators. For instance, one teacher stated that children remembered the names of all SHARMED team members months after the end of the activities. Children also kept asking when the 'SHARMED-people' and their activities were next due in school. Some teachers did not hesitate in sharing their group's disappointment when children were informed that SHARMED-like activities could not be implemented with the same investment of time. Children were upset if there was not enough time to share photographs or join in during SHARMED-inspired activities, which prompted some teachers to insert SHARMED activities into the crowded timetable. One teacher said that the children were really motivated and excited on the day of SHARMED activities and sometimes it was difficult to contain them. However, SHARMED (at least for some teachers) did not represent a total innovation. About half of the teachers made the point that children often enjoy high levels of autonomy and time to discuss their interests during ordinary classes, due to their own style of teaching.

In both the Italian and the German settings, some teachers observed that the activities had some influence on the relationships between the children. In the Italian setting, those teachers claimed that the children discovered their classmates' private life aspects and touching and emotional experiences they ignored before, allowing them to see each other in a new light, improving empathy, opening to new perspectives and helping to accept diversity. They also observed that, where children were isolated, the discovery of classmates brought to create new group relations, while where the children were divided in small groups, the activities allowed them to open to other children. In the German setting, one teacher observed that in many cases the children were able to know each other better and to a deeper extent, a thing that is not possible during the regular lessons. She highlighted that the activities created situations in which children without migration background and children

with migration background and/or experience could learn about each other, widening their understanding about the reasons why people act in certain way and as a consequence developed their ability to react in a more conscious and adequate way. Moreover, one German teacher, whose class was very harmonic even before the activities, recognized the potential of the project, believing that the activities could have had a positive influence on difficult classes

According to the other Italian teachers and the majority of German teachers, the activities did not change or improve relationships between children because this change would have needed more time and continuity. Some Italian teachers added that the children were divided in groups and were interested only in their friend's stories; the school setting and the spatial disposition did not favour opening to the others; a class already worked on team building and on sharing of values so that the activities were a continuation of that work.

Finally, some Italian teachers observed that it is difficult to determine if the activity changed the relationships among children because it is an aspect difficult to measure.

A theme that was more developed in the Italian and German setting is the production of conflicts (see also Part 2). In the Italian setting, the majority of the respondents did not observe problems or conflicts during the activity. On the contrary, they noticed the emergence of empathy or those who narrated their stories who apparently felt at their ease and without fear of judgement. Moreover, some teachers in FVG stressed that different perspectives were treated as enrichment in communication. In only two classes, the teachers observed conflicts: they emerged during the activities, but they were not unexpected. In the first case, the conflict emerged between a boy and the facilitator. This boy had experienced problems in his family and for this reason he has a strong perception of injustice: during the activities, he thought that the facilitator gave him less opportunity to talk than to the other children. According to the teacher, the facilitator has managed the conflict listening to the children's point of view, using irony, showing understanding and trying to take into consideration his needs, but not agreeing completely with him. The teacher was happy with the way in which the conflict was managed by the facilitator. In the second case, the conflict was between a boy and his classmates. According to the teacher, the facilitator handled well the conflict but he did not spend enough time to manage it. In FVG, two teachers signalled two problems: one in forming a group, as a boy was not happy and stayed aside until the facilitator gently suggested him how to overcome the problem; the other one regarding a disabled boy who had some verbal and cognitive difficulties that maybe a specific preparation could have enabled him to overcome. A further suggestion was to foresee the management of possible narratives of traumatic and painful experiences.

In the German setting, two teachers observed that there were conflicts as not all children were happy with the way their parents decided whether their children were allowed to be filmed or not. One secondary school teacher observed that there were conflicts about the issue of loudness and the attention the students payed to their classmates while presenting pictures. She observed some conflicts between some students and decided to talk to them privately, after the activities. Another secondary teacher remembered one situation in which a student got mocked by other students during a short break in the activities. The facilitator did not notice the episode as she was dealing with other students.

7. Teacher's involvement

In the Italian setting, the teachers remained aside to observe the activities without intervening even when there were some problems, which were handled by the facilitator. The choice was mainly sitting aside; in one case, the teacher observed that the children accepted and respected this choice, avoiding to ask her to intervene. A teacher observed that it was difficult for her to avoid intervening when some children were particularly noisy, but she also stressed that the facilitator was able to manage these situations. Some teachers feared their presence inhibited children's participation so that they assumed that maybe it would be better for them to go out the class. Nevertheless, there are also Italian teachers that, even though they state they tried to remain aside, used different degrees of normativity. They positioned themselves near those who spoke too much, or did not pay attention. They intervened before the activities by recommending silence and attention. They intervened during the activities when they were called to distribute wrongs and rights about conflicts that emerged between children, for example when a third party asked to sanction who was making noise. Finally, some teachers stated that they participated more personally, positioning in the circle with the children and narrating personal experiences that children appreciated.

In the German setting, all teachers agreed that their relationship with the students was not different, if compared to their daily interaction, and only one teacher highlighted that it was interesting to leave this teacher-student relation and to get an outside perspective on the students.

In the UK setting, five teachers decided that because SHARMED activities were not curricula based and the project was perceived as a form of “time out activities”, they would utilise the project and facilitator as a form of classroom cover. This enabled those teachers to leave the classroom during facilitation sessions to catch up with their class planning and paperwork. However, due to the motivation from children to continue talking about the project, the facilitators and their personal narratives, two of the teachers stayed in class for the two final sessions because they felt they were missing something about children’s stories. Another teacher from the same school reflected that during lunch time in the staffroom other teachers were talking about the project and stories shared by children that he wanted to be more involved with facilitation and knowing more about his group. Interestingly, because children continued SHARMED discussions and connections well after each session, teacher reactions were influenced so that they decided to work in the classroom rather than in the staffroom to listen to what they were saying.

In the Italian and the German settings, the relationships between the facilitator and the teachers were very positive for all the respondents. The teachers noticed that the facilitator was interested in children and their background. In the Italian setting, a teacher told that the facilitator asked some information about the class to avoid delicate themes, while in the German setting, one teacher stressed that the facilitator was very much interested into the family background of the children. In the Italian setting, the teachers also highlighted that they trusted him and agreed with his methods, and they respected each other while in the German setting, one teacher stressed that the facilitator was engaged to ensure a good cooperation with the school. In the German setting, some teachers highlighted that the different roles were very clear, which was very helpful. In FVG, the teachers noticed that facilitation was useful to observe and manage better the complexity of classroom’s relations. As for critical elements, in Germany one teacher observed that there was not enough time, due to a tight time schedule, to reflect on the activities.

8. Summary

The general perception and assessment of the activities are positive in all settings, although in the German setting some teachers were more critical. 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.

Methodologies and techniques used by the facilitator were appreciated above all in the Italian and UK settings, while they received some more critical assessments in the German setting. In particular, the facilitators were appreciated as they were able to promote children’s participation and avoided being directive. They worked “with” rather than “on” children, with an impact on the nature of adult-children relationships and affectivity. In general, children’s participation was high for everyone 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 educational. In particular, the children learnt to engage in dialogue. 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 also 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. In general, children’s participation was high and all children were involved in the activities. The children appreciated very much the activities and accepted the facilitators’ proposals with enthusiasm and interest, becoming involved and trusting them. The children

were able to focus on each other personally, and they easily adapted to facilitation, developing affective relationships in short time. Some more variability was observed by the teachers for what concerns the children's expression of ideas.

According to most German and UK teachers, the children were autonomous, while for the Italian teachers, some children were very confident when sharing personal narratives and asking questions, while other children were mainly or partly dependent on the facilitator.

In the German setting, all teachers agreed that their relationships with the students were not different from their daily interaction; only one teacher highlighted that it was interesting to leave this teacher-student relation and to get an outside perspective on the students. In the Italian setting, the teachers remained aside to observe the activities, without intervening even when there were problems, which were handled by the facilitator. In UK, some teachers who initially left the classroom to do other things, were fascinated by the enthusiasm shown by the children and decided to stay in class.

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.

The influence of the activities on the children was explored in the Italian and German settings. In both cases, there were two different views. On the one hand, some teachers said 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. On the other hand, other teachers said that there was not influence because there were not sufficient time and continuity.

Suggested improvements regarded clarification of connections with school curricula (in particular in UK), continuity in time, reduction of space for writing activities, increasing time for the activities, ability to manage conflicts and traumatic and painful experiences.

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