

**VERSO UNA FORMAZIONE ECOSISTEMICA,
COME LOGICA DELLA VITA**

**STEPS TO ECOSYSTEMIC EDUCATION,
AS THE LOGIC OF LIFE**

a cura di / editor
Piergiuseppe Ellerani

With the contribution of / Con i contributi di:

Annemarie Augschöll Blasbichler, Monica Banzato, Barbara Baschiera, Patrizia Belfiore, Chiara Borelli, Michele Cagol, Giuseppa Cappuccio, Cristiana Cardinali, Antonia Cava, Laura Cerrocchi, Francesca Coin, Luana Collacchioni, Antonella Coppi, Rodolfo Craia, Chiara D'Alessio, Alessandro D'Antone, Paola Damiani, Davide Di Palma, Piergiuseppe Ellerani, Alessandra Gargiulo Labriola, Letizia Giampietro, Alessandra Gigli, Ines Giunta, Filippo Gomez Paloma, Anita Gramigna, Axinja Hachfeld, Viviana La Rosa, Alessandra Lo Piccolo, Josefa Lozano Martínez, Vanessa Macchia, Lucia Maniscalco, Andrea Mattia Marcelli, Claudia Maulini, Isabel de Maurissens, Giannino Melotti, Enrico Miatto, Gianluca Minutoli, Diana Olivieri, Nicolina Pastena, Hans Karl Peterlini, Maria Chiara Pettenati, Giorgio Poletti, Donatella Poliandri, Annemarie Profanter, Luca Refrigeri, Noemi Russo, Sara Santini, Carolina M.Scaglioso, Rosa Sgambelluri, Marco Socci, Patrizia Tortella, Viviana Vinci, Michaela Vogt, Franca Zuccoli

La Rivista è promossa dalla S.I.R.E.F. (Società Italiana per la Ricerca Educativa e Formativa) e - a partire dal 2019 - è promossa anche dalla S.I.E.M.eS. (Società Italiana Educazione Motoria e Sportiva)

Journal classified as "A" by the National Agency for the Evaluation of University and Research (ANVUR)

RIVISTA FONDATA DA: UMBERTO MARGIOTTA (Università Ca' Foscari, Venezia)

DIRETTORE RESPONSABILE: RITA MINELLO (Università degli Studi Niccolò Cusano, Roma).

DIRETTORE ASSOCIATO: MARIO LIPOMA (Università Kore, Enna) per i numeri della sezione "Educazione Motoria e Sportiva" curati dalla S.I.E.M.eS.

COMITATO SCIENTIFICO ITALIA della S.I.R.E.F.: Giuditta Alessandrini (Università degli Studi Roma Tre), Massimo Baldacci (Università di Urbino), Monica Banzato (Università Ca' Foscari, Venezia), Roberta Caldin (Università di Bologna), Liliana Dozza (Libera Università di Bolzano), Piergiuseppe Ellerani (Università del Salento), Anita Gramigna (Università di Ferrara), Alessandro Mariani (Università di Firenze) Roberto Melchiori (Università degli Studi Niccolò Cusano), Marisa Michelini (Università di Udine), Antonella Nuzzaci (Università dell'Aquila) Giorgio Olimpo (CNR Istituto Tecnologie Didattiche), Arduino Salatin (IUSVE, Facoltà di Scienze della Formazione, associata Pontificio Ateneo Salesiano), Stefano Salmeri (Università "Kore" di Enna), Marcello Tempesta (Università del Salento), Fiorino Tessaro (Università Ca' Foscari Venezia)

COMITATO SCIENTIFICO INTERNAZIONALE della S.I.R.E.F.: Yenny Aguilera (Facultad de Ciencias de Educacion, Universidad Católica de Asunción, Paraguay); Marguerite Altet (CREN, Université de Nantes); Jean Marie Barbier (CNAM, Paris); Paul Benedict (University of Ohio); Gustavo Daniel Constantino (CNR Argentina, CIAFIC); Rosemary Dore (Universidade Federal de Minas Gerais, Belo Horizonte, Brazil); Kristiina Kumpulainen (University of Helsinki); Yrjö Engeström (University of Helsinki); Louis H. Falik (ICELP, Jerusalem); Jussi Hanska (University of Tampere); Jarkko Hautamaki (emeritus) (University of Helsinki); Yves Hersant (Ecole des Hautes Etudes, Paris); Anu Kajama (University of Helsinki); Paula Kyro, (University of Aalto, Helsinki); Sami Pavola, (University of Helsinki); Andy Penaluna (University of Wales Trinity Saint David); Kathrin Penaluna (University of Wales Trinity Saint David); Thomas Pilz (University of Koln); Luke Pittaway (University of Ohio); John Polesel (University of Melbourne); Antti Rajala (University of Helsinki); Annalisa Sannino (University of Tampere); Jaana Seikkula Leino (University of Turku); Marianne Teräs, Università di Stoccolma; Anna Toivanen (University of Tampere); David Tzurriel (Bar Hillal University, Tel-Aviv); Jarkko Virkkunen (emeritus) (University of Helsinki).

COMITATO SCIENTIFICO ITALIA della S.I.E.M.eS: Maurizio Bertollo (Università di Chieti-Pescara), Antonio Borgogni (Università di Bergamo), Attilio Carraro (Università di Bolzano), Francesco Casolo (Università Cattolica di Milano), Andrea Ceciliani (Università di Bologna), Francesca D'Elia (Università di Salerno), Ario Federici (Università di Urbino), Francesco Fischetti (Università di Bari), Massimo Lanza (Università di Verona), Salvatore Pignato (Università "Kore" di Enna), Gaetano Raiola (Università di Salerno), Francesco Sgrò (Università di Enna), Manuela Valentini (Università di Urbino).

COMITATO SCIENTIFICO INTERNAZIONALE della S.I.E.M.eS: Domenico Cherubini (University of Murcia, Spain), Lind Haiwon Chung (University of Murcia, Spain), Manuel del Castillo (University of Cordoba, Spain), Monika Fikus (University of Bolzano), Hans Peter (University of Ausburg, Germany), Diego Medina Morales (University of Cordoba, Spain), Beate Weiland (University of Bolzano).

COMITATO EDITORIALE: Coordinatore: Daniele Morselli (Libera Università di Bolzano). **Coordinatore per i numeri della sezione "Educazione Motoria e Sportiva" curati dalla S.I.E.M.eS:** Francesco Sgrò (Università "Kore" di Enna). **Collaboratori S.I.R.E.F.:** Giancarlo Gola (Università di Lugano), Demetrio Ria (Università del Salento, Lecce).

Codice ISSN 1973-4778 (print) • ISSN 2279-7505 (on line)

Registrazione del Tribunale di Venezia N° 1439 del 11/02/2003

ABBONAMENTI: Italia euro 50,00 • Estero euro 100,00

Le richieste d'abbonamento e ogni altra corrispondenza relativa agli abbonamenti vanno indirizzate a: **Licosa S.p.A.** - Signora Laura Mori - Via Duca di Calabria, 1/1 - 50125 Firenze - Tel. +055 6483201 - Fax +055 641257

FINITA DI STAMPARE MARZO 2020

Referees' evaluation



The journal *Formazione & Insegnamento* started an evaluation system of the articles to be published in 2009, setting up a committee of referees. The Referees Committee's objective is to examine publications and research that may have an academic and scientific value.

In accordance with international guidelines, the journal adopted the following criteria:

- 1. Choice of referees:** the choice is made by the Editor among university teachers and researchers of national and / or international level. The referees' committee is updated annually. At least two members of the referees' committee are chosen among university teachers and researchers belonging to universities or research centers abroad.
- 2. Anonymity of the referees system (double-blind review):** to preserve process integrity of peer review, the authors of the papers do not know the identity of referees. Referees, instead, will know the identity of the authors.
- 3. Evaluation methods:** the Editor will collect the papers of the authors, ensuring that articles meet the technical requirements of the journal (requiring changes and / or additions in case these requirements have not been met). The Editor will, then, make the articles available to the referees using a reserved area within the website of the journal (<<https://ojs.pensamultimedia.it/index.php/siref/index>>, "reserved area for referees"). An e-mail from the journal's administration will announce to referees the presence of the items in the reserved area, and which items should be assessed. Referees will read the assigned articles and provide their assessment through an evaluation grid, whose template is made available by the Editor within the restricted area. Referees will be able to fill out the template directly online within the reserved area (through the use of lime survey software) within the deadlines set by the Editor. The evaluation will remain anonymous and advice included in it may be communicated by the editorial board to the author of the paper.
- 4. Traceability of the assessment and electronic archive:** the reserved area, within the journal website, is planned and organized in order to have traceability of electronic exchanges between Editor and referees. In addition, evaluated papers and evaluation forms will be also included in an electronic archive within the restricted area. This it allows the Journal to maintain transparency in the procedures adopted, in case of assessments by external assessors and accredited institutions. The latter may require access to the private area to check the actual activation of the evaluation of the papers by the referees' committee.
- 5. Type of evaluation:** referees will express their assessments only through the evaluation template, previously placed in the restricted online area by the Editor of the Journal. Foreign referees will use an English version of the template. The evaluation board consists of a quantitative part (giving a score from 1 to 5 to a series of statements that meet criterias of originality, accuracy, methodology, relevance to readers, and structure of content) and a qualitative part (discursive and analytical judgments about strengths and weaknesses of the paper). In a third part, referees will express approval about the publication of the article, or advice about a publication after revision. In the latter case, referees will be able to provide guidance or suggestions to the author, in order to improve the paper. The evaluation template is available to authors, in order to have transparency of evaluation criteria.
- 6. Limitations of the evaluation:** the referees' power is advisory only: the editor may decide to publish the paper anyway, regardless of the assessment provided by referees (though still taking it into account).
- 7. Acknowledgements to referees:** The list of referees who contributed to the journal is published in the first issue of the following year (without specifying which issue of the journal and for what items) as acknowledgements for their cooperation, and as an instance of transparency policy about the procedures adopted (open peer review).

La valutazione dei referee

La rivista *Formazione & Insegnamento* ha attivato, a partire dal 2009, un sistema di valutazione degli articoli in fase di pubblicazione, istituendo un comitato di *referee*.

Il Comitato dei *referee* si pone l'obiettivo di prendere in esame quelle pubblicazioni e ricerche che possono avere un valore scientifico ed accademico.

In linea con le indicazioni internazionali in materia, la rivista *Formazione & Insegnamento* ha adottato i seguenti criteri:

- 1. Scelta dei referee:** la scelta viene fatta dall'Editor tra i docenti universitari o ricercatori di fama nazionale e/o internazionale. Il comitato dei referee viene aggiornato annualmente. Nel comitato dei referee vengono scelti almeno due membri tra i docenti universitari e ricercatori stranieri appartenenti a Università o a Centri di ricerca stranieri.
- 2. Anonimia dei referee (sistema "doppio-cieco", double-blind review):** Per preservare l'integrità del processo di revisione dei pari (*peer review*), gli autori dei *paper* candidati non conoscono l'identità dei *referee*. L'identità degli autori sarà invece nota ai *referee*.
- 3. Modalità di valutazione:** L'Editor raccoglierà i *paper* degli autori, avendo cura di verificare che gli articoli rispettino gli aspetti di *editing* della rivista *Formazione & Insegnamento* (richiedendo modifiche e/o integrazioni nel caso che non siano stati rispettati questi aspetti). L'Editor poi fornirà gli articoli ai *referee* tramite l'uso di un'area riservata all'interno del sito della rivista *Formazione & Insegnamento* (<<http://www.univirtual.it/drupal/protect>>, "area riservata *referee*"). Un'e-mail da parte della segreteria redazionale della rivista annuncerà ai *referee* la presenza degli articoli nell'area riservata e quale articolo dovrà essere valutato. I *referee* leggeranno l'articolo assegnato e forniranno la propria valutazione tramite una scheda di valutazione, il cui modello viene predisposto dall'Editor e messo a disposizione all'interno dell'area riservata. I *referee* potranno compilare tale scheda direttamente via web all'interno dell'area riservata (tramite l'uso del software *lime survey*), entro i termini stabiliti dall'Editor. Tale scheda di valutazione rimarrà anonima e i suggerimenti in essa inseriti potranno essere comunicati dalla segreteria redazionale all'autore del *paper*.
- 4. Rintracciabilità delle valutazioni e archivio elettronico:** l'area riservata all'interno del sito della rivista *Formazione&Insegnamento* è stata pensata e organizzata al fine di avere rintracciabilità elettronica degli scambi avvenuti tra l'Editor e i *referee*. Inoltre, tutti i *paper* sottoposti a valutazione e le relative schede di valutazione verranno inseriti in un archivio elettronico, sempre all'interno dell'area riservata del sito della rivista. Ciò permette alla rivista *Formazione&Insegnamento* di mantenere la trasparenza nei procedimenti adottati, anche in vista della possibilità di essere valutata da enti e valutatori esterni accreditati. Questi ultimi potranno richiedere alla Direzione della rivista *Formazione & Insegnamento* la chiave di accesso all'area riservata e constatare l'effettiva attivazione del sistema di valutazione dei *paper* tramite il comitato dei *referee*.
- 5. Tipo di valutazione:** I *referee* dovranno esprimere la propria valutazione esclusivamente tramite la scheda di valutazione, il cui modello è stato disposto dall'Editor all'interno dell'area riservata del sito della rivista. La scheda di valutazione si compone di una parte quantitativa (attribuzione di un punteggio da 1-5 ad una serie di affermazioni che rispondono a criteri di originalità, di accuratezza metodologica, di rilevanza per i lettori, e di correttezza della forma e della buona strutturazione del contenuto) e di una parte qualitativa (giudizi analitici e discorsivi circa i punti di forza e di debolezza del *paper*). In una terza parte i *referee* esprimeranno un giudizio sintetico circa la pubblicabilità o meno dell'articolo o alla sua pubblicabilità con riserva. In quest'ultimo caso, i *referee* potranno infatti fornire indicazioni o suggerimenti all'autore, al fine di migliorare il *paper*. Il *format* di valutazione è accessibile da parte degli autori, allo scopo di rendere trasparenti i criteri di valutazione.
- 6. Limiti nella valutazione:** Il potere dei *referee* è in ogni caso esclusivamente consultivo: l'Editor può decidere di pubblicare o meno il *paper* indipendentemente dal giudizio espresso (anche se comunque ne terrà debitamente conto).
- 7. Ringraziamento ai referee:** L'elenco dei *referee* che hanno collaborato alla rivista viene reso noto nel primo numero dell'anno successivo (senza specificare in quale numero della rivista e per quali articoli) come ringraziamento per la collaborazione fornita e come forma di trasparenza rispetto al procedimento adottato (*open peer review*).

Comitato di referee

Coordinatore: Prof. Umberto Margiotta, Università Cà Foscari, Venezia

Esperti invitati per il 2019

Prof.ssa Jenny Aguilera, Università Nazionale di Asunción, Paraguay
Prof.ssa Giuditta Alessandrini, Università di Roma Tre
Prof.ssa Marguerite Altet, Università di Nantes, Francia
Prof.ssa Gloria Alvarez Cadavid, Pontificia Universidad de Colombia
Prof. Yves André, Università di Grenoble, Francia
Prof. Paolo Emilio Balboni, Università Ca' Foscari, Venezia
Prof. Massimo Baldacci, Università degli Studi di Urbino
Dott. Michele Baldassarre, Università di Bari
Dott.ssa Monica Banzato, Università Ca' Foscari, Venezia
Prof. Jean-Marie Barbier, CNAM, Parigi
Dott.ssa Barbara Baschiera, University of Malta
Prof. Miguel Beas Miranda, Università de Granada
Dott.ssa Isabella Belcari, The National Carlo Collodi Foundation, Collodi
Prof. Guido Benvenuto, Università degli Studi di Roma "La Sapienza"
Dott.ssa Stefania Bocconi, ITD-CNR, Genova
Prof. Giovanni Bonaiuti, Università degli Studi di Firenze
Dott. Vincenzo Bonazza, Università Pegaso, Napoli
Prof. Antonio Borgogni, Università degli Studi di Bergamo
Dott. Alessandro Bortolotti – Università degli Studi di Bologna
Dott. Luca Botturi, SUPSI-Scuola universitaria professionale della Svizzera italiana, Manno, Svizzera
Dott. Emine Cakir, Faculty of Oriental Studies –University of Oxford, Oxford, United Kingdom
Prof. Mario Caligiuri, Università degli Studi della Calabria
Prof. Colin Calleja, University of Malta
Prof. Liberato Camilleri, University of Malta
Dott.ssa Cristiana Cardinali, Università Niccolò Cusano, Roma
Prof. Attilio Carraro, Università di Padova
Prof. Antonio Cartelli, Università degli Studi di Cassino
Prof. Francesco Casolo, Università Cattolica Milano
Prof. Andrea Ceciliani, Università di Bologna
Dott. Ferdinando Cereda, Università degli Studi di Milano "Sacro Cuore"
Prof. Kostantinos Christou, University of Cyprus, Nicosia
Dott. Marios Christoulakis, Technical University of Crete, La Canea, Grecia
Prof.ssa Lerida Cisotto, Università degli Studi di Padova
Prof. Dario Colella, Università degli Studi di Foggia
Prof. Gustavo Constantino, Pontificia Universidad Católica, Buenos Aires, Argentina
Dott. Roberto Coppola, Università degli Studi di Enna
Prof. Felice Corona, Università degli Studi di Salerno
Dott. Sebastiano Costa, Università degli Studi di Messina
Prof. Antonella Criscenti, Università degli Studi di Catania
Dott. Giuseppe Cristofaro, Università degli Studi dell'Aquila
Dott. Anna Maria Curatola, Università degli Studi di Messina
Prof. Francesca Cuzzocrea, Università degli Studi di Messina
Prof. Marco Antonio D'Arcangeli, Università degli Studi dell'Aquila
Prof.ssa Francesca D'Elia, Università degli Studi di Salerno
Prof. Jean David, Università di Grenoble, Francia

Dott. Orlando De Pietro, Università della Calabria
Prof.ssa Mina De Santis, Università di Perugia
Dott.ssa Rosita De Luigi, Università di Macerata
Dott. Giuseppe De Simone, Università di Salerno
Dott.ssa Giovanna De Gobbo, Università degli Studi di Firenze
Dott.ssa Teresa dello Monaco, The Mosaic Art & Sound, London, United Kingdom
Dott. Simone Di Gennaro, Università degli Studi di Cassino
Prof. Mario Di Mauro, Università Ca' Foscari, Venezia
Dott. Luciano Di Mele, UniNettuno, Roma
Dott. Davide di Palma, Università Napoli Partenophe
Dott. Alfredo Di Tore, Università degli Studi di Foggia
Prof.ssa Rose-Mary Dore, Università Federal, Belo Horizonte, Minas Gerais, Brasile
Prof. Liliana Dozza, Università di Bolzano
Prof. Piergiuseppe Ellerani, Università del Salento
Dott.ssa Gilda Esposito, Università degli Studi di Firenze
Prof. Michel Fabre, Università di Nantes, Francia
Dott.ssa Filomena Faiella, Università di Salerno
Prof. Ario Federici, Università di Urbino
Prof. Néstor Fernández Lamarra, Universidad de Tres de Febrero, Buenos Aires, Argentina
Prof. Reuven Feuerstein, Università di Tel Aviv e ICELP (International Center for Enhancement of Learning Potential) Gerusalemme, Israele
Prof. Francesco Fischetti, Università di Bari
Prof. Italo Fiorin, Università LUMSA, Roma
Prof. Gordon Fisher, Università di Harvard, USA
Prof.ssa Mariane Frenay, Università Cattolica di Lovanio
Prof. Paolo Frignani, Università degli Studi di Ferrara
Dott.ssa Ruxandra Folostina, University of Bucharest, Romania
Prof. Valeriu Frunzaru – University of Bucharest, Romania
Prof.ssa Olga Galatanu, Università di Nantes
Prof. Luciano Galliani, Università degli Studi di Padova
Prof.ssa Emma Gasperi, Università degli Studi di Padova
Prof.ssa Chiara Gemma, Università degli Studi di Bari
Dott. Carlo Giovannella, Università degli Studi di Tor Vergata
Prof. Filippo Gomez Paloma, Università di Salerno
Prof.ssa Erika González Garcia, Università de Granada
Prof.ssa Anita Gramigna, Università degli Studi di Ferrara
Prof. Giuseppe Grendene, Università degli Studi di Verona
Prof. Pascal Guibert, Università di Nantes, Francia
Prof. Emilio Gutiérrez Rodríguez, Universidad Católica Nuestra Sra. De Asunción, Asunción, Paraguay
Prof.ssa Axinja Hachfeld, Università di Costanza
Dott. Raluca Icleanu – SREP-Romanian Society for Lifelong Learning, Bucharest, Romania
Prof. Pietro Luigi Invernizzi, Università degli Studi di Milano
Dott. Riccardo Izzo, Università degli Studi di Urbino
Prof.ssa Ausra Januliene, University of Vilnius, Lituania
Prof.ssa Maria Jodlowiec, University of Krakow, Poland
Prof.ssa Monika Kovacs, University of Budapest
Prof. Alessandra La Marca, Università degli Studi di Palermo
Dott.ssa Loredana La Vecchia, Università degli Studi di Ferrara
Prof.ssa Edilza Laray de Jesus, Universidade do Amazonas, Manaus, Brasile
Prof. Pierpaolo Limone, Università degli Studi di Foggia
Prof. Mario Lipoma, Università Kore Enna
Dott.ssa Elena Luppi, Università degli Studi di Bologna
Prof. Carmelo Majorana, Università degli Studi di Padova
Prof. Pietro Mango, Università degli Studi di Foggia
Prof.ssa Iulia Mardare, University of Bucharest, Romania
Prof. Massimo Margottini, Università di Roma Tre
Prof.ssa Sandrine Marvilliers, Université de La Réunion, Saint-Denis
Prof. Daniele Masala, Università di Cassino

Dott.ssa Filomena Mazzeo – Università degli Studi di Napoli “Parthenope”
Prof. Roberto Melchiori, Università Niccolò Cusano, Roma
Dott. Francesco Maria Melchiori, Università Niccolò Cusano, Roma
Dott. Marxiano Melotti Università Niccolò Cusano, Roma
Prof. Vittorio Midoro, ITD-CNR, Genova
Prof. Giuseppe Milan, Università degli Studi di Padova
Prof.ssa Rita Minello, Università Niccolò Cusano, Roma
Dott. Daniele Morselli, Università Ca’ Foscari, Venezia
Prof.ssa Luigina Mortari, Università degli Studi di Verona
Dott. Nektarios Moumoutzis, Technical University of Crete, La Canea, Grecia
Prof. Anna Maria Murdaca, Università degli Studi di Messina
Prof.ssa Marinella Muscarà, Università di Enna “Kore”
Prof. Giorgio Olimpo, ITD-CNR, Genova
Prof. John Gregory Olley, University of North Carolina at Chapel Hill
Dott.ssa Patrizia Oliva, Università degli Studi di Messina
Dott.ssa Diana Olivieri, Università Niccolò Cusano, Roma
Prof.ssa Elisa Palomba, Università del Salento
Prof.ssa Carmen Maria Pandini, Unisul, Florianopolis, Brasile
Prof. Davide Parmigiani, Università di Genova
Prof.ssa Loredana Perla, Università degli Studi di Bari
Prof. Paolo Peticari, Università di Bergamo
Prof. Karl Hans Peterlini, Università di Klagenfurt
Prof. Corrado Petrucco, Università degli Studi di Padova
Prof. Salvatore Pignato, Università degli Studi di Enna
Dott. Renato Pisanti, Università Niccolò Cusano, Roma
Dott. Giorgio Poletti, Università degli Studi di Ferrara
Prof. John Polesel, Università di Melbourne, Australia
Prof. Agostino Portera, Università degli Studi di Verona
Dott. Andreas Pitsiladis, Technical University of Crete, La Canea, Grecia
Prof. Edi Puka, Università Europea di Tirana
Prof. Mario Quaranta, Università degli Studi di Padova
Prof.ssa Daniela Ramos, Università di Santa Catarina, Brasile
Prof.ssa Juliana E. Raffaghelli, Universitat Oberta de Catalunya
Prof. Gaetano Raiola, Università degli Studi di Salerno
Dott.ssa Isabella Rega, University of Italian Switzerland, Lugano, Svizzera
Dott. Manuela Repetto, ITD-CNR, Genova
Prof. Arduino Salatin, Università IUSVE, Venezia
Prof. Stefano Salmeri, Università Kore di Enna
Dott. Alessandro Sanzo, Università degli Studi Roma Tre
Prof.ssa Anna Rita Sartori, Universidade Federal de Pernambuco, Recife, Brasile
Prof. Georges Sawadogo, Università di Koudougou, Burkina Faso
Dott. Raffaele Scurati, Università degli Studi di Milano
Prof.ssa Raffaella Semeraro, Università degli Studi di Padova
Prof. Francesco Sgrò, Università Kore Enna
Prof.ssa Valentina Sharlanova, Trakia University, Stara Zagora
Prof. Maurizio Sibilio, Università degli Studi di Salerno
Prof. Marcello Tempesta, Università del Salento
Prof. Fiorino Tessaro, Università Ca’ Foscari, Venezia
Prof. Oscar Parra Trepowsky, Universidad Católica Nuestra Sra. De Asunción, Asunción, Paraguay
Prof. Domenico Tafuri, Università Napoli Partenophe
Prof.ssa Elena Tanti Burlò, University of Malta
Dott.ssa Elisa Tona, Università Niccolò Cusano, Roma
Prof. Artemis Torres Valenzuela, University of Mexico City
Dott. Paolo Torresan, Santa Monica College, CA
Dott.ssa Patrizia Tortella, Università di Verona
Prof. Alessandro Vaccarelli, Università degli Studi dell’Aquila
Prof.ssa Manuela Valentini, Università degli Studi di Urbino
Prof. Ira Vannini, Università degli Studi di Bologna

Prof. Alain Vergnioux, Università di Caen, Francia
Prof.ssa Beate Weyland, Università degli Studi di Bolzano
Prof. Friedrich Wittib, Pädagogische Hochschule des Bundes Tirol, Innsbruck, Austria
Dott.ssa Elena Zambianchi – Università Ca' Foscari, Venezia

Ringraziamenti

Il Direttore responsabile e il Comitato scientifico della rivista *Formazione & Insegnamento* esprimono un sentito ringraziamento ai referees anonimi che hanno permesso di migliorare sensibilmente la qualità dei contributi presentati nella rivista.

INDICE / SUMMARY – VOL. I

01 Editoriale / Editorial

by Piergiuseppe Ellerani

Verso una formazione ecosistemica, come logica della vita / *Steps to ecosystemic education, as the logic of life*

STUDI / STUDIES

07 Michele Cagol

La complessità della relazione emozione-ragione / *Complexity of the emotion-reason relationship*

20 Laura Cerrocchi, Alessandro D'Antone

Famiglia e sostegno educativo alla famiglia e alla genitorialità: tra disfunzionalità e qualità della cura educativa / *Family and Educational Support to Families and Parenting: Between Dysfunctionality and Quality within Educational Care*

36 Antonella Coppi

Eudemonia ed apprendimento permanente per una educazione alla cittadinanza globale / *Eudemonia and lifelong learning for global citizenship education*

46 Chiara D'Alessio

Modelli generativi transdisciplinari in pedagogia medica: educazione alla salute e prevenzione dello stress nelle professioni di cura. Aspetti neuroscientifici e clinico-esistenziali / *Transdisciplinary generative models in medical pedagogy: health education and stress prevention in the care professions. Neuroscientific and clinical-existential aspects*

59 Paola Damiani

Inclusione e prospettiva epigenetica. La sperimentazione della «Scuola ECS Based / *Inclusion and epigenetic perspective: The research on the «ECS Based School»*

69 Alessandra Gargiulo Labriola

Innovazione formativa e mutamenti di prospettiva nell'educazione degli adulti / *Innovation and changes of perspective in adult education*

- 77 **Alessandra Gigli, Giannino Melotti, Chiara Borelli**
Lo stato dell'arte dei progetti nature-based in ambito educativo, formativo, terapeutico e ricreativo in Italia: quadro concettuale e una possibile categorizzazione dei settori/contesti / *The state of art of nature-based programs in the educational, training, therapeutic, and leisure areas in Italy: conceptual framework and possible categorization of sectors/contexts*
- 92 **Ines Giunta**
L'anticipazione: tra poetica e pragmatica dell'azione / *Anticipation: between poetics and pragmatics of action*
- 107 **Anita Gramigna**
L'educazione olistica. Dialogando con Don Felipe Poot, sacerdote maya / *Holistic Education: Dialogue with Don Felipe Poot, Mayan priest*
- 119 **Alessandra Lo Piccolo, Viviana La Rosa**
Per una formazione sostenibile: l'educazione trasformativa dell'uomo complexus tra narrazioni, intelligenze multiple e creatività / *Towards a sustainable education, i.e. the "transformative elearning" of homo complexus among narrations, multiple intelligences and creativity*
- 132 **Vanessa Macchia, Michaela Vogt**
Special Needs Assessment Procedures and Realizing Equity: A Contradiction? / *Procedura di valutazione delle esigenze speciali e realizzazione dell'equità: una contraddizione?*
- 144 **Andrea Mattia Marcelli**
Greater Humanities for Education / *Greater Humanities per la Formazione*
- 157 **Claudia Maulini, Enrico Miatto**
Accogliere la sfida delle ITC: il learningame per una didattica innovativa ed inclusiva / *Accepting the challenge of ITCs: the learningame for innovative and inclusive teaching*
- 166 **Nicolina Pastena**
Innovazione in Educazione: prospettive epistemologiche e dinamiche professionalizzanti / *Innovation in Education: epistemological perspectives and professionalising dynamics*
- 178 **Annemarie Profanter, Axinja Hachfeld**
La formazione interculturale degli insegnanti per una scuola inclusiva: un atto d'equilibrio fra teoria e realtà in Alto Adige / *Intercultural teacher training for an inclusive school: A balancing act between theory and reality in South Tyrol*
- 191 **Carolina M. Scaglioso**
Adolescenti: formazione alla complessità / *Teenagers through complexity training*

RICERCHE ED ESPERIENZE / INQUIRY AND EXPERIENCES

- 201 Annemarie Augschöll Blasbichler, Hans Karl Peterlini**
Nicchie di apprendimento: la scuola nell'interazione fra sistemi e attori, spazio e tempo. Una ricerca sulle piccole scuole abbandonate dell'Alto Adige / *Learning niches: school in the interaction between systems and actors, space and time. A research on South Tyrol's abandoned small schools*
- 216 Barbara Baschiera, Marco Socci, Sara Santini**
When Intergenerational interdependency gives rise to new spaces of inclusivity in Special Education. The Be the Change Project (Boosting Entrepreneurship Through Intergenerational Exchange) / *Quando l'interdipendenza intergenerazionale crea nuovi scenari di inclusione per la Pedagogia Speciale. Il progetto Be the Change (Boosting Entrepreneurship Through Intergenerational Exchange)*
- 232 Giuseppa Cappuccio, Lucia Maniscalco**
L'apprendimento generativo e il reflective learning nella didattica universitaria: una ricerca con studenti universitari / *Generative and reflective learning in university teaching: research with university students*
- 247 Cristiana Cardinali, Diana Olivieri, Rodolfo Craia**
Promuovere attività laboratoriali mirate alla formazione dei talenti in carcere: valutazione dell'impatto sull'autostima / *Laboratory activities for talent education in prison: assessment of the impact on self-esteem*
- 267 Francesca Coin, Monica Banzato**
The effect of a "visual toward verbal" training in narrative confidence for children in a multicultural context / *L'effetto di un laboratorio "dal visivo al verbale" sulla autoefficacia narrativa dei bambini in un contesto multiculturale*
- 281 Davide Di Palma, Patrizia Belfiore**
La trasformazione didattica universitaria ai tempi del Covid-19: un'opportunità di innovazione? / *The university didactics transformation in the times of Covid-19: is it an innovation opportunity?*
- 294 Filippo Gomez Paloma, Donatella Poliandri, Letizia Giampietro**
Il Progetto Value for Schools: Ricerca pedagogica e Learning Analytics per l'autovalutazione delle scuole / *The Value for Schools Project: Pedagogical research and Learning Analytics for the self-evaluation of schools*
- 308 Anita Gramigna, Giorgio Poletti**
Le paure dei bambini al tempo del Coronavirus / *The fears of children at the Coronavirus's time*
- 320 Josefa Lozano Martínez, Antonia Cava, Gianluca Minutoli**
La risposta educativa agli alunni in condizioni di disabilità: uno studio nella città di Messina / *Educational response to pupils with disabilities: a study in the city of Messina*

- 334 Isabel de Maurissens, Maria Chiara Pettenati**
 “Vale più di mille parole”. La polisemia delle immagini nella formazione degli insegnanti ai temi globali / *“It is worth a thousand words”: The polysemy of images in teachers training on global issues*
- 349 Luca Refrigeri, Noemi Russo**
 Imparare a dibattere nella scuola primaria / *Learning to Debate in primary school*
- 362 Rosa Sgambelluri, Viviana Vinci**
 Corporeità e inclusione. Una ricerca con i futuri insegnanti specializzati / *Corporeity and inclusion. A research with future “prospective specialized teachers”*
- 376 Patrizia Tortella**
 Una storia di sfondo all’educazione motoria contribuisce a motivare i bambini della scuola dell’infanzia all’attività fisica / *A storytelling in motor education contributes to motivate kindergarten children to physical activity*
- 388 Franca Zuccoli**
 Tra educazione formale e non formale, un progetto interdisciplinare a partire dal contatto con le opere d’arte / *Between formal and non-formal education, an interdisciplinary project starting from the contact of children with artworks*

COLLABORATORI / COLLABORATORI

INDICE / SUMMERY – VOL. II

- 397 Editoriale / Editorial**
 by **Rita Minello**
 La generatività della pedagogia nella ricerca internazionale: Prospettive interdisciplinari / *Generativity of Education in International Research: Inter-disciplinary Perspectives*

ADULTI, TERRITORI, LAVORO / ADULTS, TERRITORIES, WORK

- 400 Brigida Angeloni**
 Il riconoscimento e la validazione delle esperienze professionali e degli apprendimenti pregressi degli immigrati adulti provenienti dall’Africa sub sahariana. L’approccio biografico-narrativo come elemento di personalizzazione / *Recognition and validation of prior learning of adult immigrants from sub-Saharan Africa. The biographical-narrative approach as element of personalization*

- 411 Maria Chiara Castaldi**
Progettualità pedagogica, famiglia e territorio: una relazione educativa generativa / *Pedagogical planning, family and territory: a generative educational relationship*
- 418 Federica De Carlo**
Orientamento professionale e placement dei cittadini di Paesi Terzi / *Vocational guidance and placement with Third-Country national*
- 427 Giovanni Di Pinto**
Ripensare l'orientamento nei Centri Provinciali per l'Istruzione degli Adulti / *Rethinking orientation in Provincial Centers for Adult Education*
- 438 Patrizia Garista**
Di-segno In-segno. Il disegno come graphic literacy per espandere e documentare il potenziale umano / *Drawing-to-learn Drawing-to-teach. Drawing as arto-graphic literacy to expand and document human potential*

INCLUSIONE, CITTADINANZA, DEMOCRAZIA / INCLUSION, CITIZENSHIP, DEMOCRACY

- 451 Vito Balzano**
Educare alla cittadinanza sociale. Nuovi possibili percorsi di ricerca pedagogica nella tarda modernità per la costruzione del cittadino responsabile / *Educate to social citizenship. New possible paths of pedagogical research in the late modernity for the construction of the responsible citizen*
- 466 Sabrina Colombo**
Giovani albanesi di seconda generazione raccontano i loro percorsi di vita / *Second-Generation Albanian Youth narrating their life paths*
- 479 Maria Caterina De Blasis**
Dalla caverna di Platone alle echo chambers. Educare al pensiero critico per "liberarsi" da post-verità e fake news / *From Plato's cave to echo chambers. Educating for critical thinking to "get rid" of post-truth and fake news*
- 487 Luca Decembrotto**
Lo sviluppo di paradigmi trasformativi nell'incontro tra le università e le persone private della libertà / *The development of transformative paradigms in the meeting between universities and people held*
- 497 Barbara Gross**
Student Teachers' Interest and Expectations toward their Studies and Profession: An Empirical Research and Critical Reflection on Teaching Competences and Qualifications / *Interesse e aspettative degli studenti di Scienze della Formazione verso il loro studio e la loro futura professione: una ricerca empirica e riflessioni critiche su competenze e qualifiche*

- 511 Sabina Leoncini**
Gender equality in Europe and intersectionality in times of crisis / *L'uguaglianza di genere in Europa e l'intersezionalità in tempi di crisi*
- 518 Milena Pomponi**
Le politiche inclusive: la scuola come comunità partecipata e lo sviluppo professionale mediato dall'agentività / *Inclusive Policies: the school as a participated community and professional development mediated by the agency*
- 532 Alessandra Tedesco**
La nuova frontiera delle competenze: una scuola per la cittadinanza / *The new frontier of skills: a school for citizenship*
- 543 Nicolò Valenzano**
Logiche d'azione e contesti capacitanti nel lavoro educativo di comunità. Una ricerca in una valle alpina / *Logic of action and capabilities contexts in community educational work: A research in an alpine valley*
- 554 Francesca Vergani**
Fare musica in un'orchestra inclusiva: un'esperienza formativa per docenti verso l'inclusione / *Inclusive Musicking: a training format for teachers towards inclusion*

ISTRUZIONE E FORMAZIONI / TRAINING AND 'EDUCATIONS'

- 562 Petra Auer**
"Cos'è importante per te?" Uno studio preliminare sulle priorità dei valori nei bambini di scuola primaria / *"What is important to you?" A preliminary study on value priorities in primary school children*
- 570 Guglielmo Borgia**
L'educazione civica nella scuola per educare i giovani alla convivenza civile e democratica / *Civic education in the school to educate young people in civil and democratic cooperation*
- 578 Immacolata Brunetti**
Il profilo del docente nel contemporaneo umanesimo pedagogico / *The teacher's profile in contemporary pedagogical Humanism*
- 587 Farnaz Farahi**
Immagini e pedagogia: uno sguardo internazionale sull'utilizzo della fotografia in ambito pedagogico / *Images and pedagogy: an international view on the use of photography in pedagogical contexts*
- 598 Alessandra Imperio**
Educare a pensare criticamente nella scuola primaria: risultati preliminari da uno studio empirico / *Teaching critical thinking in primary education: preliminary results from an empirical*

- 607 Valerio Massimo Marcone**
La formazione duale: sostenibilità vs generatività / *Dual training: sustainability vs generativity*
- 618 Martina Marsano, Francesca Rossi**
Potenziare le competenze strategiche in ambito universitario tramite un modello ludiforme / *Strengthening strategic skills at University through a game-based model*
- 634 Diana Olivieri**
Costruzione dell'identità narrativa e formazione dei talenti in adolescenza: indagine sul potere trasformativo dello *storytelling* / *Narrative identity construction and talents education in adolescence: an investigation into the transformative power of storytelling*
- 653 Ilaria Salvadori**
La percezione della leadership educativa in docenti di scuola primaria. Una rilevazione tramite focus group / *The perception of educational leadership in primary school teachers. A survey through focus group*
- 663 Francesca Schir**
Come potenziare capacità socio-emotive, relazionali e pro-sociali attraverso il peer tutoring a scuola: il progetto "La Banca del Tempo". Primi riscontri / *How to strengthen socio-emotional, relational and pro-social skills through peer tutoring at school: the project "La Banca del Tempo". First findings*
- 671 Giulia Tarini**
Verso una comprensione ecologica della ricerca educativa. Uno studio di caso multiplo sulla differenziazione didattica / *Towards an ecological understanding of educational research. A multiple case study on differentiation*
- 679 Stefania Torri**
Scrivere in più lingue alla scuola primaria: il valore aggiunto della collaborazione tra alunni / *Writing in more than one language at primary school: the added value of collaboration among pupils*

TECNOLOGIE, APPRENDIMENTO, INTELLIGENZA ARTIFICIALE / TECHNOLOGIES, LEARNING, ARTIFICIAL INTELLIGENCE

- 692 Natascia Anna Buonaguro**
Società della conoscenza e Pedagogia 3.0 / *Knowledge Society and Pedagogy 3.0*
- 700 Pietro Corazza**
Big data: l'annuncio della «fine della teoria». Presupposti epistemologici, implicazioni socio-politiche e ricadute educative / *Big data: the announcement of «the end of theory». Epistemological premises, socio-political implications and educational repercussions*

- 713** **Francesca De Vitis**
Interdisciplinarietà e pensiero creativo. L'approccio del Design Thinking per un nuovo umanesimo pedagogico / *Interdisciplinarity and creative thinking. The Design Thinking approach for a new pedagogical humanism*
- 720** **Alessio Fabiano**
Per un progetto di vita. Dalla competenza digitale alla cittadinanza digitale / *For a new life project. From digital competence to digital citizenship*
- 729** **Alessandra Gargano**
Personalizzazione e accessibilità dei beni culturali grazie alla realtà aumentata / *Personalization and accessibility of cultural heritage thanks to augmented reality*
- 737** **Oscar Tiozzo Brasiola**
Didattica generativa della solidarietà: generare creatività e creare generatività / *Generative didactics of solidarity: generating creativity and creating generativity*

COLLABORATORI / COLLABORATORI

The effect of a “visual toward verbal” training in narrative confidence for children in a multicultural context

L'effetto di un laboratorio “dal visivo al verbale” sulla autoefficacia narrativa dei bambini in un contesto multiculturale

Francesca Coin

Ca' Foscari University of Venice – francescacoin.psi@unive.it

Monica Banzato

Ca' Foscari University of Venice – banzato@unive.it

ABSTRACT

Narrative skills are very important in children's lives: they represent the basis for academic, cognitive, social and identity development. Improving narrative ability can be very hard for children who live in a context where the common language is not their first language. Lexical and syntactical difficulties can lead children to give up trying to express themselves, preventing them from continuing to practice.

For this reason, we tried to proposed a workshop for a 3rd grade class in a multicultural context, in order to develop at the same time narrative skills and engagement in storytelling. A series of activities gradually brought pupils from imagining, through action, to speech, while allowing everyone to find their favorite communication channel. The results were encouraging, as the activities structured in this way allowed even those who started from a disadvantaged situation to strengthen their self-efficacy and to participate in the same way as the others. Peer collaboration and the active role of the children were essential characteristics for the success of the project.

Le abilità narrative sono molto importanti nella vita dei bambini: rappresentano la base per lo sviluppo accademico, cognitivo, sociale e identitario. Migliorare le capacità narrative può essere molto difficile per i bambini che vivono in un contesto in cui la lingua comunemente utilizzata non è la loro lingua madre. Le difficoltà lessicali e sintattiche possono portare i bambini a rinunciare di cercare di esprimersi, impedendo loro di continuare ad esercitarsi.

Per questo motivo, abbiamo cercato di proporre un laboratorio per una classe di terza primaria con un contesto multiculturale, al fine di sviluppare allo stesso tempo le capacità narrative e l'impegno nella narrazione. Una serie di attività ha portato gradualmente gli alunni dall'immagine, attraverso l'azione, alla parola, permettendo a tutti di trovare il proprio canale di comunicazione preferito. I risultati sono stati incoraggianti, poiché le attività strutturate in questo modo hanno permesso, anche a chi è partito da una situazione di svantaggio, di rafforzare la propria autoefficacia e di partecipare come gli altri. La collaborazione tra pari e il ruolo attivo dei bambini sono state caratteristiche essenziali per il successo del progetto.

KEYWORDS

Narration, speech confidence, multiculturalism, primary school, self-efficacy. Narrazione, autoefficacia del discorso, multiculturalità, scuola primaria, self-efficacy.

1. Theoretical framework¹

1.1 The importance of narrative in children's development

Narrative is a general term and it is hard to find a satisfying definition. Some scholars portray it according to its goal: Stein (1982) speaks of a goal-directed episodic structure, Labov and Waletzky (1967) describe a narrative structure surrounding a basic complicating section that serves two functions: reference and evaluation, whereas Bruner (1986) defines personal narrative as discourse that asserts information about self (cit. in Sperry & Sperry, 1996). Klerfert (2007) approaches a socio-narratological view, in which narration is created in interaction between people and represents a tool for interaction (Wedin, 2010).

More widely, Sperry & Sperry (1996) define a minimal narrative episode as *“any topic-centered discourse containing at least one asserted verb about a displaced action and one other asserted utterance relevant to the topic”* (p.446). The most important aspect is that, regardless of the point of view from which it is considered, narrative plays an essential role in the development of children.

Narrative is a vital human activity (McCabe & Peterson, 1991), it is one of the basic forms of organized discourse and a universal form of thinking (Bonifacio & Hvastja Stefani, 2010).

It has strong implications in the cognitive, linguistic and social aspects of children's lives. As Nicolopoulou (1997) explains, narrative activity is a form of symbolic action linking the construction of reality and individual and collective identity. Applebee (1978) describes narratives as related to a child's development of concepts. In fact, in order to tell a good story, children must have knowledge of some concepts: temporal and cause-effect relationships and a theory of the mind. Westby (1991) observes that narrative facilitates the use of language to monitor and reflect on experiences and reason about, plan, and predict experiences (cit. in Stadler & Ward, 2006). Furthermore, narrative discourse development is related to emergent literacy skills and predicts successful adaptation to school literacy (Rollins et al., 2000).

To conclude: narrative begins from the development of oral language (Morrow, 1985), goes through literacy (Hedberg & Westby, 1993), and then predicts academic and social success (Bishop & Edmundson, 1987) (cit. in Stadler & Ward, 2006).

1 Attribuzione delle parti. Sections 1 and 3 are by Francesca Coin. Sections 2 and 4 are by Monica Banzato. Our thanks to Matthew Hoffman.

1.2 The development of narrative skills

Most researchers assume that children's narrative skills improve with age, albeit it is not always clear when the verbal behaviors of a young child blend into narrative (Sperry & Sperry, 1996).

Some renowned enquiries observed children who are about 2 years old (Sperry & Sperry, 1996; Dowker 1986 in Spinillo & Pinto, 1994). There is agreement in pointing out the age from 3 to 4 years as the establishment of real narrative, when children begin adding a storytelling format to their use of language (Stadler & Ward, 2006).

In their earliest years children do not produce the complete structure of a tale: Peterson & McCabe called it "leap-frog", because the stories were characterized by jumps from one event to another (Peterson & McCabe, 1983). In the same way, Spinillo & Pinto (1994) defined the first step as "non-stories", which consisted of simple descriptions of actions without any characteristic of narrative style; Applebee and Staler & Ward describe it as "*unrelated statements that label or describe*" (p. 80, Stadler & Ward, 2006)

The second phase (from about 5 years) shows narratives including introduction of the setting and of the main character, conventionalized story openings and above all a central event, but a real resolution of the drama is not present.

Then, the storytelling structure gradually upgrades, from an elementary form to a complete one. At the age of 6 children can tell a story following the structure proposed by Brewer: containing conventional openings and closings, exhaustive introduction, main events and resolution explicitly stated (Peterson & McCabe, 1983; Spinillo & Pinto, 1994). These features represent what Labov considered a well-formed story, one that orients the listener to who, what, and where something happened (Rollins et al., 2000). At the age of 6-7 they also can produce stories contextually dependent on visual stimuli (Spinillo & Pinto, 1994).

Stein & Glenn observed children at primary school age, from 6 to 10 years, understand typical mistakes that occur when they recall a story. The researchers found out that the internal representation of a story is based, for the most part, on semantic relations occurring within the stories. The researchers outlined 7 categories of sentences that compose a "good-story": major setting statements, minor setting statements, initiating events, internal responses, attempts, direct consequences, and reactions. Older children can recall more completely, citing a largest number of categories. Younger children refer less frequently to internal responses and minor settings. They recognize early the importance of major settings, initiating events and direct consequences and recall them very well, even after a week. Attempts and reaction categories show a higher degree of variation of recall than all other categories (Stein & Glenn, 1979).

1.3 Narrative development in a multicultural contest

Unfortunately, the evidence about what makes a "good story" varies in differing cultures (McCabe & Peterson, 1984). Narrative content and structure are greatly influenced by culture (Stadler & Ward, 2006), indeed narratives from different cultural groups show distinct organization (Rollins et al., 2000).

For example, African-American children produce more classic narratives than do European North American children. Chinese children tend to end their narratives at the high-point and Japanese and Latino children may not provide as much narrative detail as European North American and African-American children (Rollins et al., 2000).

Storytelling requires more complex language than daily conversations to describe an event to a listener who did not share in that event. Explicit vocabulary, extreme clarity with pronouns and command of temporal connectives are required (Stadler & Ward, 2006). The thematic structure of a narrative is usually marked linguistically: the listener uses the thematic markers to organize his comprehension of the discourse. For these reasons, storytelling can be quite complex for children who live in a multicultural context. At the age of 4 they correctly manage their first language in order to tell an understandable tale, while the second language gradually enters into their lives and they progressively acquire command of the discourse.

It is clear that narrative structure is influenced by cultural style, as well as language development. Nonetheless, children from other cultures do use the same components of personal narratives, described by Labov and other authors. Hence, it is important not to mistake impaired narration for cultural variation. Confusing narrative difficulties with cultural variation could be dangerous, especially for educators, who aim to implement children's discourse structures in order to provide pupils better access to learning.

2. The project

2.1 Aim of the work

The role of narrative in children's development, in particular for children who live in a multicultural context, is at this point affirmed. It arises as essential in order for them to express themselves in personal and academic tasks. However, in multicultural classes, it is hard to devise training to improve pupils' narrative skills, due to the language obstacles.

To reinforce their narrative confidence, despite the linguistic level, we initiated a workshop based on a series of activities that gradually shift pupils from a visual form of narrative to a verbal one.

The aim was to promote cognitive and emotional dimensions in a balanced way. In the emotional sphere, we aimed at strengthening in particular two sources of self-efficacy, in the various phases of the workshop: vicarious observation and verbal persuasion among the children, diminishing the verbal persuasion of the teacher who instead played above all a role of *director*, intervening in the activities to guide the children. Cooperation between children was, for these reasons, strongly encouraged.

In the cognitive sphere, the workshop's activities were built on the story's internal representation schema, as proposed by Stein & Glenn (1979). The authors described this schema in terms of a network of categories and the logical relations between these categories. The researchers outlined seven categories of sentences that compose a "good-story": major setting statements, minor setting statements, initiating events, internal responses, attempts, direct consequences, and reactions. Nine-year-old children can recall most of these completely, employing the largest number of categories.

The aim of the research project was to answer the following questions:

1. How are children's narrative skills developed in multicultural contexts?
2. Is it possible to design educational activities that increase children's narrative skills while keeping their engagement high?

3. What attributes should such activities have in order to be effective and inclusive?
4. Are there differences in their approach to storytelling between Italian and foreign students?

Our workshop was included in the European project SHABEGH (Shakespeare in and Beyond the Ghetto), realized for the 400th anniversary of William Shakespeare's death and the 500th anniversary of the establishment of the Jewish Ghetto of Venice. Because of this framework, we based it on Shakespeare's play *The Merchant of Venice*.

2.2 Participant

The workshop was carried out with a 3rd grade class at a Venetian primary school. Eighteen nine-year-old pupils and their teachers participated.

Among them, seven were of Italian parentage and eleven came from international migrant families that did not have Italian citizenship, although six of these were born in Italy. The other five arrived in Italy before the age of three, so the majority of the children had attended three years of preschool in Italy. Foreign children come from seven different country: Albania, Bangladesh, China, Egypt, Macedonia, Moldova, Philippines. They usually practiced their native language and culture at home and spoke Italian at school. All of the foreign pupils spoke Italian at a level sufficient for daily communication. Three of them showed poor lexicon and syntax. Seven of them could read with the same fluency as their Italian classmates, whereas four read slower and make more mistakes. Only four children had a written production comparable with Italian peers. Seven used shorter sentences, poorer lexicon and make a greater number of orthographical mistakes.

Before starting the activities, the consent of parents, teachers and the head teacher was obtained.

2.3 The workshop

The entire project took place from March to June, with an average cadence of one meeting every two weeks. The workshop consisted of three main steps.

First, a preparatory step, in which children listened the story of the *The Merchant of Venice*, suitably adapted for 8 and 9 year-olds (L. Tosi, 2015) and told by a professional storyteller.

The second step was composed of a series of activities realized through shadow theatre and sessions of brainstorming and drawings. The first activity concerned shadow theatre: children were split into small groups, each group playing a scene of the story. A photographer took pictures of them, while other classmates guessed what scene it was. Afterwards, in the second activity, regarding brainstorming and drawings, they worked on their shadow shapes: thinking over their scene, especially about the actions, emotions and goals of the characters and the way they communicated these through gesture and mime. At the ending of this brainstorming, all the children together chose one or two colors for each character, based on his or her temperament and emotions. They then colored their shadow shapes, which were printed on paper.

The last step required producing a short digital storytelling that collected all the products made by the children. This step served two functions: to practice an-

other form of storytelling, which reprised all precedent phases, like a sort of *de-liberate analysis* (Brown & Coles, 2012), and to realize a final product to show it to parents and schoolmates. We also asked the children to imagine a different ending of the story to add to their storytelling.

Stein & Glenn suggest: “*the unit most widely used to date has been the proposition (Fillmore, 1968; Kintsch, 1974). A proposition is defined by a relational word (the most common type of relational word is the verb) and one or more arguments, which stand in some specifiable relation to the relational word. [...] A proposition roughly corresponds to a simple sentence*” (p. 4, Stein & Glenn, 1979). Following this hint, we divided the simplified plot into the main action units that corresponded to the scenes played by the children. In each scene, the characters played a unique action, in order to help pupils to recognize the main episodes and the other categories proposed by Stein & Glenn.

As usually, this sequence is a causal chain of events, beginning with an initiating event and ending with a resolution. Each scene was described on a sheet of paper through an image and a short simple sentence. Playing the character’s action with their own bodies helped children to focus on the actions and emotions of the story. Guessing which scene is being played helps the children to express themselves verbally. We started from some simple clues to evocate some sort of answer, and then we helped them to formulate a complete sentence.

Peterson, Jesso, & McCabe (1999) found that children improved their narrative skills when the intervention focused on encouraging talking about experiences, asking more open and contextual questions and answering regularly using backchannel signals such as nods and non-verbal recognition. For this reason, we organized the activity as a guessing game in which schoolmates guessed which scene was being played. This gave important feedback to the actors about the rightness of their gesturing and miming and reinforced their confidence.

2.4 The research

The research project was focused on the second and third steps, from shadow theater to the final digital storytelling.

Narrative language skills and involvement were measured through indicators: engagement, self-efficacy and cooperation for involvement; vocabulary, syntax and narrative structure for narrative skills.

The measurement tools used were: self-assessment questionnaires to assess the level of engagement and self-efficacy; video-recorded observations for engagement and cooperation; analysis of transcribed dialogues and analysis of texts produced to evaluate vocabulary, syntax and narrative structure.

We followed a complementary parallel mixed method: each research topic had its own type of analysis.

Quantitative analysis self-efficacy and engagement questionnaires were administered before and after the activities: to measure the number and the order of interventions, which revealed engagement and cooperation, and for analysis of the written text.

Qualitative analysis focused on the children’s recognition and use of the Stein & Glenn’s categories. Some short significant examples of dialogues are given below for demonstration purposes.

To answer to the third question, about which attribute should have an educational activity, to be effective and inclusive, we used the features of action research project.

3. Results

How are children's narrative skills developed in multicultural contexts?

With regard to the development of narrative skills in multicultural contexts, the stages of development were found to be similar for all children, regardless of their cultural background, as argued in the literature (Rollins et al., 2000). Every child could recognize the importance of major settings, initiating events and direct consequences and recall them very well. Pupils with poor linguistic skills (four foreign and one Italian child) expressed themselves by shorter and syntactically simpler sentences. The only glaring difference is that language difficulties can slow progress and make children more insecure and less likely to engage in spontaneous narratives; this happened to the three foreign children who had shown low initial levels of self-efficacy and consequently made fewer attempts.

1. Is it possible to design educational activities that increase children's narrative skills while keeping their engagement high?

Regarding the possibility of designing training activities that allow implementing children's narrative skills while maintaining a high level of involvement, our conclusion is yes.

The children demonstrated their involvement verbally and through participation: they often raised their hands to respond, made sure everyone recited the right number of actions, gave a large number of positive judgements ("Great!", "Oooh!", "Wonderful!", "Amusing!" and "Look at this!"), spent a lot of time recognizing themselves in the images ("That girl was me! I was scared, because he wanted to kill me and take a piece of my flesh. He was scolding me.") and often used the first person in the narrative, which indicated that they were involved in the scene-playing and that they reflected on and participated in the character's feelings. They also demonstrated a certain linguistic commitment: from short exchanges of sentences, we can understand how they cooperated to produce a more complete response. The teacher's question gives a hint to describe the scene ("What is happening?"), then the first pupil, the most self-confident, according to the results of the questionnaires, starts the answer by proposing some content ("He is dying."). Little by little, the classmates supplement this with more appropriate words ("No, he is killing him,") and other details ("Ah, he wants to take a piece of his flesh.") or by a more syntactically elaborate sentence ("He would to hurt him but he would lose his goods,"), usually produced by the Italian pupils.

Stein & Glenn's eight categories proved to be very useful in facilitating the understanding of the story, especially if the children were guided along a specific path. Children were able to recognize these categories and use them in production as well. For example, *Major setting* introduces the main character(s) and describes the social, physical or temporal context in which the story occurs. We helped children to focus on those details through questions about scenarios and costumes. E.g.²:

2 E is for Educator and C is for Child.

- E: "Where are our characters?"
 C: "Uhm...in the background there is a terrace, maybe they are in Portia's manor!" E: "Good job, can you tell me who are they?"
 C: "Portia and Bassanio"
 E: "How do you recognize them?"
 C: "The person on the right has a long skirt, so she is a lady. The person on the left is a young man, because he hasn't a walking stick. He has got a hat with some feathers, so he is Bassanio.")

Wearing the stage clothes and watching the projected background helped the children to recognize the most important elements, while the questions helped them to express these concepts verbally, in a reasoned sequence.

As in Stein & Glenn's opinion, *internal responses* is the category in which children encounter most difficulties. It refers to the psychological state of a character after an event. It contains affective responses, goals and cognitions (character's thoughts) and often is hard to explain to the children; hence, we evidenced the psychological condition of the characters in every step. Once again, the passage from visual to verbal is at the heart of our activity. E.g.:

- C₁: "Portia reads the letter Antonio send to Bassanio."
 E: "What is she feeling? Look at her hand."
 C₂: "She is happy." (Other children laugh.)
 C₃: "No, she is astonished."
 C₄: "Maybe she is sad."
 C₅: "Worried?"
 E: "Yes, worried is the right word."
 C₃: "She is astonished too."
 E: "Maybe a little.")

In order to observe the ability to use Stein & Glenn's categories in production activities and not only in comprehension tasks, we asked the pupils to write an alternative ending to the plot.

Thirteen out of the eighteen children completed the task. Three of them simply repeated the real ending of the passage, without adding anything (E.g.: "When Shylock returns home, he sees that his money is not there." and "Shylock discovers he lost all the money and goes to them to get a part back.") employing sentences very similar to the instruction. One of the children just used a conventional ending, "And they lived happily ever after". Two of these children were foreigners and one was Italian.

One foreign pupil expressed a desire: "I'd like Antonio to give Shylock his money as soon as he becomes rich again." Nine children actually invented an original ending. Six endings were relatively long and were produced by two foreign children and four native Italian ones; three were shorter (produced by two foreign children and one Italian one). They used a mean of five sentences to tell their mini-story (range from 4 to 14 sentences). Each sentence contained on average six words (range from 4 to 8.6 words), for a mean total of 33 words. More linguistically skilled children used a mean of four conjunctions, whereas less skilled used an average of two conjunctions.

Following the Stein & Glenn's schema, we can recognize five simplex tree charts (see Fig. 1).

This example of a tree chart is very simple: it has a singular Initiating Event, given by the instruction.

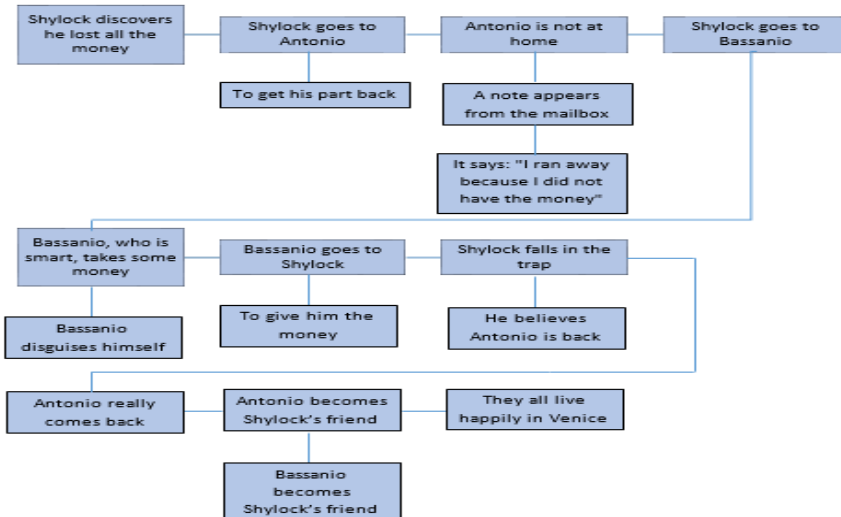
Figure 1 Example of a simplex tree chart



An Episode System, composed of three actions, in which the three actions are not linked to each other, follows. The described actions are at the same time consequences and resolutions. There is no Plan Sequence or Internal Response. A typical chunk makes up the ending.

Four other children created a more complex chart (see Fig. 2). In this complex chart, for example, we can see three principal lines of action (numbered from one to three). Each of them has an Initiating Event, an Episode System and a kind of Resolution. The conclusive action of a line becomes the start of the following line. There also are many secondary actions, which follow from a primary action and specify something about it, often the Attempts or sometimes an Internal Response. The conclusion recalls a conventional ending but is in some way adjusted to the specific context.

Figure 2 Example of a complex tree chart



Speaking generally about categories, no one described major or minor settings; because they were required only to invent an alternative ending and not a whole story, they probably thought it was not necessary.

Ten pupils developed an Episode System composed of three sentences or more. Nine of them identified one or more Initiating Events and five described a Plan Sequence, pointing to goals and actions. Eight found out a new solution, connected with goals and actions.

No one cited an Internal Response, describing emotions or feelings. An exception is in the example (Fig. 2) in which some sentences referring to thoughts are mentioned (e.g. "He believes Antonio is back.").

Five children used a conventional ending to close their story.

3. *What characteristics must such activities have in order to be effective and inclusive?*

To answer to this question, we analyzed the video-recorded moment in order to outline which educational strategy obtained best outcomes. We collected a series of useful pieces of advice:

Multimodality allows every child to find their own manner of expression, without dwelling too much on language issues. However, the route must be well set and guided: the use of the Stein & Glenn categories was very useful in this regard. Moreover, each concept (in this case the use of the categories) should be repeated several times and in various modes of expression, to be understood more clearly and recognized in its different forms.

With regard to the well-guided route, the *alternation of guiding questions and freedom in the answers* made the children feel safer and freer to express themselves and to participate.

The *corrections made by their classmates*, rather than by the teacher, was another aspect that helped to increase their confidence. They were a great encouragement for less confident and involved children, because it gave them a feeling not of having made a mistake but that the concept could be said better.

This leads to the fourth important factor: *cooperation*. It grew during the dialogue and improved their social skills, making them able to find solutions to small conflict situations. In the following short dialogue, for example, some children did not agree about the feeling felt by the protagonist, but in the end, they found a solution:

E: "How do you think they feel now?"

C₁: "Happy."

C₂: "No, they feel a bit sad, because they made an agreement that he would never give somebody his ring."

E: "So, we how can we describe them?"

C₃: "We can say they are a bit happy because they revealed she helped them and so they feel relieved, but they are a bit sad too, because of the ring problem. Is it right?"

C₄: "Yes, great! So we are all agreed."

Another piece of advice that should be taken into account when planning educational narrative interventions is *patience*. Narrative skills take a long time to be learned, and the expectation of achieving clear results in a short time can affect children's self-esteem and motivation. We were linked to the timing of an international project and the curricular activities of the class, so the short duration of our intervention did not allow us to see evidence of improvements in the linguistic field.

Finally, involvement should always remain high to motivate participation despite the difficulties. It would therefore be appropriate to give priority to activities in which children, not the text, are the protagonists. When we worked on photographs and films where the children were portrayed, their attention and participation showed much higher levels than when working on text, dialogue or directly on the plot.

4. Are there differences in the approach to storytelling between Italian and foreign students?

Foreign pupils started out with an average narrative self-efficacy slightly lower than the Italians, especially for females (3.18 out of 4 for Italians, 3.06 for foreign females and 3.21 for two foreign males). At the end of the training they caught up with their Italian schoolmates (3.54 for Italian, 3.56 for foreign females and 3.63 for foreign males).

The children seemed to have a good awareness of their narrative skills: five Italians out of seven and five foreigners out of ten expressed a form of self-evaluation that corresponded to that given by their teachers. The only difference is that Italians tend to make overestimation errors, as did foreign males, while foreign females had a tendency to underestimate themselves. This codification did not affect their participation in the activities, except in a few anomalous cases mentioned above. In general, pupils with higher self-efficacy participated regardless of their skills by speaking out first and more often than children with low self-confidence. There were no differences in the number of interventions proposed by Italian and foreign pupils.

Therefore, it can be said that it is not so much the origin or the linguistic difficulty that favors or hinders participation as it is the personal self-confidence of each child.

4. Educational implications and conclusions

Narrative skills are very important in children's lives: they represent the basis for academic, cognitive, social and identity development. Improvements in narrative ability can be very hard for children who live in a context where the common language is not their first language. Lexical and syntactical difficulties can lead children to give up trying to express themselves, preventing them from continuing to practice and to improve.

For this reason, we proposed a workshop to develop at the same time narrative skills and involvement in storytelling. A series of activities gradually bring pupils from imagination, through action, to speech, allowing everyone to find their favorite communication channel. The multimodal narrative workshop was designed to overturn the widespread practice of thinking first of the "cognitive dimension" and then of the "emotional dimension". Instead, our workshop first created the conditions to maximize involvement and cooperation among children, and these conditions served as a lever in the cognitive sphere (i.e. to familiarize children with recognizing the patterns and manipulating the categories of narrative through the production of differing narrative expressions aimed at improving oral and written language skills).

Children love to observe other children and they love to observe those most

similar to themselves (identification). If the children observed, taken as models, show, despite the difficulties, that they are successful, this can instill a sense of confidence in their own ability to try or retry to perform similar tasks, even if they already have failures behind them (Bandura, 1997; Schunk, Hanson, & Cox, 1987).

This explains why foreign children had a greater drive to engage in their task, imitating the observed behavior of other pupils of the same age and with similar characteristics (taken as a model) engaged in the same task, compared to the observation of an adult (the teacher), even if charismatic, who showed how to do the same task.

Brown & Inouye research (1978) shows that individuals who have been exposed to confidence-building models persist despite repeated failures. In our multimodal storytelling workshop, we created opportunities for collaborative work in which children could participate in their own way (verbal, visual, cinematic, etc.). Children could express themselves, work on narrative categories and at the same time act as role models, and promote vicarious observation opportunities for other children. In order to activate peer modeling, the didactic activity should match the children's potential modes of expression and not just one mono-expressive mode or only verbal or only visual means, etc... In fact, the narrative categories can be managed through linguistic, visual, gestural, digital and other symbolic means.

The greatest advantage of imitative learning over other forms of learning is that it provides a complete behavioral sequence for the learner (Bandura, 1997). This type of workshop focusing on vicarious observation, has triggered another source of self-efficacy, which is the verbal peer persuasion that has been crucial in triggering and maintaining the involvement and motivation of children, as each child has received feedback and consents or suggestions or questions about specific tasks from other children.

Children were very engaged: everyone wanted to participate, playing the scenes, guessing the answers and proposing the colors. Their confidence gradually increased: more self-assured pupils started an interaction by answering the teacher's question, the others joined in little by little to add, correct or make something more precise. At the end of the discussion, everybody had given spontaneously his or her contribution.

Obviously, the development of narrative skills cannot be concluded in a few weeks. However, the children learned how to help each other to express themselves. They learned that there is always a better way to relate something, especially if you pay attention to the categories and continue to try and try. This is the best way to improve their own ability and feel ever more confident. There were no differences between the attitude of Italian and foreign pupils, rather the different behaviors depended on their personal self-efficacy level. The workshop demonstrated that it is important to search for alternative ways to tell and express yourself until you have the right words. The corrections made by the classmates, rather than the teacher, are a great encouragement for the less self-confident children. The cooperation that arose during their dialogue improved their social skills and made them able to use problem solving in order to find a remedy in conflictual situations. Working together, collaborating among peers, creates a more relaxed environment and less fear of judgment.

Bandura (1986) wrote: "Educational practices should be evaluated not only according to the skills and knowledge they impart for current use [cognitive dimension], but also according to what they do to children's beliefs about their abilities, which affects how they approach the future [emotional dimension]." (p. 417).

The aim of the Shabegh project was broad; this workshop covered just a small part and the research describes just a narrow aspect of that. The activities were realized with the participation of only one class and a small number of pupils. It could be interesting to replicate the workshop with a larger number of children belonging to various contexts, such as other ages, other language levels, other cultures, other class compositions.

To conclude, the workshop was a positive experience for children and teachers. It showed that the balance between cognitive and emotional dimensions is a valid starting point from which teachers can begin to rethink their didactic and educational planning methods. Focusing on proximal goals, peer modeling and social and constructive feedback helps to reduce children's stress and is more effective than simply words of encouragement.

Through a variety of educational strategies, of which the multimodality used in this workshop is an example, students can gain independence and greater determination as they learn to work more effectively and with confidence in their ability to achieve certain goals. Teachers can benefit from investing time and energy in developing pedagogical strategies that incorporate cognitive, emotional and psychophysical dimensions in tune with the class group they are working with (for there is no "one recipe" for all) in order to encourage self-efficacy in their students, but also in themselves as teachers.

Acknowledgments

This work is supported by EU project SHABEGH (CREATIVE EUROPE—CULTURE) (Project Reference: 570754- CREA-1-2016-1-IT-CULT-COOP1). Note: for reasons of national assessment of Italian university research, the authors must declare which sections each has written, in spite of the fact that work is entirely the result of continuous and intensive collaboration. Sections 1 and 3 are by Francesca Coin. Sections 2 and 4 are by Monica Banzato. Our thanks to Matthew Hoffman.

References

- Banzato, M., & Coin, F. (2019). Self-Efficacy in Multimodal Narrative Educational Activities: Explorative Study in a Multicultural and Multilingual Italian Primary School. *Media and Communication*, 7(2), 148-159.
- Bonifacio, S., & Hvastja Stefani, L. (2010). *L'intervento precoce nel ritardo di linguaggio. Il modello INTERACT per il bambino parlatore tardivo*. Milano: Franco Angeli.
- Brown, L., & Coles, A. (2012). Developing "deliberate analysis" for learning mathematics and for mathematics teacher education: how the enactive approach to cognition frames reflection. *Educational Studies in Mathematics*, 80(1-2), 217-231. <http://doi.org/10.1007/s10649-012-9389-7>
- Mccabe, A., & Peterson, C. (1991). Developing Narrative Structure. *PsycCRITIQUES*, 38(10), 367. <http://doi.org/10.1037/032742>
- McCabe, A., & Peterson, C. (1984). What makes a good story. *Journal of Psycholinguistic Research*, 13(6), 457-480.
- Nicolopoulou, A. (1997). Children and narratives: Toward an interpretive and sociocultural approach (missing reference page). In M. Bamberg (Ed.), *Narrative development: Six approaches* (pp. 179-215). Mahwah, New Jersey: Lea.
- Peterson, C., Jesso, B., & Mccabe, A. (1999). Memorial Unifjersity of Newfoundland. *Journal of Child Language*, 6(1), 49-67.
- Peterson, C., & Mccabe, A. (1983). *Developmental Psycholinguistics: Three Ways of Looking*

- at *Child Narratives*. New York: Plenum.
- Rollins, P. R., McCabe, A., & Bliss, L. S. (2000). Culturally sensitive assessment of narrative skills in children. *Seminars in Speech and Language, 21*(3), 223–232. <http://doi.org/10.1055/s-2000-13196>
- Sperry, L. L., & Sperry, D. E. (1996). Early development of narrative skills. *Cognitive Development, 11*(3), 443–465. [http://doi.org/10.1016/S0885-2014\(96\)90013-1](http://doi.org/10.1016/S0885-2014(96)90013-1)
- Spinillo, A. G., & Pinto, G. (1994). Children's narratives under different conditions: A comparative study. *British Journal of Developmental Psychology, 1994*(12), 177–193. <http://doi.org/10.1111/j.2044-835X.1994.tb00627.x>
- Stadler, M. A., & Ward, G. C. (2006). Supporting the Narrative Development of Young Children. *Early Childhood Education Journal, 33*(2), 73–80. <http://doi.org/10.1007/s10643-005-0024-4>
- Stein, N. L., & Glenn, C. G. (1979). An Analysis of Story Comprehension in Elementary School Children: A Test of a Schema. In R. O. Freedle (Ed.), *Discourse processing: Advances in research and theory (Vol. 2)*. Norwood, N.J.: Ablex.
- Wedin, A. (2010). Narration in Swedish pre- and primary school: a recourse for language development and multilingualism. *Language, Culture and Curriculum, 23*(3), 219–233. Retrieved from <http://dx.doi.org/10.1080/07908318.2010.515995>