The following summary concerns the analysis of facilitation and narratives. The analysis is here presented in three different sections. However, the different analyses should be combined, as it happens in the paper that I send together with these notes.

**Analysis of facilitation**

General principles

1. Facilitation is a non-hierarchical form of interaction, based on organised sequences of facilitator’s and children’s actions.
2. Facilitator’s actions aim to enhance those children’s actions that display children’s agency. Agency is displayed as a choice among different possible ways of acting and narrating perspectives, experiences and emotions.
3. Facilitation aims to deal with children as persons who can express their own perspectives, experiences and emotions, therefore it deals with children’s narratives displaying these perspectives, experiences and emotions.
4. Facilitation may be analysed as a range of actions that can promote children’s agency and narratives.
5. Facilitation emphasizes the management of predefined assumptions, doubts, divergent interpretations, different stories and experiences, unpredicted emotions.
6. Facilitation takes the form of dialogue, empowering children’s expressions of different perspectives, promoting equity in the distribution of children’s participation and highlighting sensitivity for this participation.

Relevant actions of facilitation (as they have been analysed in previous research)

1. Minimal responses (“mh mh”, “yes”, “okay”), and repetitions (of words or short sentences) to show active listening of the children’s narratives.
2. Appreciation of the children’s contributions (positive comments, encouragements)
3. Proposal of the facilitator’s narrative (personal stories, comments on her/his person or relational context) to enhance children’s narratives and create interpersonal relations.
4. Formulations (or reformulations) of children’s contributions, in which the facilitator modifies (i.e., summarises, makes explicit, develops, comments) the gist of these contributions so that she/he can both show her/his understanding (or her/his doubts about her/his understanding) of these contributions, and promote further communication by creating spaces for clarifications.

Moreover, it is important to consider the children’s autonomous initiatives and the ways in which the facilitator reacts to these initiatives (see below).

**This list is no exhaustive, it is the result of field research and can be modified through field research.**

**Analysis of narratives**

General principles

1. Narratives are the generalised way of elaborating information in communication processes.
2. Narratives include any information (about facts, events, situations, ideas, experiences, emotions, expectations) that is produced in communication, concerning past, present and future.
3. Narratives are social constructions.
4. Narratives are plural and competing, as the same events and phenomena may be narrated through different sets of categories.
5. The communicative construction of narratives is not only important to define the contents of narratives, but also the same right of narrating, i.e. the right of constructing knowledge.

In our case, narratives can concern both children’s memory (narratives of past experiences) and their present life, and they can also link these two aspects.

Important aspect of analysis:

1. Facilitation can promote different “types” of narrative. In our previous experience, we have observed these types as (1) personal narratives (the child is protagonist), (2) family narratives (see the sent paper; it is possible to differentiate parents, grandparents, siblings etc.), (3) narratives about particular events (e.g. birthday, celebrations), (4) narratives bout places (e.g. towns, countries, etc.); (5) historical narratives (frequently associated with family narratives); (6) narratives about objects or animals having particular affective relevance, (7) narratives about cultures and cultural differences, (8) narratives about the medium (photography).
2. In the facilitated interaction, each participant can contribute to the narrative in different ways: as **teller**, **co-teller**, **listener**, or **elicitor of new narratives**.
3. Narratives may receive different comments by participants. In particular, each narrative can elicit response narratives, i.e. new narratives that refer to them. In this way, **interlaced narratives** can be produced in the interaction.
4. Narratives can be both **first person** narratives and **vicarious narratives**, when one participant narrates about or for another participant (e.g. the child narrates what her/his parents or grandparents told her/him).
5. The interactional production of narratives can meet problems of **tellability**, on the one side for their **insignificance**, on the other for their **transgressive** contents. Both insignificance and transgression are potentially sanctioned by the listeners.
6. Narratives display the teller’s **identity**. They can highlight (1) **personal identity**, as they concern personal experiences, ideas, emotions and the teller’s rights, responsibilities and choices, (2) **family identity**, as they concern the meaning, the importance and the (positive or negative) value assigned to family relationships, (3) **cultural identity**. In particular, cultural identity can concern membership of groups (We-identity), e.g. national or ethnic groups. However, facilitation should promote the narrative of “small cultures” and hybrid identity (see the paper), rather than the narrative of We-identities.
7. The narrative construction of identity may link the children memories with their present life. Identity is produced in the interplay between display of personal memory and interactional construction of the present meaning of personal memory.

It may be of particular interest to analyse facilitation of interlaced narratives. What follows is an analysis of the cases shown in the previous research in Modena.

1. The facilitator asks for summaries and comments on the photo by children who did not bring it in the classroom, then he interviews the child who brought the photo, enhancing her/his personal narrative.
2. The facilitator leaves the floor to the children who raise their hands or attract his attention, showing the intention to take the turn.
3. The facilitator addresses a question to the whole class. This question may be followed by two types of sequence.
	1. dyadic sequence(s) involving the facilitator and one child.
	2. series of children’s contributions
4. The facilitator deals with the children’s interruptions (as questions or comments) of the dyadic sequence between the facilitator himself and another child, in the following ways
	1. Ignoring the interruption, although other children might respond to it, and continuing to promote the dyadic sequence.
	2. Providing a feedback, which may be followed by two types of sequence
		1. Initiation of a new dyadic sequence with the child who interrupted the previous dyadic sequence.
		2. Restoration of the dyadic sequence that was interrupted.

**Analysis of photography**

General principles

1. Photography is used in the interaction to trigger narratives of memory.
2. Photography can be understood as a powerful medium to stimulate personalised and interactive narrative.
3. Photography does not only elicit children’s comments or responses to visual inputs, but it can also be the starting point of participated dialogue in the classroom.
4. Photographs work as exograms, i.e. external records and material traces outsourced to a physical medium, stimulating inner traces of memory (“engrams”) and the interactional production of narrative.
5. Photographs enhance narratives about the frame of the image, and behind the frame of the image, i.e. the story of the photo and the situation or circumstances in which it was produced.
6. Photographs enhance either declarative narratives (referring to specific facts, data or events), or semantic narratives (referring to a general knowledge of facts, ideas, meanings and concepts).

Important aspects of analysis (to be connected to facilitation and narratives):

1. Ways of conveying exograms through facilitation
2. Enhancement of narratives either in the frame or behind the frame of the image
3. Enhancements of either declarative or semantic narratives