Facilitation of classroom interaction using photographs:
The SHARMED project

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shared memories and dialogues

www.sharmed.eu

This presentation

1. **Short description of the project**
2. Data: questions and expanded feedback
3. Data: production of extended complex turns
4. Conclusions: outcomes of the research

What is SHARMED (2016-2018)

Erasmus Plus project, Key action 3 (support for policy reform; European Forward Cooperation Projects).

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

Three partners: University of Jena (Germany), University of Modena and Reggio Emilia (Italy, coordinator) and University of Suffolk (The United Kingdom)

Target

48 Schools:

- Thuringer and Saxony-Anhalt (Germany)
- Modena and areas in Friuli Region (Italy)
- London Barnet (The United Kingdom)

Children (8-12)

Core activities

1. Production and collection of children's photographs about their **memories**

2. **Facilitation** of description, comparison and sharing of **narratives** about the photographs.

Provision of opportunities for **children's choice** of photographs and **narratives** of their meanings.

Facilitation is…

A non-hierarchical form of interaction promoting children's agency and dialogue

Children's agency

Agency means that children can choose their ways of acting, thus contributing to communication with adults

Promoting children's agency means upgrading their authority to produce knowledge

Facilitation in SHARMED PBW

Facilitation in the context of educational PBW:

- Children's work on important knowledge and skills, originated from their memories
- Children can choose if, when, how and with whom narrating their perspectives and experiences (agency)
- Children engage in an extended process of coordination of different perspectives and developing "shared narratives" (dialogue)

SHARMED Research activities

1. Video-recording and analysis of PBWs (50%)

2. Collection and analysis of pre-test and post-test questionnaires and focus groups with children

3. Collection and analysis of interviews with teachers and facilitators

This presentation

Analysis of video-recordings (transcriptions) of SHARMED PBW

How facilitation can promote:

- children's agency

- dialogic communication

Different forms of facilitation (1)

Forms of facilitation depend on:

- type of setting (national school systems, different ways of communicating in specific classroom contexts, etc.).
- facilitators' styles.

Different forms of facilitation (2)

PBW in Italy:

- Combination of questions and (prevalently) expanded feedback, developed across several turns of talk.

PBW in England:

- Extended complex turns including expanded feedback, comments, personal stories and appreciations.

This presentation

1. Short description of the project
2. **Data: questions and expanded feedback (Italian PWBs)**
3. Data: production of extended complex turns (English PWBs)
4. Conclusions: outcomes of the research

Two examples

1. Open and focused questions

2. Minimal responses (including repetitions of parts of children's utterances)

3. Formulations of the gist of children's utterances (explications or developments)

1. FAC: 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. F1:   eh that: we are united, which is not true because that is not my father but my uncle
3. FAC: yes
4. F1:   e: (.) wearing dresses made of the same tissue
5. FAC: yes
6. F1:   It seems that we are one
7. FAC: **Ah the idea that you have the same dress the same: tissue it's union**
8. F1:   ((nods))

1. FAC: And why did he came here? To looking for job?
2. F1: Yes
3. FAC: And do you know where did he live?
4. F1: In ((city))
5. FAC: in ((city)) **ok and the wedding between you dad and you mum took place without you dad**
6. F1: ((nods)) but there was someone who took his place
7. FAC: **So ((points at the photo)) he took your father's place she didn't marry your uncle**
8. F1: no
9. FAC: **They needed a male figure**
10. F1: ((nods))

This presentation

1. Short description of the project
2. Core concepts
3. Methodology
4. Data: questions and expanded feedback
5. **Data: production of extended complex turns**
6. Conclusions: outcomes of the research

Two examples

1. Acknowledgement of children's contributions (agency)
2. Formulations of the gist of children's utterances (developments)
3. Facilitator's personal comments/stories
4. Open and focused questions to 'throw out a net'

1. 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

2. FAC: 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?

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

4. 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

1. M5: 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

2. 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

3. 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

This presentation

1. Short description of the project
2. Data: questions and expanded feedback
3. Data: production of extended complex turns
4. **Conclusions: outcomes of the research**

To sum up (1)

First form of facilitation: turn-by-turn co-construction, enhancing unpredictable expansions of personal stories and dialogue based on several independent contributions.

Second form of facilitation: sequences of more complex turns, enhancing dialogue through interlacements of narratives produced over more turns.

To sum up (2)

- Facilitation can adapt to different school systems and specific classroom contexts.

- Forms of facilitation can be different in different situations. Facilitation can be influenced by individual styles as much as the culturaland local contexts.

Thank you!

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