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Introduction

Sofia Gavriilidis

Specific terminology in modern studies, in humanities as well as in other sciences, is one of the issues which are more and more frequently discussed by academics. The reason is that disciplines expand their scope of analysis lately and as a result, new fields appear. They claim for specific terminology, describing at least the basic concepts of their subject of study, which is often borrowed from the common vocabulary or from other fields. This matter becomes more complex when researchers from different fields or speaking different language codes/cultures gather to exchange expertise and communicate.

These are the core arguments underlying the design of a Glossary so as to reduce eventual terminological ambiguities (amphisemies) by defining complex terms. This is meant to provide a meaningful support to the work of educators taking part on the experimental stage of the P.IN.O.K.I.O. Project, as well as of everyone wishing to use it in the future.

The Glossary comprises a selection of terms not only in domains like Anthropology or Culture but also in Children's Literature, Linguistics, Pedagogy and e-Learning. The terms selected are of special significance and value in the structure, organization and implementation of the P.IN.O.K.I.O Project. Hence, the choice of the terms and their scope were devised bearing in mind the extent of the Glossary and the project's goals and participants.

As for formatting and writing style, the Glossary follows the modern international reference style which is related to the crisscrossing domains as indicated below. The Bibliography is comprehensive and user-friendly as it intends to be a suggestion for further research and personal study.

Anthropological or Culturological Terms

Daniela Marcheschi

ACCULTURATION

According to Anthropology, the word Acculturation has two meanings or shades of meaning.

The first one concerns the voluntary or forced modification of the culture of a human group or individual as a result of their contact with a different culture.

The second one refers to the process "par lequel un individu ou une communauté accède à une culture et se l'approprie au point qu'il ne s'aperçoit plus qu'elle ne lui est pas naturelle mais qu'il l'a construite. Ce qu'on acquiert, on finit par oublier qu'on l'a acquis : c'est la célèbre amnésie des apprentissages" (Bourdieu and Passeron, 1964, p. 38). (See also under the term *Acculturation* in *Linguistic Terms*).

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CROSS-CULTURAL/CROSS-CULTURE

According to anthropologists, every intellectual operation aiming to compare two or more cultures is to be defined Cross-cultural.

Therefore in the global mix of people and cultures, Cross-culture is the real effort to understand how different cultures act towards one another or can communicate with each other (See also under the term *Multiculture/Multicultural/Multiculturalism*).

For this reason Cross-culture is also the active recognition of the variety of uses, opinions, beliefs etc., to name but a few features which are typical of human cultures, and the acceptance that some aspects or elements of every culture may be "relative" (see under the term *Relativism*). (See also under the term *Cross-Cultural Communication in Linguistic Terms*).

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CULTURE

According to anthropologists Culture is “only” the complex system of knowledge, skills, arts, law, religious convictions, beliefs, habits and behaviour that characterize a population or a human group.

In addition, according to Curtius (2010) Culture is also the “opening” towards the natural and historical world of individuals. Thus ethic choices, aesthetic activities, language, history, changes in social, political and economic organization constitute the nourishment and the main characters of human culture.

In brief, and as a matter of fact, culture should be the defence of formation and education, i.e. the essential values of human beings. As ethics must be considered one of the fundamentals of human cultures, the concept of “cultural hybridity” cannot therefore be brought unambiguously. According to Marcheschi (2001), culture is not a branch of Botany, and every cultural activity is subjected to the principle of autonomous choice of a conscious subject.

Culture is deemed to be also an elaborated system of classification: a web of significances, of symbols and contents; but also of meanings that lie behind and unite symbols. Symbolic meanings are shared within a society and realized during social interaction.

Capacity to operate analogically, as well as oral and written histories, or different traditions (the transmission of information and skills across generations) represent the connective tissue of each human culture.

Material cultures, technology, oral and literate traditions, sharing experiences, aspirations or values and goals, shape the identity of each culture and increase human creativity.

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IDENTITY

Identity is the set of characteristics that determines the individuality of a living being or entity and makes them definitely recognizable.

According to Erikson (1994), Identity also designates a sense of self that develops all along a human being's life and that both relates him/her to and sets him/her apart from his/her social and cultural milieu. As such, Identity is also a meditation on differences of genres, culture, ethnicity and so on.

For these reasons, identity is always the product of a dialectic between the collective and the individual, i.e., the collective structures and the many individual variations. In brief, Identity is not "monolithic" but rather the result of multiple sets of factors.

According to Anthropology, the most appropriate definition of Identity is that of a dynamic field of intersections, where past and present, paternal or maternal family, friendships, experiences, beliefs, foregrounds, people and institutions play a fundamental role. All these elements continuously meet while remaining open-sided.

Therefore Identity consists of the mobile borders of all the different identities we are able to recompose in a balanced design, as well as to choose and reconstruct in new forms during our lives.

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INTERCULTURAL/INTERCULTURALISM/INTERCULTURE

Interculturalism is the process of interaction based on relationships and verbal or non verbal communication. According to Neuliep (2009), Intercultural communication is a process of connecting perceptual contexts, in order to overcome stereotypes and misconceptions about people, be they based on race, religion, gender, politics or ideologies.

Each formative process that is carried on in order to build a bridge or create an effective exchange - a "dialogue" - between different aspects or members of a same culture (of different cultures) must be considered an Intercultural act. According to Bolten (1994), Interculture is the culture that is built up in cultural contact: therefore a substantial effect of culture itself (as Curtius conceived it). Thus Interculturalism always concerns ethics and aware choices (see under the term Culture), because it involves the construction of the Self. Such construction is a superior awareness of wider horizons of knowledge.

Knowledge and comparison between distinct cultural worlds and values do not deny their specific diversity or alterity (= otherness). They rather show the way to incorporate such features in a broader and balanced vision of life and history.

Tolerance and social integration – which should not be considered a form of assimilationism – are important for democracy. At the same time, they become means and results of a new consciousness: culture is not a blind and inaccessible monad, it is a plurality of points of view, of always-changing forces and factors (see under the term *Multiculture/Multicultural/Multiculturalism*).

Therefore, "c'est que l'interculturalisme affirmait que l'important était le préfixe 'inter', qui permettait de dépasser le multiculturel. L'interculturel, en effet, suppose l'échange entre les différentes cultures, l'articulation, les connexions, les enrichissements mutuels. Loin d'être un appauvrissement, comme les conservateurs l'affirmaient, le contact effectif de cultures différentes constitue un apport où chacun trouve un supplément à sa propre culture (à laquelle il se n'agit bien sûr en rien de renoncer)" (J.-P. Cuq, , ed., 2003., pp.136-137).

Interculturalism is the subjective ability (of an individual or of a group) to get rid of any prejudice and to harmonize the various elements that make up a culture in order to construct, create and interpret an always renewed and individualized form of human culture beyond all boundaries. (See also under the term *Intercultural Competence* in *Linguistic Terms*).

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INTERCULTURAL INCLUSION

Intercultural Inclusion is to be understood as the progressive fulfilment of all social, practical, spiritual and intellectual potential of human beings in their historical reality and relationships.

It attains ethical and cultural sphere, which economical or legal attributes are components of.

Its character of process is both due to the perpetual changing of conditions that are external to the subject, and to the increasing subject's awareness and self-awareness.

The more the subject is aware of the world he/she is living in, and of self; the more the subject is able to have an active and mutual relationship with the world, the more the subject becomes able and entitled to be an active, included member of the community.

At the same time, this kind of Inclusion cannot be taken for acquired once for all. Continuous adjustment and attention both to internal and external world are required to preserve as well as to increase one's inclusion.

An open-minded attitude to contact with new cultural issues is a long-life lasting attitude that is deeply connected with long-life learning, yet it is situated on a higher level than this.

Therefore Intercultural Inclusion is to be understood both as Inclusion by Interculture and as inclusion to Interculture.

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MULTICULTURE/MULTICULTURAL/MULTICULTURALISM

Every culture is characterized by a Cross-cultural context, in other words by multiple components: a great deal of distinct traditions, beliefs, different values and so on (See under the term *Culture*).

This means that a Culture is always, and objectively, multicultural as well as an individual has to be considered as such (See under the term *Identity*). Multiculturalism even represents the condition itself of each human culture. Italy, with its several dialects/languages, regional traditions, cultures and histories, is a highly significant example of such a Multicultural complexity.

In modern societies Multicultural communities are made of different people and cultures that can coexist and remain distinct.

Thus Multiculturalism may be acceptance of multiple citizenship as well as respect to minority languages and cultures: in short, the recognition of cultural pluralism.

As the opposite of ethnocentrism and racial superiority or racism, cultural pluralism is nowadays considered as the basis itself of freedom and democracy.

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RELATIVISM

Relativism is the mere statement of the existence of multiple cultural contexts that characterize the world, and the recognition that many aspects or elements of every culture may be "relative".

Relativism can be defined as looking at complexity in an objective or detached way in order to recognize and analyze complexity itself. For this reason it is the first step of every dynamic Cross-cultural operation (see under the term *Cross-cultural/Cross-culture*)

If it is interpreted as supine acceptance that all points of view may be equally valid, Relativism becomes the negation itself of ethics and of any possible Intercultural process (see under the terms *Culture* and *Intercultural/Interculturalism/Interculture*).

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Children's Literature Terms

Sofia Gavriilidis

CHILDREN'S LITERATURE

"There is a tension between the way in which people accept plurality of meaning of the word 'literature' intellectually. So, there is a problem with defining literature. Definitions of literature can be conveniently divided into definitions by features, definitions by cultural norms, and definitions according to the use of text by individuals. Children's literature has too this problem, with the added difficulty that we cannot tell how a child read it – as a 'literary' experience or a functional one. There is also a certain confusion as to whether children's literature is actually a different creature, as well as to how it should be treated" (Hunt, 1991, pp. 43-52).

"Literature is a value-term; and it seems that children's literature, in separating itself (for administrative convenience), defines itself in terms (uniquely) of its audience. Hence, when we are admitting to this club, we need to ask what the other half of the term entails. What is a child? The answer is culture-bound both synchronically and diachronically. Broadly we can say that the definition of childhood shifts, even within a small, apparently homogeneous culture, just as the understanding of past childhoods shifts (Hunt, 1991, pp. 56-59).

"The definitions of children's literature and childhood are thus enmeshed within the discourse of children's literature. They mutually qualify each other. Tension and problems arise within children's literature criticism because children's literature critics implicitly assume that there are independent, essential definitions of 'literature' and 'childhood' which only meet, to their mutual benefit, within children's literature and its criticism. Children's literature critics reveal this inherent assumption throughout their writings: besides the inherent contradictions and disagreements, this becomes most clear when critics attempt to divide themselves, for instance, into 'book people' and 'child people' " (Townsend cited in Lesnik-Oberstein, 1996, p. 26).

"If we define children's literature according to her purposes, can quite reasonably be defined as books read by, especially suitable for, or especially satisfying for, members of the group currently defined

as children. On the whole, then, that a particular text was written expressly for children who are recognizably children must be part of the definition. Any attempt to define books for children by their characteristics may be accurate, but in fact describes the least deviant, and hence the least interesting, aspects of the text. McDowell's (1973, pp. 142-143) definition has its merits at this level: *Children's books are generally shorter; they tend to favour an active rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; the story develops within a clear-cut moral schematism which much adult fiction ignores; children's books tend to be optimistic rather than depressive; language is child-oriented; plots are of a distinctive order, probability is often discarded; and one could go on endlessly talking of magic, and fantasy, and simplicity, and adventure*" (Hunt, 1991, pp. 61-62; 2005, p. 23).

"According to Judith Hillman, texts of children's literature commonly display five specific characteristics:

- *Typical childhood experiences written from a child's perspective*
- *Children or childlike characters*
- *Simple and direct plots that focus on action*
- *A feeling of optimism and innocence (e. g. happy endings are the norm)*
- *A tendency toward combining reality and fantasy*" (Nodelman, 2008, p. 189).

Shavit (1986, pp. 133-134; 1995, pp. 27-38) observes that "histories of children's literature have paid much attention to the development of children's books in the Western world (especially in the Anglo-Saxon world, but in Germany, France, and Italy as well) and that the same historical model is common to all beginnings of children's literatures. Contend that the very same stages of development reappear in all children's literatures, regardless of when and where they began to develop. Seem that all national children's literature pass through the very same stages of development without exception. Moreover, the same cultural factors and institutions are involved in their creation. They all shared the view that in the process of their education, children needed books, and that those books must differ from adult books principally through their fundamental attachment to the educational system

itself. Thus, it was through the framework of the educational system that a canonized children's system began to develop”.

Ray (1996, p. 654 and 661) points out that the development of children's literature is linked to social, educational and above all, economic factors. The complexity of its development illustrates the importance of cultural and political influences.

Zipes (2002, p. 45) writes that “the institution of children's literature as it presently exists is mammoth and very complex, and it has undergone vast changes in the last thirty years. Though literature for children was produced on a minor scale during the Middle Ages and Renaissance the institution of children's literature did not come into play in full force until the eighteenth century. Then it had three major components: production, distribution, and reception”.

O' Sullivan (2005, p. 13) raises the question: “children's literature should be defined by its intended or by its audience?” and states that “the key difference between children's and adult literature lies in the fact that the former is written or adapted specifically for children by adults. Belonging firmly within ‘the domain of cultural practices which exist for the purpose of socializing their target audience’ (Stephens, 1992, p. 8) it is a body of literature into which the dominant social, cultural and educational norms are inscribed”.

For all these reasons referred any precision definition of children's literature, with universal and diachronic value, is quit difficult because leads to historical, cultural, educational and economical facts and on the other hand, leads to its audience, the relationship between author and audience, and the idea of child that the author is addressing.

Adolescent Literature, also called Young Adult Literature (YA) refers to books written specifically for a teenage audience. But is often examined, commented and discussed with the literature addressed to young children. There are differences between children and young adults readers, so there are differences between books for children and young adults. Kay Vandergrift observes that “with greater freedom in content and form, young adult literature is moving into a closer connection with adult literature, and fluent readers in this age group may read primarily adult books”.

Eccleshare (1996, p. 388) points out that "the notion of teenagers as a separate group of readers with their own tastes and demanding a style of writing that is directed specifically at them was not adopted by publishers until relatively recently and, even then, it took a long time to establish an identity and, perhaps most importantly of all, to find a suitable space in libraries and bookshops. Naming this invention was a further difficulty. 'Teenager', 'Young Adult'... what was this audience to be called?".

The umbrella term *children's literature* describes all of the forms of fiction: **fable, fairy tales, short stories, poetry, picture and illustrated book**. It also may include a variety of nonfiction forms, such as books of knowledge.

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FABLE

"The fable is a very brief story, usually with animal characters, that points clearly to a moral or lesson. The moral, an explicit and didactic or preachy theme, is usually given at the end of the story and is the reason for the existence of the fable. The fables make visible and objective some lesson" (Lukens, 1999, p. 25), illustrate a moral, which may expressed explicitly at the end in a pithy maxim.

"By the eighteenth century, then, the only folk-tale genre to have survived for children's reading was the fable, and it had done so in large part because its brief texts with miniaturised plots could be easily edited to produce a moral acceptable within the reigning social code" (Bottigheimer, 1996, p. 163).

"The fable isn't a story about characters in it, but about readers. The characters described represent general human behavior in order to reach specific truths than can govern their own future actions" (Nodelman, 1996, p. 289). "A fable seems to be, in its genuine state, a narrative in which beings irrational, and sometimes inanimate, are, for the purpose of moral instruction, feigned to act and speak with human interests and passions" (Samuel Johnson). Often sanctimonious, sometimes amusing, the fable always explicitly states a moral truth; there is no hidden meaning, nothing is left to our imagination" (Bettelheim, 1976, p. 43).

See also Gillian Avery (2008): "Fables, like parables and allegories, are stories that contain a coded meaning, devised to convey a useful lesson. Often with animals substituted for human characters, fables are to be found worldwide, originating sometimes as a protest of the weak against the powerful—Aesop, the writer whose name is most often associated with the genre, was a slave—and sometimes as veiled advice to a ruler. Most often they teach the way of the world, prudence, good sense, and the sad end of the foolish and the credulous. Fables can also be used to show how cunning can outwit the strong, as in the African American tales of Brer Rabbit. Interpretations vary, often considerably: in the Aesopic 'The Fox and the Grapes' for instance, the fox, usually ridiculed, is sometimes commended for his good sense in walking away from an

unattainable object ... The fable form has been used since the earliest days for satirical reflections on society and politics, but many of these are read by children just for their story”.

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FAIRY TALE

First of all is narration. In English the term 'fairy tale' means a type of short narrative. It corresponds to the French term 'conte de fées', to the portuguese 'contos de fadas' (derive from the Latin 'fatum'= fate), the Italian 'fiaba' (from the Latin verb 'fari'= to tell, to narrate), the Greek 'παράμυθι' (paramythi= consolation/words of comfort), the German term 'Märchen' (mar=news, notice and illustrate a folk telling, a fantastic story), the Danish 'eventyr' (=adventure) etc. Colloquially, a "fairy tale" or "fairy story" can also mean any far-fetched story (see also Jan, 1990, p. 18).

"Fairy tales are generally brief narratives in simple language that detail a reversal of fortune, with a rags-to-riches plot that often culminates in a wedding. Magical creatures regularly assist earthly heroes and heroines achieve happiness, and the entire of story is usually made to demonstrate a moral point" (Bottigheimer, 1996, p. 152).

In the fairy tale all things are possible. "Fairy tales, in contrast of the fables, leaves all decisions up to us, including whether we wish to make any at all. It is up to us whether we wish to make any application to our life from a fairy tale, or simply enjoy the fantastic events it tells about. Our enjoyment is what induces us to respond in our own good time to the hidden meanings, as they may relate to our life experience and present state of personal development" (Bettelheim, 1976, p. 43). Fairy tales can be found in all cultures. It is a distinct genre within the larger category of folk-tale. The fairy tale "is a story that was once an oral folktale, but that has at some point in its history been written down and printed as a published text (Nodelman, 1996, p. 290).

Modern fairy tale: Fairy tales are stories that not only may have stemmed from the oral tradition, but they may be original stories. These original stories have echoes of traditional tales. They have authors and are called modern fairy tales or contemporary fairy tales. The modern tale frequently emphasizes the satiric and critical element, and its humour often as heavy and clumsy. Frequently makes subtle changes in well-know traditional tales and satirize them (Carpenter, 2009).

Folk-tales: The term folk-tales suggest an intimate relationship with the folk. Normally, it embraces a multitude of minor genres, like nonsense tales, aetiologies, jests, burlesques, animal tales and never-ending tales, but there is a good reason to incorporate a discussion of chapbook romances within a consideration of folk-tales in children's literature (Bottigheimer, 1996, p. 161).

The term *folk* implies that the form comes to us from the ordinary person, an anonymous storyteller, and exists orally rather than writing – at last until some collector finds, records, and publishes the stories. Folk-tales have been called the 'spiritual history' of humankind, the 'cement of society', binding a culture together. In form the folk-tale relies on flat characters, bad ones and good ones, easily recognized (Lukens, 1999, pp. 24-25). Characters in folk-tales are static, retaining the same trait from the beginning to the end of the tale. The outward action of the character rather than the inward life is displayed. Lüthi (1976, p. 22) observed that characters not only have no inner life but they are also cut out of their 'surroundings, origin and posterity', which adds to their isolation. Characters are revealed not only by actions and speech but by narrator's statements (Golden, 1990, p. 124). Since folk-tales were heard by the teller and then retold in the teller's own words, there was hardly time for subtle character development. A brief phrase, which may be repeated often, serves to draw character, since the teller cannot risk losing the audience by departing from the fast-paced narration of action to describe thoughts and feelings (Lukens, 1999, p. 25).

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SHORT STORY

Megan Lynn Isaac (2008) in *Oxford Encyclopedia of Children's*, writes that the **short story** eludes definition, and this is part of its charm and success. The magical ambiguity of the form enables it to inspire many writers, serve many purposes, and entertain a wide variety of readers. Typically short stories are limited in length, written in prose, include a narrator, focus on the development of only one or two characters, have a single-stranded plot, and come to a resolution with a tidy conclusion. However, finding stories that violate one or more of these conventions is not difficult. The brevity of the short story also makes it ideal not only for telling conventional tales but also for exploring experimental ones. Writers use short stories to reshape readers' expectations about place, time, voice, point of view, and structure. This very variety makes it impossible to define the genre and sustains its viability. The best definitions, then, are dialogic, taking into account what the short story is and what it is becoming.

Many traditional works for children, like fairy tales, folk tales, legends, myths, and fables, share features with the short story, but their constant reshaping through oral transmission and the creative innovation of modern authors distinguishes them as something different from the true short story. In general, however, the study of the short story as a genre has been severely neglected. Anthologies and textbooks focusing on the academic study of children's literature virtually never include a discussion of the short story.

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PICTURE BOOK

The American Library Association defines a picture book as: A picture book for children, as distinguished from other books with illustrations, is one that essentially provides the child with a visual experience. A picture book has a collective unity of story-line, theme, or concept, developed through the series of pictures of which the book is comprised (The criteria for the Caldecott Award).

"Scholars Nikolajeva and Scott (2001; 2006) state that the compound spelling enables them to explore the image interaction, making the phenomenon picturebook distinct 'from picture books, or books with pictures'. Some definitions are complex. Lawrence Sipe (1998) says that picture books 'are unified artistic wholes in which text and pictures, covers and end pages, and the details of design work together to provide an aesthetically satisfying experience for children'" (Matulka, 2008, p. 2).

Kristin Hallberg distinguishes between the illustrated book and the picture-book, the latter based on the notion of iconotext, an inseparable entity of word and image, which cooperate to convey a message (Nikolajeva and Scott, 2001, p. 6).

Nikolajeva (2008) in *Oxford Encyclopedia of Children's* says that "most researchers make a clear distinction between picture books and illustrated books. In the former, in which a preexisting text has been supplied with illustrations, pictures are subordinated to words. The same story, for instance, a fairy tale, can be illustrated by different artists, and although these may impart different interpretations to the text, the pictures have primarily a decorative function; the story can still be read and understood without pictures. In a picture book proper, words and images constitute an indivisible whole, and the overall impact of the work is achieved by the interaction of the two expressive means. This process and the result of this interaction have been described in terms such as iconotext, imagetext, composite text, synergy, polysystemy, counterpoint, contradiction, and congruence, which all emphasize that the true meaning of a picture book is created only by the joint efforts of the verbal and visual communication. The variety in the terminology reveals clear difficulties: while 'iconotext' or 'composite text' refers

to the static unity of text and pictures, 'counterpoint' or 'synergy' refers to the complex dynamics of interaction in the process of making meaning".

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LITERARY CHARACTER

"In life and in books, children can sense differences in human beings and are capable of recognizing and responding to well-developed characters. Even in the simplest stories it is possible to find characters that verify truths about human nature. We meet these characters in action that seems part of their natures. We learn to know them – whether they be personified objects, real or personified animals, or human beings – by their appearance, words, actions, and thoughts, and the opinions of others about them. Round characters have many traits, while flat characters have limited development. Two kinds of characters that serve as background figures or contrasts are stereotypes and foils. Central characters in the action are round, so that by believing in their reality we are led to discover something about humanity, and we are thereby convinced that the conflict in the story, like conflict in life, is significant. The round characters may or may not change, but if they do, we expect such change to be convincing. We find great pleasure in reading about people like ourselves or people we know, beings both wise and foolish, brave and cowardly, frightened and confident, lonely and secure. It is this pleasure of recognition that leads to understanding. Children, as much as adults – or perhaps even more than adults – need the discovery of themselves as part of humanity. Conversely, they need the pleasure of discovering that humanity exists in themselves. If literature is to help children understand the nature of human beings, we need reality in the portrayal of character. Nothing – not style, nor conflict, nor adventure, nor suspense, nor vivid setting, nor laughter, nor tears – nothing can substitute for solid character development in creating a pleasurable and lasting literature for children as well as adults" (Lukens, 1999, pp. 99-100).

"Characters in children's literature are in several respects constructed different than in general fiction. While many general questions concerning literary characters will certainly be pertinent to children's fiction, its specific poetics present some additional challenges. Characters in children's fiction are not necessarily less complex, but they must be comprehensible for young readers. More commonly than in the mainstream, they serve as ideological (or rather educational) vehicles ... The function in characters is closely

connected with overall didactic purposes: characters are supposed to provide models and statute examples” (Nikolajeva, 2002).

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NARRATIVE

The term “narrative” in Narrative Theory is more complex. Means study the narrative structure. Means set the methods to study the process of narration. (Genette, 1983, pp. 32-35). In other words, means “set the formal traits constituting a narrative. These formal traits include composition (plot, temporal structure), characterization (the palette of narrative devices used by writers to reveal a character), and narrative perspective (voice and point of view)” (Nikolajeva, 2009, p. 6).

Narrative, in its simplest sense, is a story or a sequence of events, or an event, a message, fictional or non fictional, expressed orally or in writing. But, like many literary terms, “narrative” have also more possible meanings. Some scholars consider that narrative is the telling of the story, not the story itself. As Ryan (2007, p. 21) points out “Gerald Prince regards the contemporary use of the term narrative as a hedging device, a way to avoid strong positions: *One says 'narrative' instead of 'explanation' or 'argumentation' (because it is more tentative); one prefers 'narrative' to 'theory,' 'hypothesis,' or 'evidence' (because it is less scientific); one speaks of a 'narrative' rather than 'ideology' (because it is less judgmental); one substitutes 'narrative' for 'message' (because it is more indeterminate).* Another narrative theorist, Peter Brooks, attributes the surging popularity of the word to a more positive cause: *While I think the term has been trivialized through overuse, I believe the overuse responds to a recognition that **narrative is one of the principal ways we organize our experience of the world** - a part of our cognitive tool kit that was long neglected by psychologists and philosophers*”.

Roland Barthes and Lionel Duisit (1975, p. 237) observe that there is an infinite variety of forms of narrative in the world and that “it is present at all times, in all places, in all societies; indeed narrative starts with the very history of mankind; there is not, there has never been anywhere, any people without narrative; all classes, all human groups, have their stories, and very often those stories are enjoyed by men of different and even opposite cultural backgrounds: narrative remains largely unconcerned with good or

bad literature. Like life itself, it is there, international, transhistorical, transcultural”.

Dorothy Bedford and Vassiliki Labitsi, in their study “Stories for children: A Cross-Cultural Collaboration” (2006, p. 11) observe that “Narrative is central to our cognition from earliest childhood (Plowman, 1996, p. 45). It is a means by which human beings, everywhere, represent and structure their world” and that “through the stories we discover ways of saying and telling that let us know who we are. Scott (1994) rephrases and extends this statement by explaining that stories address two fundamental questions: Who am I? and Where do I belong? Transferring this statement from the personal to communal level, stories can help us shape our cultural identity”.

Narratives or storytelling, as Zipes suggest (1995, p. 6) “is ideal for schools, if schools want to create a sense of community and show that they can be other than the institutions of correction, discipline and distraction that they tend to be. Storytellers can play a key role in developing a sense of community among children within the classroom and school and among teachers”.

Narrative in classroom: The evolution of the narrative is influenced by the scene in which the narration occurs, as Joanne M. Golden observes. Specifically she concern (1990, pp. 175-191) that context may determine which symbol is used, how it is used and from whom it is used. Moreover, context shapes the nature of the narration or text that is constructed. Context, like text, is thus constructed by participants who actively engage in establishing, maintaining, modifying or abandoning processes occurring in the event. In classroom settings, teachers, and students participate in lesson construction. The interaction in classroom events is affected by the situation characterized by at least one adult and a number of children. The classroom scene is influenced by the school, community and cultural contexts. The scene in which a child experiences a narrative can influence the nature of the narrative that the child constructs. Construction of narratives in classroom settings are also influenced by individual teachers whose style be affected by training programs, curriculum materials and so forth. The important role of the adult in the classroom has been explored in a growing body of studies on the teacher’s role in scaffolding book reading events for children in the preschool and primary grades. These studies demonstrate the role of the adult in structuring an

experience where children can participate in the construction of the literary text. What the teacher emphasizes in the discussion can influence the narrative that is created.

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Language and Linguistics Terms

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ACCOMODATION [15]: when individuals change their way of speaking to make it sound more like /or less/ the speech of the persons they are talking to. For example, a teacher may use simpler words and sentence structures when he/she is talking to a class of young children. This is called convergence [6].

ACCULTURATION[15]: a process in which changes in the language, culture, and system of values of a group happen through interaction with another group with a different language, culture, and system of values. For example, in second language learning, acculturation may affect how well one group (e.g. a group of immigrants in a country) learns the language of another (e.g. the dominant group). (See also under the term Acculturation in Anthropological or Culturological Terms)

APPROPRIATENESS [15]: when introducing an utterance, a speaker needs to know that it is grammatical, and also that it is suitable (appropriate) for the particular situation. For example: "Give me a glass of water!" is grammatical, but it would not be appropriate if the speaker wanted to be polite. A request such as: "May I have a glass of water, please?" would be more appropriate (cf. Joachim Grzega's study of linguistic and pragmatic choices in conversation across languages, at <http://www1.ku-eichstaett.de/SLF/EngluVglSW/ELiX/index.htm> or "Politeness across Europe" at <http://www1.ku-eichstaett.de/SLF/EngluVglSW/ELiX/index.htm>.)

BILINGUALISM [1]: varying definitions going from perfect command of two languages to the ability to use another language for practical purposes, however trivial the use. See [second language, additive/subtractive, elite bilingualism](#).

BACKSLIDING [15]: (in second language acquisition) the regular appearance of features of a learner's INTERLANGUAGE which were thought to have disappeared. Sometimes a learner who appears to have control of an area of grammar or phonology will have difficulty with particular linguistic features in situations which are stressful or which present the learner with some kind of communicative difficulty. Research into backsliding suggests that such errors are not random but reflect the linguistic system the learner had learned at an earlier stage of his or her language development.

BORROWING [15]: a word or phrase which has been taken from one language and used in another language. When borrowing is a single word, it is called a **loan word**.

CODE MIXING [15]: the mixing of two language codes, “usually without a change of topic. This is quite common in bilingual or multilingual communities and is often a mark of solidarity, e.g. between bilingual friends or colleagues in an informal situation. Code mixing can involve various levels of language, e.g., phonology, morphology, grammatical structures or lexical items”.

CODE-SWITCHING: moving between two languages in the same utterance; [15] a change by a speaker from one language or language variety to another one. Code switching can take place in a conversation when one speaker uses one language and the other speaker answers in a different language. See also **home-school language switch**, referring to the language used in a school setting to describe another used as the medium of instruction at school.

COMMUNICATIVE COMPETENCES: refers to the speaker’s ability to resort to language to communicate effectively [5, 12, 16]. It reflects the speaker’s knowledge of syntax, morphology, phonology, discourse and pragmatics (cf. Hymes 1966, Canale and Swain 1980, Chomsky 1965).

Communicative Competence (Canale and Swain 1980)			
<i>Grammatical Competence</i>	<i>Sociolinguistic Competence</i>		<i>Strategic Competence</i>
(knowledge of lexical items and of rules of morphology, syntax, sentence-grammar semantics, and phonology)	<i>Sociocultural Competence</i>	<i>Discourse Competence</i>	(verbal and non-verbal communication strategies that may be called into action to compensate for breakdowns in communication due to performance variables or to insufficient competence)
	(knowledge of the relation of language use to its non-linguistic context)	(knowledge of rules governing cohesion and coherence)	

COMMON GROUND [15]: refers to the knowledge shared by participants in a communicative event and it is assumed not to be made explicit. It includes, for example: what participants can perceive in the immediate context of communication, together with the knowledge of the language, general world knowledge, shared attitudes, among other.

CONCEPTS, CONCEPTUAL CATEGORIES [15]: broadly put, conceptual categories are classes of entities in the world, like *dog*, *chair*, or *dictatorship*. In this sense, "entity" is also likely to include properties like *red*, and actions like *speak*. Conceptual categories represent the way individuals articulate their experience of the world to make it manageable, by dividing it into classes of which members have similar properties. Concepts, in their turn, are mental representations which store knowledge about categories, enabling people to assign things to appropriate categories. The ability to deal with the world in terms of categories rather than individual objects, experiences, and so forth has enormous advantages: 1. Learning from experience: individual experiences rarely repeat themselves exactly, so storing information about each separate one would be of limited usefulness. If, however, one groups similar objects, events, and so on, into categories, then these categories recur and can be associated with a useful build-up of knowledge. 2. Communication: language would not be able to function unless its elements were associated with shared conceptual categories. 3. Planning: concepts and their associated stored knowledge enable us to carry out virtual manipulation of things in the world and foresee consequences. 4. Economy: what is learned about one member of a category can be instantly generalized to other members. Conversely, learning that something belongs to a particular category gives immediate access to further information about it. No adequate theory of meaning can ignore concepts. The most straightforward way of relating word meanings to concepts is to say that they are the same.

CONTEXT [19]: an essential factor in the interpretation of utterances and expressions. The most important aspects of context are: (1) preceding and following utterances and/or expressions ('co-text'), (2) the immediate physical situation, (3) the wider situation, including social and power relations, and (4) presumed knowledge shared between speaker and hearer.

CONVERSATIONAL ANALYSIS [1]: this is an area of study, nowadays usually considered a branch of pragmatics, concerned with the structure of natural conversations [8, 10, 16]. The approach is strictly empirical. Actually occurring conversations are meticulously recorded and studied without theoretical preconceptions, whether of semantic, philosophical kind, or deriving from other branches of pragmatics. The aim is to extract regularities of organisation. Only a few of the most basic notions can be mentioned here. The basic unit of description in conversational analysis is the 'turn' (sometimes called the 'turn constructional unit'). This is an uninterrupted contribution by a speaker to a conversation, followed and preceded by a change of speaker, unless it represents the beginning or end of the conversation. Turns are said to be "latched" if there is no detectable gap between the end of one turn and the beginning of the next. They may occasionally "overlap". A slight pause may signal a "transition-relevance place", where the turn is offered to another participant. A speaker may start to say something, then change their mind about what to say; this is known as a "repair". A hearer may produce what are known as "back channel cues", like *Yeah*, *hmmm*, *Wow!*, which are not intended to interrupt the speaker's flow, nor to take over the turn. Conversations are structured in a number of ways. For instance, certain utterances serve to initiate a conversation (e.g. *Hi!*), while others serve to terminate them (e.g. *See you later!*). Some turns form natural pairs, known as "adjacency pairs". Examples of these are question and answer, greeting and response greeting, invitation and acceptance or refusal, and apology and acceptance or rejection.

CONVERSATIONAL IMPLICATURE [1]: One of two basic types of **IMPLICATURE** (the other type being **CONVENTIONAL IMPLICATURES**). Conversational implicatures have four main identifying features [8, 10]:

1. They are not **entailments**, that is, they do not follow logically from what is said. For instance, we can infer from "Pete has a cousin" that "At least one of Pete's parents is not an only child", but since this is an entailment it is not a conversational implicature. Hence, in the example given under implicature:

A: Can I speak to Jane?

B: Jane's in the shower.

the inference from B's answer, that Jane is not able to take a telephone call, is not an entailment.

2. They are relatively weak inferences and can be denied by the speaker without contradiction. For instance, B's reply in the following stances would normally be taken as "I don't mean to tell you":

A: How old are you?

B: That's none of your business.

If B added "But I'll tell you, anyway", this would withdraw the inference, but B would not be blamed for self-contradiction. This is characteristic of conversational implicatures. Contrastively, an attempt to cancel an entailment leads to a contradiction: ?Pete has a cousin, but both his parents are only children.

3. They are "context sensitive", in that the same proposition expressed in a different context can trigger different implicatures:

A: I think I'll take a shower.

B: Jane's in the shower.

This implicates "You can't take a shower just yet", not "Jane can't accept a phone call".

4. They are "non-detachable", that is, in a particular context the same proposition expressed in different words will generate the same implicature. In other words, the implicature is not tied to a particular form of words (cf. **conventional implicature**). For instance, if B in 2 above had said "That doesn't concern you", the implicature would be the same.

5. They are predictable, that is to say they can be worked out using general principles rather than requiring specific knowledge, such as a private arrangement between A and B; if one says X, it will mean Y.

CONVENTIONAL IMPLICATURES [1, 9, 10]: These are components of the meanings of utterances which are not propositional in nature, but which have a stable association with particular linguistic expressions and which therefore cannot be cancelled without **incongruity**. For instance, *Pete hasn't registered yet* and *Pete hasn't registered* are propositionally identical, but the presence of *yet* in the former implies that Pete is still expected to arrive (*still* and *already* have similar properties). Contradicting this leads to oddness: *?Pete hasn't registered yet and I know for a fact he does not intend to*. Another example is the interrogative aspect of the meaning of a question such as "*Why are you here?*", which cannot be described as true or false and which leads to incongruity if denied: "*?I don't want to know the reasons for your presence, but why are you here?*" (cf. Grice, 1975)

CONVERSATIONAL IMPLICATURE [9]: refers to the use of conversational maxims to imply meaning during conversation; a conversational maxim is an unwritten rule about conversation which people know and which influences the form of conversational exchanges (cf. Grice, 1975).

COOPERATIVE PRINCIPLE [1, 9, 10]: The cooperative principle, as formulated by Paul Grice [14], is a principle in human communication which guarantees optimal conversation. It is constituted by a set of four [conversational maxims](#). This was suggested by the philosopher Grice as the basis for an explanation of how **conversational implicatures** occur. Grice portrayed a conversation as a co-operative activity in which participants tacitly agree to abide by certain norms. His formulation of the general principle runs as follows: "Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged." Grice spelled out the norms in greater detail in the form of a set of **maxims of conversation**.

CROSS-CULTURAL COMMUNICATION [1]: an exchange of ideas, information, etc. between/among persons from different cultural backgrounds. There are often more problems in cross-cultural communication than in communication between people of the same cultural background. Each participant may interpret the other's speech according to his or her own cultural conventions and expectations (see **conversational rules**). If the speakers' cultural conventions are widely different, misinterpretations and

misunderstandings can easily arise, even resulting in communication breakdown. Related areas: **intergroup communication** [15], as communication between different groups, especially those which are socially, ethnically, or linguistically different. Intergroup communication is often realised by means of a LINGUA FRANCA [18], a language known by speakers of both groups; **intragroup communication**. (See also under the term Cross-Cultural in Anthropological or Culturological Terms)

DIALECT [1]: is a particular variety of a language spoken by a group united by region, class etc. It is usually seen nowadays as a matter of different vocabulary or grammar rather than of accent [3]. Linguistically it is impossible to distinguish meaningfully between the notions of language and dialect. The notion "dialect of" is perhaps useful in referring to a regional or social variety of what is perceived to be the "same" language (e.g. working-class Sevillian speech is a 'dialect' of Spanish). By this definition all speakers of a language speak dialects of that language, and the speech of the middle classes of, for instance, Burgos is no less a "dialect" of Spanish. The standard language usually evolves as a **prestige dialect** for essentially political reasons.

DIATOPIC VARIATION: variation according to geographical location [3].

DIASTRATIC VARIATION: variation according to social level [3].

DIGLOSSIA: is a situation where there are two versions of a language with very different uses, a High form for official occasions and a Low form for everyday life, as in the difference between High German and Swiss German in German-speaking areas of Switzerland [3].

DIRECT SPEECH ACT [1]: a speech act which performs its function in a direct and literal manner; See also **indirect speech act: Indirect speech act** - one illocutionary act is performed indirectly by performing another. John Searle describes indirect speech acts as follows: "In indirect speech acts the speaker communicates to the hearer more than he actually says by way of relying on their mutually shared background information, both linguistic and non-linguistic, together with the general powers of rationality and inference on the part of the hearer." An account of such act, it follows, will require such things as an analysis of mutually shared background information about the conversation, as well as of

rationality and linguistic conventions ("Indirect Speech Acts" by John Searle, 1975).

DISCOURSE [1]: is an instance of language use whose type can be classified on the basis of such factors as grammatical and lexical choices and their distribution in main versus supportive materials, [theme](#), style, and the framework of knowledge and expectations within which the [addressee](#) interprets the discourse.

GRAMMATICAL (LANGUAGE) COMPETENCE: the native speaker's knowledge of language (cf. Chomsky [7]).

HYPERCORRECTION [1]: is the phenomenon whereby a speaker exaggerates the prestige pronunciation beyond the one used by high status speakers, for example /hnst/ for honest; inappropriate use of a form which displays a feature recognised as being higher in prestige than the speaker's own use.

IDIOLECT [1]: the speech of an individual; the language used by an individual is sometimes called an idiolect. A [dialect](#) or language can then be regarded as a collection of mutually intelligible idiolects [3].

ILLOCUTIONARY ACT [1]: is a complete speech act, made in a typical [utterance](#), which consists of the delivery of the propositional content of the utterance (including [references](#) and a [predicate](#)), and a particular [illocutionary force](#) whereby the speaker asserts, suggests, demands, promises, etc.

INSTRUMENTAL MOTIVATION: learning the language for a career goal or any other practical reason.

INTEGRATIVE MOTIVATION: learning the language in order to take part in the culture of its people.

INTERACTION ANALYSIS [15]: implies several procedures for measuring and describing the behaviour of students and teachers in classrooms. Classroom behaviour is observed and the different types of student and teacher activity are classified, while using a classification scheme (cf. Flanders 1970, <http://www.faculty.armstrong.edu/roundtable/flanders.pdf>).

INTERACTION SKILLS [9]: entail a wide range of conversational routines and discourse strategies to manage one's communicative

interactions with others (Dina Yoshimi 2001 : 223). They are related to **pragmatic competence** [15]: Chomsky's term for the speaker's ability to use language for a range of public and private functions, including communication.

INTERCULTURAL COMPETENCE [15]: refers to the ability of an individual to move beyond his or her own language, culture, and world view as well as interact effectively with members of another culture [2]. The process of becoming interculturally competent [4] "entails awareness of the ever-evolving and struggling web of intra- and intercultural meanings. Accordingly, Byram and Zarate (1997) identify several factors / 'savoirs' – *savoirs, savoir être, savoir comprendre, savoir faire/apprendre* – for developing intercultural competence". Byram associated another factor as the centre of his model, *savoir engager* / critical cultural awareness, described as "a rational and explicit standpoint from which to evaluate". In so doing teachers should "acknowledge the interactive nature, and the social, political and ethical implications of learning/teaching about culture". (See also under the term Intercultural/ Interculturalism/ Interculture in Anthropological or Culturological Terms).

INTERLANGUAGE [1]: In the process of acquiring a second language, a language learner may acquire forms of language that are in between their first language and their target language. This can happen when, for example, they incorrectly apply rules of their native language to the target language, or they have not completely learnt the full extent or limitations of a rule's use and so misuse it systematically. I. Interlanguage may seem completely logical and correct in the mind of a language learner. It may also be a part of a natural learning process where rules get more refined as more input is received. However, if learners fail to receive corrective feedback, these forms of interlanguage may [fossilise](#). II. Fr. *interlangue*; Ger. *Zwischensprache*. The systematic aspects of non-native speakers' **L2** performance; pertaining to non-native language systems. Selinker (*IRAL* 1972) proposed a number of "central processes" including [language transfer](#) (reflected in rules based on L1), **over-generalisation** (rules based on L2 but extended beyond the scope as used by native speakers of that L2) and [fossilisation](#) (the cessation of learning despite repeated exposure and practice). The last process means that most L2 users remain 'interlanguage' speakers, trapped in some stage somewhere 'between' (hence 'inter') L1 and native-like L2, suggesting to Selinker and others that

the psychological basis for **L2** development is quite different from the one underlying **L1** acquisition.

L1: is an abbreviation for first language, or mother tongue [15], or the language acquired first [9]. Sometimes it is used to refer to speakers who are speaking their mother tongue; the learner's native language/mother tongue. In multilingual communities, however, where a child may gradually shift from the main use of one language to the main use of another (e.g. because of the influence of a school language), first language may refer to the language which the child feels most comfortable using.

L2 [15]: is an abbreviation for second language, or a language which is not the mother tongue. Sometimes, it is used to refer to speakers who are speaking a second language; the target language; the learner's second *or the other language*; **second language:** A language acquired by a person in addition to his mother tongue.

LANGUAGE AWARENESS: helping the student by raising awareness of language itself and its different layers of meaning in context, for instance, phonology, morphology, semantics, syntax, etc. (cf. Leo van Lier, 1995, 2001)

LANGUAGE CONTACT [15]: contact between different languages, especially when at least one of the languages is influenced by the contact. This influence typically takes place when the languages are spoken in the same or adjoining regions and when there is a high degree of communication between the people speaking them. The influence may affect PHONETICS, SYNTAX, SEMANTICS, or communicative strategies such as ADDRESS FORMS and greetings [14].

LANGUAGE DOMINANCE [15]: greater ability in, or greater importance of, one language than another. I. For an individual, this means that a person who speaks more than one language or dialect considers that he or she knows one of the languages better than the other(s) and/or uses it more frequently and with greater ease. The **dominant language** may be his or her native language or may have been acquired later in life, at school or in a place of employment. II. For a country or region where more than one language or dialect is used, this means that one of them is more important than the other(s). A language may become the dominant language because it has more prestige (higher STATUS) in the

country, is favoured by the government, and/or has the largest number of speakers.

LANGUAGE FUNCTION: commonly perceived as the reason why someone says something, e.g., apologizing, arguing, greeting, etc (cf. Jakobson's model of communication). [15] It refers to the purpose for which an utterance or unit of language is used. The functional uses of language cannot be determined simply by studying the grammatical structure of sentences.

LANGUAGE MAINTENANCE [15]: the degree to which an individual or group continues to use their language, particularly in a BILINGUAL or MULTILINGUAL area or among immigrant groups. Many factors affect language maintenance, for example: *a)* whether or not the language is an official language; *b)* whether or not it is used in the media, for religious purposes, in education; *c)* how many speakers of the language live in the same area. In some places where the use of certain languages has greatly decreased there have been attempts at revival, e.g. of Welsh in Wales and Gaelic in parts of Scotland. See also **language maintenance and bilingual language teaching** [1]: teaching or maintaining the minority language within a group.

LEARNING STRATEGY [1]: a choice which the learner makes while learning or using the second language that affects learning, bearing in mind [cognitive](#), or [metacognitive](#) factors; [15] I. (in language learning) a way in which a learner attempts to work out the meanings and uses of words, grammatical rules, and other aspects of a language, for example by the use of GENERALIZATION and INFERENCE. In FIRST LANGUAGE LEARNING, a child may not pay attention to grammatical words in a sentence (...).II. (in second language learning, studying, reading, etc.) intentional behaviour and thoughts that learners make use of during learning in order to better help them understand, learn or remember new information. These may include focusing on certain aspects of new information, analyzing and organizing information during learning to increase comprehension, evaluating learning when it is completed to see if further action is needed. Learning strategies may be applied to simple tasks such as learning a list of new words, or more complex tasks involving language comprehension and production. The effectiveness of second language learning is thought to be improved by teaching learners more effective learning strategies. See also **metacognitive strategy**.

LINGUA FRANCA [15]: a language that is used for communication between different groups of people, each speaking a different language [18]. Related areas: English as a Lingua Franca in English teaching and learning at elementary school (McKay 2002, Holliday 2005) by Joachim Grzega and Marion Schöner (Journal for EuroLinguistiX 4, 2007: 5-18). The scholars further contend "If we want to prepare people all over the world for this status quo, we need to find an efficient way to provide them with the necessary communicative competence in this global language. Although English might frequently just be a working tool, the use of English in information and knowledge societies does not only mean acquiring and possessing linguistic competence, but it also refers to social and methodological competences, such as: communicating empathically in an atmosphere of understanding, trusting, cooperation and efficiency; being able to ask questions; finding and evaluating information in various sources; transferring information into applicable knowledge; translating expert knowledge into generally intelligible language" (On the importance of these social and methodological competences cf., e.g., von Krogh/Wicki, 2002, Rifkin, 2004, Händeler, 2005, Spiegel, 2005).

LINGUISTIC VARIATION [1]: is central to the study of language use. In fact, it is impossible to study the language forms used in authentic texts without being confronted with the issue of linguistic variability. Variability is inherent in human language: a single [speaker](#) will use different linguistic forms on different occasions, and different speakers of a language will express the same meanings using different forms. Most of this variation is highly systematic: speakers of a language make choices in [pronunciation](#), [morphology](#), [word choice](#), and [grammar](#) depending on a number of non-linguistic factors. These factors include the speaker's purpose in [communication](#), the relationship between speaker and hearer, the production circumstances, and various demographic affiliations that a speaker can have." (In Randi Reppen et al., *Using Corpora to Explore Linguistic Variation*. John Benjamins, 2002)

METACOGNITIVE STRATEGY [15]: one of the two kinds of LEARNING STRATEGY (the other being COGNITIVE STRATEGIES) which learners may use in learning. Metacognitive strategies involve thinking about the mental processes used in the learning process, monitoring learning while it is taking place, and evaluating learning after it has occurred.

MULTILINGUALISM [15]: the use of three or more languages [17] by an individual or by a group of speakers such as the inhabitants of a particular region or nation. In West Africa, Malaysia, Singapore or Israel more than one language is used for everyday purposes. Multilingual refers to the knowledge of more than one language.

NATIVE SPEAKER: a person, usually monolingual, speaking the first language he/she learned as a child; a person whose first language, or mother tongue, is the language in question.

NATURAL LANGUAGE: Any language naturally used by people, i.e. not a man-made language like a programming language or Esperanto.

NORM [15]: which is considered appropriate in speech or writing for a particular situation or purpose within a particular group or community. It is usually related to **usage**, i.e. the grammatical explanation of some language, whereas **use** relates to the way language is used in communication, or the function of language.

SPEECH COMMUNITY [1]: group of people who speak what they recognise to be the same language or [dialect](#)

SPEECH ACT [1, 11]: A speech act is an action which is performed by making an utterance. According to John Austin, any utterance containing a performative verb is a speech act. John Searle provided a broader definition of speech act by assuming that every utterance constitutes some sort of act.

PEDAGOGICAL AND E-LEARNING TERMS

**Umberto Margiotta, Barbara Bevilacqua, Alida
Favaretto, Juliana Raffaghelli**

- **Socio-constructivism** (Umberto Margiotta and Juliana Raffaghelli)
- **Constructivist Learning Environments in pre-primary and primary school** (Barbara Bevilacqua)
- **Educational Technologies** (Alida Favaretto, Juliana Raffaghelli and Barbara Bevilacqua)
 - Educational perspective of Blog (Alida Favaretto and Juliana Raffaghelli)
 - Educational perspective of Movie (Alida Favaretto and Juliana Raffaghelli)
 - Educational perspective of Podcast (Alida Favaretto)
 - Educational perspective of eBook-audio (Barbara Bevilacqua)
- **Teachers' Professional Development** (Umberto Margiotta and Juliana Raffaghelli)
- **Enlarged Cultural contexts of Learning** (Juliana Raffaghelli)

SOCIO CONSTRUCTIVISM

Umberto Margiotta - Juliana Raffaghelli

Constructivism views reality as being in the mind of the knower, without denying external reality altogether (solipsism), although some radical constructivists come very close to complete denial.

Constructivism's central idea is that human knowledge is constructed, that learners build new knowledge upon the foundation of previous learning. This view of learning sharply contrasts with one in which learning is the passive transmission of information from one individual to another, a view in which reception, not construction, is key.

This new learning theory have spawned a changing view on learning and instruction in the last three decades, particularly after the works of interpretation and study of Jerome Bruner on the earlier works of Lev Vygotskij (Daniels, 2007). However, constructivism builds on two major historical research strands. The first one, within the western psychological studies, is that of Jean Piaget's studies on intellectual development of the child, with his concepts of assimilation and accommodation to the external reality to activity that leads to the construction of mental structures of higher complexity. The second one, is based, as introduced above, on the early conceptualizations of Vygotskij, about language, thought as individual higher mental functions that are in any case mediated by society. He holded the anti-realist position that the process of knowing is rather a disjunctive one involving the agency of other people and mediated by community and culture. In his studies, collaborative action is shaped in childhood when the convergence of speech and practical activity occurs and entails the instrumental use of social speech. Although in adulthood social speech is internalized (it becomes thought), Vygotsky contends, it still preserves its intrinsic collaborative character.

Although Vygotskij and Piaget shared some common ideas, there exist significant differences between them. On the topic of stages of development, Piaget believed that development precedes learning, while Vygotsky believed the opposite. In particular, on the development of speech, Piaget argues that the egocentric speech of children goes away with maturity, when it is transformed into social

speech. On the contrary, for Vygotsky the child's mind is inherently social in nature and so speech moves from communicative social to inner egocentric. Therefore, since the development of thought follows that of speech, Vygotsky claims that thought develops from society to the individual and not the other way (John-Steiner, 2007; Meskeryachov, 2000).

In the recent years, some have argued that the roots of constructivism go back also to the theories of Dewey. In fact, Dewey continually argued that education and learning are social and interactive processes, and thus the school itself is a social institution through which social reform can and should take place. In addition, he believed that students thrive in an environment where they are allowed to experience and interact with the curriculum, and all students should have the opportunity to take part in their own learning (Garrison, 1997; Martin, 2003; Margiotta, 2007). But the influence of constructivism on instruction dates from the early eighties, when Bruner extensively commented and re-interpreted, within his own research, Vygotskij's work. In fact, Bruner introduced constructivism as a reaction against the objectivist epistemology of behaviorism and information processing theories of learning.

Since then, socio-constructivism has profoundly influenced pedagogy and the organization of educational settings.

Learning strategies, learning to learn and reflecting on these learning strategies (meta-cognition) are as important as mastering content. Different ways of finding a solution are as important as the solution itself. Terms like "active learning" (Cohen, 1988), "situated cognition" (Resnick, 1987) and "cognitive apprenticeship" (Collins, Brown and Newman, 1989) are used to describe student learning. The other side of the constructivist coin is teaching and instructional technology that enable students "to construct their own meaningful and conceptually functional representations of the external world" (Dufy and Jonassen, 1992, p. 11). The teacher becomes more of a coach who assists students in "criss-crossing the landscape of contexts", looking at the concept from a different point of view each time the context is revisited (Spiro et al., 1992, p. 8). Cohen (1988) adopts the term "adventurous teaching". There is less emphasis on structuring goals, learning tasks and plans in advance; goals are supposed to emerge when situated learning takes place and plans are not so much to be submitted to the learner as

constructed in response to situational demands and opportunities. In fact, each learner as a unique individual with unique needs and backgrounds. The learner is also seen as complex and multidimensional. Social constructivism not only acknowledges the uniqueness and complexity of the learner, but actually encourages, utilizes and rewards it as an integral part of the learning process (Wertsch 1997).

The image of student learning that goes with constructivism underlines the active role of the learner. Students are to be confronted with "contextual" real-world environments or "rich" artificial environments simulated by means of interactive media. Learning is self-regulated with lots of opportunity for discovery and students' interpretation of events. Learning situations must be such that students are invited to engage in sustained exploration of real-life content or simulated environments. Some authors writing from this perspective state that "transfer" is the most distinguishing feature (Tobias, 1991), whereas others mention argument, discussion and debate to arrive at "socially constructed meaning" (Cunningham, 1991). The role of the assessment and evaluation of students' progress is hotly debated. Radical constructivists take the position that performance on an actual learning task is the only legitimate way to assess, since distinct "external" evaluation procedures cannot do justice to the specific meaning of a particular learning experience for the student. Others (e.g. Jonassen, 1992) conclude that from a constructivist perspective assessment procedures should merely be different: goal-free, rather than fixed on particular objectives, formative rather than summative, and oriented to assessing learning processes rather than mastery of subject matter. Appraisals of samples of products, portfolios and panels of reviewers that examine authentic tasks are also mentioned as acceptable procedures.

As emerged from the previous paragraphs, the cultural context acquires specific importance in the socio-constructivist pedagogical approach. In fact, educational activities should encourage the learner to arrive at his or her version of the truth, influenced by his or her background, culture or embedded worldview. Historical developments and symbol systems, such as language, logic, and mathematical systems, are inherited by the learner as a member of a particular culture and these are learned throughout the learner's life. This also stresses the importance of the nature of the learner's

social interaction with knowledgeable members of the society. Without the social interaction with other more knowledgeable people, it is impossible to acquire social meaning of important symbol systems and learn how to utilize them. From the social constructivist viewpoint, it is thus important to take into account the background and culture of the learner throughout the learning process, as this background also helps to shape the knowledge and truth that the learner creates, discovers and attains in the learning process (Wertsch 1985a).

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CONSTRUCTIVIST LEARNING ENVIRONMENTS IN PRE-PRIMARY AND PRIMARY SCHOOL

Barbara Bevilacqua

A learning environment is an environment designed specifically for educational purposes.

In a constructivist, and socio-cultural constructivist approach more precisely, the learning environment is the result of integration in a comprehensive and coherent system, a multiplicity of elements involved in the process of learning (Ausubel, 1987; Wilson, 1996; Jonassen et al., 2008; Varisco, 2002; Spinelli, 2009)

The student is actively involved in the construction of knowledge, starting from the identification of authentic situations of practical problem solving; that way, he/she becomes able to participate from an operational and emotional dimension of learning; the learning environment should promote interest and curiosity to exploit all the talents and multiple intelligences (Gardner, 1983, 1993, 2007)

Within pre-primary and primary school the scope of a socio-constructivist learning environment is to design contexts for exploration and manipulation of material artifacts, cognitive, dialogical and conceptual, in order to facilitate and enrich the learning process and improve cognitive and metacognitive processes (Capponi, 2009; Bereiter, quoted by Varisco, op.cit). In these contexts, the teacher becomes a facilitator, coacher and counsellor.

In addition to the role as subject taught's expert, the teacher facilitates students in the process of encoding knowledge, activating natural/previous knowledge, their organization, mapping and transfer from one domain to another (Ausubel, 1987). The teacher mainly fosters interdependence, towards effective learning that takes into account formal, informal and non formal activities. At the same time, the teacher tends to generate a climate of dialogue, listening, acceptance and mutual support, positive relationships, self-assessment. To do this, the teacher needs to provide not only cognitive scaffolding but also emotional scaffolding.

So, one constructivist learning environment aims to put the basis for the generation of knowledge-building community (Capponi, op.cit) in which learners are in tight connection through interactive and dialogic processes that promote the sharing of knowledge, skills,

expertise, cooperation in the processes of co-construction of knowledge and meaning, openness to multiple perspectives. The cooperative climate and positive learning environment encourages greater involvement of all students, and a gradual elimination of prejudice and communication barriers (Varisco, 2004). This helps to reinforce students' feelings of self-esteem and self-efficacy, elements that have a strong impact on motivation to learn. These emotional and motivational factors are closely associated with the creation of a culture of empowerment and self-empowerment, that aims to promote students to become confident in their abilities, such as to alter the results of positive ' learning and to enhance intra-and interpersonal skills (Johnson et al, 1996). Finally, a constructivist learning environment promotes learning centred experiences, focused on all the dimensions of the learner's development (cognitive, metacognitive, practical and operational, but also to the affective-motivational and social-relational), towards an active and informed citizenship (Le Boterf Guy, 2008).

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EDUCATIONAL TECHNOLOGIES (ET)

Alida Favaretto, Juliana Raffaghelli and Barbara Bevilacqua

The impressive development of new technologies has generated a great opportunity to access knowledge. On the one hand, the Web has grown so much that it has completely reshaped the way people retrieve information every day, providing immediate access to news, articles, books, social networks, communities of practice and online learning. On the other hand, smaller and cheaper personal PCs (like *netbooks*) and particularly mobile devices allow people to be connected to knowledge *always* and *everywhere*. This instant access to knowledge has generated unique learning opportunities. In fact, this type of informal, spontaneous learning has been called *ubiquitous learning*.

There's still another important fact we have to keep in mind when considering technologies and society: since the first version of the Internet, a static interface that only few could accede, the development of programmes that run entire applications online has produced a new Web, the so called "Web 2.0"¹. Its characteristics are dynamism, interactivity, and hence the possibility for users to own the data and exercise control over them. To a certain extent, this Web has an "Architecture of participation" that encourages users to add value to applications as their content developers (O' Reilly, 2005)². This has led to a societal shift, since people have the opportunity to express themselves participating in what has been called: a participatory web where users as a new territory on the net, created by people that stand for a new citizenship "without frontiers".

The present generation was born and is growing up within these new territories: children interacting with *screens* from a very early age are called the *Screen generation* (Rushkoff, 2006). Their cognitive and social skills are mediated by virtual realities in a way that is inconceivable for adults. In fact, on the basis of this hypothesis, Mark Prensky launched in 2001 the metaphor "*Digital Natives*", in opposition to the "Digital Immigrants", i.e. the generations grown up in a world without Web and mobile phones. With this premise in mind, we could refer to "technology in education", implying much more than the use of a variety of audio-visual aids (as they were

then known) for teaching purposes. In fact, implicitly relying on this earlier widely accepted sender–receiver definition of technologies *in* education, educational writers saw these aids primarily as transmitters of lesson content.

Nowadays we should consider a new definition as it is that of “educational technologies” that considers not only the above depicted changing technological scenario, but also educational approaches such as that of socio-constructivism. That way, educational technologies implies the use and reflection on pedagogical practice that facilitates learning and improving performance by creating, using and managing appropriate technological processes and resources (Richey, R.C. , 2008). Therefore, the term educational technology is often associated with, and encompasses, from one hand, instructional theory and learning theory; from the other, software, hardware, as well as Internet applications and related activities.

We could hence define ET as the efficient organisation of any learning system adapting or adopting methods, processes, and products to serve identified educational goals. This involves systematic identification of the goals of education, recognition of the diversity of learners’ needs, the contexts in which learning will take place, and the range of provisions needed for each of these, mediated by the implementation of several technological settings.

In fact, the universally accepted definition of ET involves processes, methods and techniques, products, resources and technologies organized into workable systems that in time generate affordable learning environments. The recognition of the need for a multilevel organisation of a classroom, for instance, along with the designing of an appropriate programme and its implementation, become as much an exercise in ET as the use of audio-visual aids or the information superhighway.

In fact, the use of an integrated system of codes and languages (text, images, audio, videos, animations) stimulates attention skills in different ways: through processes, knowledge elaboration and building of today’s pupils who belong to the “multitasking digital” generation, use digital technologies since their childhood and are used to quickly and simultaneously receive information from more multimedia sources.

The latest social technologies are now a normal interface between people and the outer world, which is ever more complex, competitive and linked to the internet. Schools cannot ignore this fact and must apply their critical abilities to both adapt traditional forms of delivering top-down knowledge and consciously open up to bottom-up learning approaches, as it usually happens in informal learning environments. They have to be able to promote active and authentic cooperative learning processes within communities where intentions, actions and reflection become boosting factors for learning and for the development of competences intended as "being able to stay and act with other people".

The challenge is to design appropriate systems that will provide for and enable appropriate teaching-learning systems that could realise the identified goals.

Within this definition, we will introduce some specific technologies and its application to educational contexts: Blog, Movie, Podcast, eBook Audio.

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EDUCATIONAL PERSPECTIVE OF BLOG

Alida Favaretto and Juliana Raffaghelli

A blog is a personal website that contains content organized like a journal or a diary. Each entry is dated, and the entries are displayed on the web page in reverse chronological order, so that the most recent entry is posted at the top. Readers catch up with blogs by starting at the top and reading down until they encounter material they're already read.

Though blogs are typically thought of as personal journals, there is no limit to what may be covered in a blog. It is common for people to write blogs to describe their work, their hobbies, their pets, social and political issues, or news and current events. And while blogs are typically the work of one individual, blogs combining contributions of several people, 'group blogs', are also popular. In all its manifestations, we could affirm that Weblogs are a grassroots phenomenon. They weren't created in a board room and unleashed on waiting consumers. They were created by people with something to say in a format that works well on the Web. With all of the media attention and debate surrounding weblogs, it's easy to lose sight of what they are: people speaking and connecting online (Camilleri, 2007; Downes, 2004; Favaretto, 2009)

Nevertheless, blogs can become a learning environment, as they can be a way of registering class activities and can be a means for teachers to start up a topic, go back to something said before to resume a discussion, comment and reflect upon some results of activities.

In this sense, the possibility to register developments throughout time – typically through "posts" and their filing in a time sequence – supports a tale, a story evolving within the class and that can be conceived as a space for establishing a collective sense, in line with the meaning of fairy tales. Thus, children are supported in conceiving class environment not only in its spatial dimension (here and now) but also as time, a learning journey emphasizing the creativity of every human action (Raffaghelli, 2010).

Blogs are spaces where classes can be seen by the outer world. Therefore, this space broadens the class borders and relates it to the world of school, parents and, in the case of international projects

where activities within international virtual learning environments are envisaged, to other schools across national borders (Raffaghelli. op.cit).

Introducing blogs into teaching tools is neither a simple nor a banal passage. In fact, attention has to be paid to certain key-points that cannot be ignored. It is not simply about transferring lessons from the class to the internet or just changing the structure of courses: what is needed is an overall rethinking of lessons design and of teachers' methods.

In spite of these difficulties, blogs are widely popular in education, as evidenced by the 800.000 thousand educational blogs hosted by *edublogs*³ published to the date. Teachers have been using them to support teaching and learning widely since 2005. Through years of practice, a common understanding has formed around the benefits of the use of blogs in education. Beyond the fact that blogs create a space of visibility and interaction across the limits of the institution and even geographical borders, blogs promote skills and competences in students (Downes, 2004). Namely, blogging helps students see their work in different subjects as interconnected and helps them organize their own learning. Blogs also teach a variety of skills in addition to the particular subject under discussion. Regular blogging fosters the development of writing and research skills. Blogging also supports digital literacy as the student learns to critically assess and evaluate various online resources.

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EDUCATIONAL PERSPECTIVE OF PODCAST

Alida Favaretto

A **podcast** consists of a series of digital (either audio or video) media files that are episodically released and downloaded through web syndication.

The mode of delivery is what differentiates podcasting from other means of accessing media files over the Internet, such as direct download or streamed webcasting.

Podcasting is online audio content that is delivered via an RSS feed. Many people associate podcasting to radio on demand. However, podcasting gives far more options in terms of content and programming than radio does. Listeners can choose when and where to use it, i.e. they can decide what programme they want to receive and when they want to listen to it.

Listeners can create audio archives to listen to at their leisure. While blogs have turned many bloggers into journalists, podcasting has the potential to turn podcasters into radio speakers.

Podcasts can be displayed on websites with clickable links to audio files and on many of the standard RSS readers.

The audio file that makes the feed a podcast rather than a standard RSS feed is contained in the 'enclosure' tag.

Commonly used audio file formats are Ogg Vorbis and MP3.

Podcasts⁴ allow to create "radio" lessons to teach students to listen and speak; to write for reading what will be broadcast; to organise well-structured discussions; to summarise and make complex topics accessible; to study for their exams; to create documentaries or radio dramas; news and real, made-up or impossible interviews just like radio formats. Students' native language will also be enhanced, as they will have the chance to record their own radio episode in their language.

Moreover, programmes for disabled students or for those who are temporarily at the hospital can be made; a video resource archive available to everyone at any time can be created as well. Also, a

school radio or thematic channels can be set up, books can be reviewed and additional classes can be provided. Hence, it is all about learning 2.0: an enjoyable way of teaching and learning that can be integrated with the different ways of teaching and learning and the traditional tools of school.

Podcasts in the learning 2.0 era have a winning feature: "the multiplication of [...] communities" (Pian, 2006, p. 33) because learning podcasts can be integrated in the school communication tools like "the school website, blogs, e-mails, forums, the e-learning system, the school newspaper". Practically we can expect a "school beyond the classroom" (Ibid., p. 35).

A particularly interesting feature of this tool is that it can be used in all learning spheres: it trains to listen, strengthens concepts and allows to share knowledge to create a product. However, this process takes time: it starts from the written text through a storyboard to be shared with the practical community. Everybody collaborates in its creation, makes web searches and discusses to then produce an effective podcast.

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<http://www.deagostiniedicola.it/frontend/content.asp?artID=728>

<http://194.242.232.32:8080/~video/primopianovideo/contributi/vari/AlfabetoVideo.html>

<http://www.vivoscuola.it/us/luisa.bortolotti/videoregistrazione.html>

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EDUCATIONAL PERSPECTIVE OF MOVIE

Alida Favaretto and Juliana Raffaghelli

Stories are the primary medium for sharing experiences: telling others what happens to us – that is, telling our stories – is a way to understand and assess our lives (Bruner, 1985, 1993, 2003).

Originally, stories were orally told and transmitted from one generation to other. The art of theatre and other performing arts like dance and opera found in the tradition of telling stories its main reason, adding an always increasing sense of aesthetics and the sense of artistic expression to the old *leit motive*: tell me a significant story, where feelings, values, ideals and life in general is introduced through a particular focus and through a process.

During the XX century, the arise of technologies, with the radio, cinema and television, opened a whole new chapter. Within this, a motion picture (or movie), is considered to be an important art form, a source of popular entertainment and a powerful method for educating children and adults. In fact, Movies are cultural artifacts created by specific cultures, which reflect those cultures; at the same time, the motion pictures give a universal power of communication. Motion Picture or Movie is a series of still or moving images. It is produced by recording photographic images with cameras, or by creating images using animation techniques or visual effects. The process of [filmmaking](#) has developed into an art form and industry.

In the recent years, the incredible development of technologies have given place to the possibility of simply developing movies and even more, sharing to the whole world through virtual repositories (like the YouTube), helping ordinary people tell their own 'true stories' in a compelling and emotionally engaging form. These stories usually take the form of a relatively short story (less than 8 minutes) and can involve interactivity. Therefore, movies created through very simple software (like Photostory or Movie Maker), can be easily generated and delivered. In addition, movies can either be assembled through a process of construction, or spontaneously created using mobile devices and portable digital cameras. In this context, the concept of Digital Storytelling has emerged, making broader reference to the variety of emergent new forms of digital narratives (web-based stories, interactive stories, hypertexts, and

narrative computer games). It is also sometimes used to refer to any type of film-making, and now often used for advertising and promotional work on behalf of both commercial and non-profit enterprises (Bull et al., 2005).

Good teachers have always used storytelling as part of strategies of engagement, to contextualize learning, to motivate students, to reflect (Collins et al, 1977) Teachers can now incorporate digital storytelling into their instruction for several reasons. Two reasons include 1) to incorporate multimedia into their curriculum and 2) Teachers can also introduce storytelling in combination with social networking in order to increase global participation, collaboration, and communication skills (Bull et al. op.cit; Lowenthal, 2009) . Moreover, digital storytelling is a way to incorporate and teach the twenty-first century student the twenty-first century technology skills such as information literacy, visual literacy, global awareness, communication and technology literacy.

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Microsoft resources for Educators -
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University of Huston – Educational uses of Storytelling -
<http://digitalstorytelling.coe.uh.edu/>

Digital Storytelling, Visual Literacy and 21st Century Skills
http://www.techlearning.com/techlearning/pdf/events/techforum/ny05/Vault_article_jakesbrennan.pdf

Digital Tools Easier to Grasp -
<http://www.ojr.org/ojr/lasica/1034121182.php>

Backpack Journalism Is Here to Stay -
<http://www.ojr.org/ojr/workplace/1017771575.php>

Co-Authoring Identity: Digital Storytelling in an Urban Middle School -
<http://thenjournal.org/feature/61/>

The Power of Digital Storytelling in the Classroom: Telling Tales with Technology - <http://www.edutopia.org/power-digital-storytelling-classroom>

How To: Use Digital Storytelling in Your Classroom -
<http://www.edutopia.org/node/1418>

The World of Digital Storytelling -
<http://www.jasonohler.com/pdfs/digitalStorytellingArticle1-2006.pdf>

Literacy Through Technology: The Power of Digital Storytelling -
<http://www.nwp.org/cs/public/print/resource/2410>

(This list of websites has been elaborated for the Italian context)

<http://www.ilcorto.it/Studio8.htm>

Realizing a movie

<http://www.emsf.rai.it/grillo/trasmissioni.asp?d=873>

Some suggestions from the expert Paolo Mereghetti. The importance of movies at school

<http://www.maecla.it/informaticaelementari/Multimedialit%C3%A0%20in%20classse.pdf>

Multimedia within the classroom

http://www.ict4lt.org/it/it_mod2-2.htm

A brief story of multimedia

<http://www.deagostiniedicola.it/frontend/content.asp?artID=728>

Interview on multimedia education

<http://194.242.232.32:8080/~video/primopianovideo/contributi/vari/AlfabetoVideo.html>

A proposal for impaired language children

<http://www.vivoscuola.it/us/luisa.bortolotti/videoregistrazione.html>

Example material for teaching at school with multimedia

http://www.creativ.si/genealog/Rodbina/Predstavitve/But_Mila/BUTINA_OCE-CINE.htm

<http://www.muspe.unibo.it/period/fotogen/num01/numero1b.htm>

The psychological use of colour at school through multimedia

EDUCATIONAL PERSPECTIVES OF EBOOK-AUDIO

Barbara Bevilacqua

The eBook audio is a multimedia artifact (Seymour, 1993; Capponi, 2009) that makes possible to tell and listen a story together with a visual support.

Creating an audio e-book on stories makes it easier for pupils to acquire communicative competences and encourages them to use a number of different codes, thus favouring the development of "multiple intelligences" (Gardner, 1983, 2006, 2007).

The production and manipulation of drawings and images along with the creation of audio files to incorporate in the contents created stimulate children's attention skills and their cognitive and information processes in different ways (Petrucco, De Rossi, 2009).

Working together on fairy tales helps to perceive and interpret not only own frames of mind, reasons, intentions and feelings (*intra personal intelligence*) but also those of others (*interpersonal intelligence*). This implies a structuring and management of competences that gives rise to complementarity, exchange, cooperation, support, social and interpersonal participation and solidarity. Children, encouraged to use constructive means of communication, learn to be more tolerant, to express and understand different points of view, to cope with the ability of building trust and to be in harmony with the others (Casucci, 2006).

Building cognitive tools in group enhances *cooperative learning*. The class can become a "learning community" where pupils learn from each other (*peer tutoring*) and from cooperation (*peer collaboration*), where knowledge, experiences and expertise are shared, thus giving rise to true forms of collective intelligence and promoting more self-managed learning methods based on bottom-up processes (Marconato, 2009).

Finally, the fruition of self-written stories not only sharpens listening skills but also gratifies pupils very much, as they can increase their self-esteem and improve their perception of self-effectiveness. Therefore, the educational technology of e-Book should be considered as an "intellectual partner" that supports activities of learning and thinking (Marconato, *ivi*).

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ENLARGED CULTURAL CONTEXTS OF LEARNING

Juliana Raffaghelli

The post-industrial era has brought a global cross-mingling of people as never before in human history. Educational systems are making efforts to introduce intercultural perspective, not only as a mean for social inclusion, but also to build new citizenships for transnational projects (Europe as best example) and the globalized world.

In this context, the intercultural approach to pedagogical practices, based on the premises of *dialogue among differences and construction*, has been declared to be *the most appropriate response to the challenges of globalization and complexity* (Portera, 2008). According to empirical and theoretical research, intercultural education offers means to gain a complete and thorough understanding of the concepts of democracy and pluralism, as well as a different customs, traditions, faiths and values (Lynch, 1989; Banks, 2001; Demetrio & Favaro, 1992). Intercultural education helps to identify the risks of globalization and multicultural communities (Cohen & Lotan, 1997; Alred, G., Byram, M. & Fleming, M. -Eds.-, 2006).; of economically motivated rules and regulations, without any intervention by governments and /or politics (Gundara, 2000) . Intercultural education approach, taking into account the diversities that are involved and interacting in an educational setting, could allow a more inclusive view of society, respectful of differences, and eager to build new horizons of (inter) culture, without falling into the *melting pot* identity, but recovering memory and identity (Gundara, 2000, Banks, 2001; Coulby, 2006;)

Much of the discussion has followed the developments of anthropological studies on multiculturalism/interculturalism, taking into account the different pedagogical practices and conceptions emerging (Portera, 2008).

The terminological shift from multicultural to intercultural education, which occurred rather swiftly over twenty years ago, was accepted at the time unquestioningly and apparently without hesitation⁵. The shift coincided, either side of 1980, with attack of multicultural education from two directions. First, the familiar nationalist concern that school practices and knowledge should embody those of the state and only the state in terms of

language(s) religion, culture or values, according to the context. Secondly, from a more pluralist position, the concern multicultural education did not sufficiently directly address issues of racism and that it offered only a tokenistic understanding of non-dominant knowledge, denigrating cultural difference to the study of samoas, saris and steel bands (Mullard, 1980, quoted in Coulby, op.cit). While the terminological shift did not resolve these two sets of concerns, it seemed to offer a fresh start and one less influenced by the previously dominant and self contained theory and practice emanating from the USA and the UK. The council of Europe did a great contribution to this shifting scenery (Gobbo, 2004).

Promoting intercultural dialogue contributes to the core objective of the Council of Europe, namely preserving and promoting human rights, democracy and the rule of law.

In 2008, following a wide scale consultation on intercultural dialogue ensued between January and June 2007, the Council of Europe launched the "White Paper on Intercultural Dialogue" which aims to address main policy actions in the social and educational field.

One of the recurrent themes of the consultation was that old approaches to the management of cultural diversity were no longer adequate to societies in which the degree of that diversity (rather than its existence) was unprecedented and ever-growing.

In fact, achieving inclusive societies needed a new approach, and intercultural dialogue was the route to follow, overcoming approaches such as those of cultural assimilation or multiculturalism.

"There was...a notable lack of clarity as to what that phrase might mean. The consultation document invited respondents to give definition, and there was a marked reluctance to do so. In part this is because intercultural dialogue is not a new tablet of stone, amenable to a simple definition which can be applied without mediation in all concrete situations. In part, this indicated a genuine uncertainty as to what intercultural dialogue meant in practice" (White Paper on Intercultural Dialogue, 2008: 9)

The effort of the Council of Europe is the definition of interculturalism as a part of promoting living together in a very complex and diverse societies. The effort of providing definitions is appreciable, since they compose a base to dialogue, and through it

definitions could be re-addressed . The risks of non-dialogue are considerable: not to engage in dialogue makes it easy to develop a stereotypical perception of the other build up a climate of mutual suspicion, tension and anxiety, use minorities as scapegoats, and generally foster intolerance and discrimination.

Therefore, intercultural dialogue is understood as an open and respectful exchange of views between individuals, groups with different ethnic, cultural, religious and linguistic backgrounds and heritage on the basis of mutual understanding and respect. It operates at all levels –within societies of Europe and between Europe and the wider world.

Teaching approaches play an important part, by enacting processes of participation and deconstruction of knowledge introduced through the curriculum as well as through participatory learning environments (Byram, 1997; Banks, 2001; Lotan, 2006; Margiotta, 2007). Nevertheless, much criticism has been directed to naïve conceptions of intercultural education as the introduction of superficial knowledge of other cultures, or sparse events touching the periphery of curriculum and learning activities (Coulby, op.cit).

In this context of discussion, the CIRDFA has proposed the conceptualisation of **new socio-cultural contexts for learning and teaching as enlarged cultural contexts**. This definition would go beyond intercultural perspective of education. The term intercultural, in fact, has its focus on *interaction and encloses the idea of diversities that do not construct new cultures through active participation (and interaction) within learning contexts* (Raffaghelli, 2010).

Taking into account this concept addresses at least four dimensions of pedagogical practice intended as a complex engine of learning design, teaching and analysis of learning impacts. These are:

(a) Curriculum/content: attempting to use knowledge as a base for a process of deconstruction of symbols, representations and prejudices enclosed within the idea the teacher select and introduce to the class;

(b) Teachers/ Learners and peers interactions as part of social activity in class, emphasizing dialogue as process of participation

and social construction of new learning cultures, as activity of meaning making;

(c) Teachers and Learners reflections (metacognitive and emotional dimensions of learning), focusing the need of awareness of diverse positions within construction of meaning and its emerging symbols and products, against social and cultural exclusion;

(d) Teachers and Learners' impact on identities, considering that symbols and metaphors introduced by new knowledge within symbolic universe of learners stimulate and support processes of expansion of cultural context of reference, creating the bases of sensibility to future diversity and tolerance.

Therefore, the educational process should guide spontaneous creative processes towards exploring and discovering meanings and related socio-cultural identities, leading hence to new cultural *contextualization*. We could say that learning resources and activities that allow participatory deconstruction of cultural icons and beliefs, introducing new images, representations and practices will support metaphors of new "possible worlds"⁶. Moreover, the process of negotiating a new context through teachers and learners' personal positioning (through expert knowledge, specific productions, narratives), is what makes visible the ***enlargement of cultural context*** (Raffaghelli, 2009; 2010).⁷

This new context can be considered inclusive, since it allows participation not only from the point of view of activity (as is supposed to be in socio-constructivist approach); but mainly from the point of view acceptance of "diverse" cultural representations of the world (as symbols, images, practices) into a new synthesis.

The several inputs introduced by the teacher in class (from the particular disciplinary perspective) can generate, several ways of access to dominant and "other" cultural imaginaries: in fact, as specific, scientific "narrative", they introduce many cultural symbols through the metaphors that key concepts enact. When deconstructed through discussions and activities in class, they stimulate that essential human activity that J. Bruner called the "research of meaning", a psychological activity that helps the human being to find reasons to live, to go through conflict and to solve the cognitive and emotional tensions of problems of every kind.

In this perspective, knowledge should take the learner from a self/ethno-centered vision of the world, to a social/ethnorelative ones, which implies tolerance, ability of understanding diversity, and curiosity about it (Bennet, 1993). Moreover, it should make possible to cultivate the necessary skills that put the individual in the positive condition of negotiating his/her own interests towards common, participatory approach of human activity ----being in any case aware of the own unique identity.

Therefore, multiethnic learning environments could stimulate and promote the development of relational and communicative competences and of skills going from the simple acknowledgement that social and cultural differences exist to a much greater ability to interact with people coming from other countries.

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TEACHERS PROFESSIONAL DEVELOPMENT

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The preparation of quality teachers, as the single most important factor affecting student performance (Rivkin, Hanushek, Kain, 2005), gains attention within the ET 2020 strategy (European Commission, 2010), highlighting the complex role of teachers as mediators/facilitators within a changing educational system that aims to respond to a rapidly evolving world. This requires a culture of reflection and research in a lifelong learning perspective, within equitable and efficient educational reforms. European discourse, therefore, focuses on common principles for European teachers' competences and qualifications (European Commission, 2005), as well as on improving teacher training (European Commission, 2007). The document of 2005 sets three broad competence areas for well-qualified, mobile teachers as lifelong learners: (i) working with knowledge, technology and information; (ii) working with fellow human beings; (iii) working with and in society, recalling the focus on general, transversal competences for LLL (European Commission, 2007). The 2007 report, however, highlights the lack of consistency and coordination between different aspects of teacher education, low budgets for professional development, and few incentives to promote teacher motivation and retention, a claim yet renewed by the TALIS research (2009) about the transition of teachers from traditional conceptions of teaching towards innovation (as the use of socio-constructivist approaches to teaching). Problems of age, the lack of an university training and proper continuing training; as far as conflictive dynamics of educational institutions, and the loss of social status, makes teaching a frustrating experience, with its implications at personal and professional level (Dubar, 2002; Beijaard, Meijer, Verloop, 2004). Teachers tend to feel outdated and overloaded with new exigences of new learning contexts and the challenges posed by the "Digital Natives" generation (Prensky, 2001).

Within this scenario, teachers initial and continuing training, as well as teachers' professional development have become a major issue within educational research (Darling Hammond, 1999). In fact, research shows that there is a meaningful correlation between the quality of education provided and the students' achievement (Abbott, 1988; Hattie, 2003; Barber & Mourshed, 2007).

In the context of teachers' professional life cycle, there are at least five stages of learning and shaping teachers' professionalism: the years of initial training, where formal academic training should be provided; the induction to the role, where specific supervision and support are necessary as part of training; continuing formal education as new academic, formal advanced training opportunities are introduced; teachers' professional development as informal/non formal learning on professional environments; and the years of retirement, where teacher, becoming a supervisor or educator, learn from the own activity as researcher/trainer (Cook & Rasmussen, 1994).

In this context, teachers' professional development is considered a crucial issue since teachers' skills need to be continuously updated, in a changing context, where their expertise and peer collaboration, as expressed above, are the kernel of motivation and performance. In fact, as A. Hargreaves has indicated, a new teaching profession *"involves a movement away from traditional professional authority and autonomy towards new forms of relationships and collaboration with colleagues, students, and their parents"* (Hargreaves, 1994:424).

Furthermore, appropriated learning environments should mix activities that promote formal and non-formal/informal learning, through social interaction, as part of a space of professional development (Margiotta, 2007); this has been proven to be a key issue of teachers' continuing commitment with innovations and quality of learning at school (Barber & Moursher, 2007; Ellerani & Paricchi, 2010).

This statement is clearly opening a new era for teachers' training, that aims to the creation of appropriated environments for professional development as part of quality in education. Within them, teachers should be able to find both resources and spaces for dialogue with peers, as part of a model that connects teachers' professional development with teachers' creativity as transversal dimension of innovation in pedagogical practices (Raffaghelli, 2010c; Raffaghelli et al., 2011, forthcoming).

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APPENDIX

European Terms

In the following pages we list the following, pertinent to the project, European definitions of the terms:

- child poverty
- creativity
- innovation
- key competences
- knowledge triangle
- social inclusion and social exclusion

CHILD POVERTY

Child poverty is a denial of children's rights. It has severe long-term consequences, restraining children from achieving their full potential, adversely affecting their health, inhibiting their personal development, education and general well-being. Child poverty is recognized as a multi-dimensional problem which requires urgent integrated actions across a wide range of social, economic and cultural policies.

References

http://www.2010againstopoverty.eu/extranet/child_poverty_en.pdf

more on:

European Commission indications and definitions about Child poverty as from the web site of DG Employment and Social Affairs:

http://ec.europa.eu/employment_social/spsi/poverty_social_exclusion_en.htm

http://fra.europa.eu/fraWebsite/attachments/RightsofChild_summary-report_en.pdf

http://bookshop.europa.eu/is-bin/INTERSHOP.enfinity/WFS/EU-Bookshop-Site/en_GB/-/EUR/ViewPublication-Start?PublicationKey=KE3008251

CREATIVITY

Creativity is the prime source of innovation, which in turn is acknowledged as the main driver of growth and wealth creation, as key to improvements in the social field and as an essential tool in addressing global challenges such as climate change, health care and sustainable development.

Education and training systems can play a fundamental role in the development of creative and innovative capacities as key factors in enhancing future economic competitiveness and promoting social cohesion and individual well-being. Diversity and multicultural environments can stimulate creativity, inclusive education policies aimed at tolerance and mutual understanding. Multiculturalism of European societies can be an asset for creativity, innovation and growth.

Definition as in the Conclusions of the Council and of the Representatives of the Governments of the Member States, meeting within the Council of 22 May 2008 on promoting creativity and innovation through education and training (2008/C 141/10)

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EN IT and PT versions:

<http://eur-lex.europa.eu/Notice.do?mode=dbl&lang=en&ihmlang=en&lng1=en,it&lng2=bq,cs,da,de,el,en,es,et,fi,fr,hu,it,lt,lv,mt,nl,pl,pt,ro,sk,sl,sv,&val=471900:cs&page>

INNOVATION

Innovation consists of the successful production, assimilation and exploitation of novelty in the economic and social spheres.

Innovation is a cornerstone of the "Lisbon strategy" launched by the European Council in March 2000, and emphasized by subsequent European Councils, in particular at Barcelona in 2002.

The Commission's 2000 *Communication Innovation in a knowledge-driven economy* [20] identified five priorities to steer Member State and EU-level actions to promote innovation: (1) Coherence of innovation policies, (2) A regulatory framework conducive to innovation, (3) Encourage the creation and growth of innovative enterprises, (4) Improve key interfaces in the innovation system, and (5) A society open to innovation. An account of the follow-up of this Communication by Member States is published in the report *Innovation policy in Europe*, 2002.

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EN Version:

http://europa.eu/legislation_summaries/research_innovation/research_in_support_of_other_policies/n26021_en.htm

Other linguistic versions:

http://eur-lex.europa.eu/smartapi/cgi/sqa_doc?smartapi!celexplus!prod!DocNumber&lq=en&type_doc=COMfinal&an_doc=2003&nu_doc=112

KEY COMPETENCES

Key competences for lifelong learning are a combination of knowledge, skills and attitudes appropriate to the context. They are particularly necessary for personal fulfilment and development, social inclusion, active citizenship and employment. They provide added value for the labour market, social cohesion and active citizenship by offering flexibility and adaptability, satisfaction and motivation

Key competences should be acquired by:

- young people at the end of their compulsory education and training equipping them for adult life, particularly for working life, whilst forming a basis for further learning;
- adults throughout their lives through a process of developing and updating skills.
- disadvantaged groups whose educational potential requires support. Examples of such groups include people with low basic skills, early school leavers, the long-term unemployed, people with disabilities or migrants

The P.IN.O.K.I.O. project aims to develop five of the eight Key Competences:

KC 1: communication in the mother tongue which is the ability to express and interpret concepts, thoughts, feelings, facts and opinions in both oral and written form (listening, speaking, reading and writing), and to interact linguistically in an appropriate and creative way in a full range of societal and cultural contexts.

KC 5: learning to learn is related to learning, the ability to pursue and organise one's own learning, either individually or in groups, in accordance with one's own needs, and awareness of methods and opportunities;

KC 6: social and civic competences. Social competence refers to personal, interpersonal and intercultural competence and all forms

of behaviour that equip individuals to participate in an effective and constructive way in social and working life. It is linked to personal and social well-being. An understanding of codes of conduct and customs in the different environments in which individuals operate is essential. Civic competence, and particularly knowledge of social and political concepts and structures (democracy, justice, equality, citizenship and civil rights) equips individuals to engage in active and democratic participation;

KC 7: sense of initiative and entrepreneurship is the ability to turn ideas into action. It involves creativity, innovation and risk-taking, as well as the ability to plan and manage projects in order to achieve objectives. The individual is aware of the context of their work and is able to seize opportunities which arise. It is the foundation for acquiring more specific skills and knowledge needed by those establishing or contributing to social or commercial activity. This should include awareness of ethical values and promote good governance;

KC 8: cultural awareness and expression which involves appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media (music, performing arts, literature, and the visual arts).

These key competences are all interdependent, and the emphasis in each case is on critical thinking, creativity, initiative, problem solving, risk assessment, decision taking, and constructive management of feelings.

References

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EN Version:

http://europa.eu/legislation_summaries/education_training_youth/lifelong_learning/c11090_en.htm

IT Version:

http://europa.eu/legislation_summaries/education_training_youth/lifelong_learning/c11090_it.htm

PT Version:

http://europa.eu/legislation_summaries/education_training_youth/lifelong_learning/c11090_pt.htm

KNOWLEDGE TRIANGLE

The *knowledge triangle* has three main components: education, research and innovation. The interaction of these components plays a key role in boosting jobs and growth. So it is so important to accelerate reform, to promote excellence in higher education and university-business partnerships and to ensure that all sectors of education and training play their full role in promoting creativity and innovation.

References

Definition as in the 2008 joint progress report of the Council and the Commission on the implementation of the 'Education & Training 2010' work programme "Delivering lifelong learning for knowledge, creativity and innovation.

EN version:

http://ec.europa.eu/education/policies/2010/natreport08/council_en.pdf

SOCIAL EXCLUSION and SOCIAL INCLUSION

Social exclusion **and *social inclusion* have multiple definitions.** Despite wide usage in European research, debates and policies, the definitions of social inclusion and social exclusion vary significantly depending on the context, and have continually evolved over time.

The following is a definition of social inclusion and social exclusion used by the European Union, and adopted as part of the EU's Lisbon process, in order to ensure consistency in terminology and with the objectives that all of the EU8 have adopted. Social inclusion is at the centre of the EU's strategy for making progress on the eradication of poverty and expanding employment by 2010. The EU defines social inclusion and exclusion as follows:

"*Social exclusion* is a process whereby certain individuals are pushed to the edge of society and prevented from participating fully by virtue of their poverty, or lack of basic competencies and lifelong learning opportunities, or as a result of discrimination. This distances them from job, income and education and training

opportunities, as well as social and community networks and activities. They have little access to power and decision-making bodies and thus often feel powerless and unable to take control over the decisions that affect their day to day lives.

Social inclusion is a process which ensures that those at risk of poverty and social exclusion gain the opportunities and resources necessary to participate fully in economic, social and cultural life and to enjoy a standard of living and well-being that is considered normal in the society in which they live. It ensures that they have a greater participation in decision making which affects their lives **and access to their fundamental rights.**"

As we can see, both terms mainly concern economical and legal aspects of life, therefore their content may undergo changes according to social and political variations.

References

Definitions as in the World Bank document: Social Exclusion and the EU's Social Inclusion

Agenda Paper Prepared for the EU8 Social Inclusion Study, page 13-16

EN version:

<http://siteresources.worldbank.org/INTECONEVAL/Resources/SocialExclusionReviewDraft.pdf>