

Abstract Book



Storytelling as a Cultural Practice Pedagogical and Linguistic Perspectives

8–9 October 2021



Fakultät für Bildungswissenschaften
Facoltà di Scienze della Formazione
Facoltà de Scienze dla Formazion

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Storytelling as a Cultural Practice – Pedagogical and Linguistic Perspectives

Storytelling as a cultural practice permeates all phases and areas of human life. From their earliest days, children grow into a culture of storytelling, acquire language and develop writing skills, are introduced to literature through stories and learn to communicate through storytelling in multimodal ways: orally and in writing, by playing, drawing, designing, singing, and more. In the process of narrating, experiences are structured, identities are formed, social contexts are shaped, and wishes and futures are imagined. Narrative connects different times in history and diverse linguistic-cultural spaces, but it also requires time and space itself. Against the background of an educational landscape that is currently competence-oriented, the question arises as to what role the art of storytelling plays in educational contexts and what possibilities it opens up for learning. This conference aims to address this question theoretically and empirically from pedagogical and linguistic perspectives.

Storytelling is not a mere account of events or experiences, but a constructive act in which thoughts are structured, meanings are produced, and experiences are made. In this way, events and experiences are shaped in perspective and acquire a subjective meaning. Narrating and listening, narrating and reading, and narrating and viewing are closely connected and mutually dependent, since both the interactions and the imagined others influence one's own narratives. The tellability of a story and the way it is told are produced interactively in social situations and can differ in different linguistic-cultural contexts at the level of syntax, semantics, and pragmatics.

Narrative research has recently gained much attention and can be located in different disciplines as well as in interdisciplinary contexts. Depending on the perspective taken, on the one hand more pedagogical, sociological, anthropological, or psychological questions can be pursued, focussing on the narrators themselves and the interactive communicative situations. On the other hand, there are more linguistic, literary, or text-oriented questions that focus on the linguistic or aesthetic object. Oral, written, or visual narratives, monologic or interactively produced narratives, individual acquisition trajectories or comparative situation representations will be considered.

The conference Storytelling as a Cultural Practice is dedicated to narrative in educational contexts and aims to make pedagogical and linguistic approaches fruitful for each other internationally. With this in mind, we invite theoretical, empirical, and didactic contributions that illuminate storytelling as a cultural practice from different perspectives and explore the interplay between narrative and learning.

Erzählen als kulturelle Praxis – pädagogische und linguistische Perspektiven

Erzählen als kulturelle Praxis zieht sich durch alle Lebensphasen und alle Lebensbereiche. Von klein auf an wachsen Kinder in eine Kultur des Erzählens hinein, eignen sich erzählend Sprache, Literatur, Medien und Schrift an und lernen, sich auf multimodale Weise erzählend zu verständigen: mündlich und schriftlich, beim Spielen und Zeichnen, beim Gestalten und Singen etc. Beim Erzählen werden Erfahrungen strukturiert, Identitäten gebildet, soziale Kontexte gestaltet sowie Wünsche und Zukünfte imaginiert. Erzählen verbindet historische Zeiten und (sprach)kulturelle Räume, braucht aber auch selbst Zeit und Raum. Die Valenz einer Geschichte und die Art, wie sie erzählt wird, sind das Produkt sozialer Interaktion und können je nach sprachlich-kulturellem Kontext auf verschiedenen Ebenen variieren. Vor dem Hintergrund einer derzeit kompetenzorientiert gestalteten Bildungslandschaft ist zu fragen, welche Rolle das selbstgenügsame und eigensinnige Erzählen in Bildungskontexten spielt und welche Möglichkeiten des Lernens es eröffnet. Dieser Frage soll auf der Konferenz theoretisch und empirisch aus pädagogischen und linguistischen Perspektiven nachgegangen werden.

La narrazione come pratica culturale – prospettive pedagogiche e linguistiche

La narrazione come pratica culturale attraversa tutte le fasi della vita e riguarda ogni ambito del vivere e del sapere umano. Fin dalla più tenera età, i bambini entrano in contatto con la cultura della narrazione, attraverso la quale acquisiscono la lingua, le abilità connesse alla lingua scritta, vengono avvicinati alla letteratura ed imparano a esprimersi e comunicare in modo multimodale: oralmente e per iscritto, giocando, disegnando, progettando, cantando e così via. Con la narrazione si strutturano esperienze, si formano identità, si modellano contesti sociali, si immaginano futuro e desideri. La narrazione collega tempi storici e spazi linguistico-culturali, ma richiede essa stessa tempo e spazio. La valenza di una storia ed il modo in cui viene raccontata sono il prodotto di un'interazione sociale e possono variare a vari livelli in relazione al contesto linguistico-culturale. Sullo sfondo di un panorama educativo attualmente orientato alle competenze, ci si chiede quale sia il ruolo della narrazione nei contesti educativi e quali siano le opportunità di apprendimento che offre. Questa conferenza invita ad analizzare tali questioni in modo teorico ed empirico dal punto di vista pedagogico e linguistico.

La naraziun sciöche pratica culturala – prospetives pedagogiches y linguistices

La naraziun sciöche pratica culturala fej pert de dötes les fases dla vita y reverda vigni ciamp dl vire y dl savëi uman. Bele da pici röia i mituns en contat cun la cultura dla naraziun, te chëra che ai crësc y cun chëra che ai tol sö le lingaz te sües formes orales y scrites y impara da comuniché y da se fá capí te na maniera multimodala. La naraziun strotorëia esperiënzes, forma identités, modelëia contesc soziai y nes lascia imaginé dejiders y le dagní. Cun la naraziun colïëion tèmps storics y arees linguistisch-culturalas desvalies, mo ará instëssa debojëgn de tëm y lerch. Tl contest educatif che é atualmënter orienté ales competënzes, se damanon ci funziuns che la naraziun á avisa y ci oportunités de aprendimënt che ara pita. La chestiun gnará analisada teorically y empiricamënter da punc de odüda pedagogics y linguistices.

Programme Friday 8 October 2021

9:30 **Opening Ceremony — unibzVoices**
Greetings — Johann Gamper, Prorector for Research and **Paul Videsott**, Dean of the Faculty of Education

9:45 **Petra Wieler (Freie Universität Berlin)**
Children's Own Stories as Representations of Self and Their Views of the World

10:45 Coffee Break

11:00 Parallel Sessions

1 – Storytelling and Literacy in Multilingual Contexts
 Chair: Martina Irsara

Natascha Naujok (Evangelische Hochschule Berlin)
 Participation in Storytelling Settings. Multimodality in Multilingual Education

Svetlana Vishek (Technische Universität Dresden)
 Multilingual Storytelling in the German-Russian Picture Book *Lindbergh* by Torben Kuhlmann and its Reception in the Frame of a Multilingual Reading Situation

Katharina Salzmann & Ruth Videsott (Free University of Bozen-Bolzano)
 Narrative Competences in Multilingual Pre-School Children from the Ladin Valleys in South Tyrol

12:30 Lunch Break

13:30 Parallel Sessions

1 – Visual Storytelling
 Chair: Beate Weyland

Iris Nentwig-Gesemann (Free University of Bozen-Bolzano)
 The Linguistic and the Pictorial Level. Children Tell the Stories of their Drawings

Benjamin Uhl (Universität Paderborn)
 Textless Picture Books and the Acquisition of Narrative Skills

Caroline Wittig (Technische Universität Dresden)
 Panel Readings as Multimodal Storytelling

15:00 Coffee Break

15:15 **Daniel Perrin (Zurich University of Applied Sciences)**
Public Storytelling: The Art of Having Stories Emerge

16:15 **Day 1 Closure and Virtual City Tour**

Programme Saturday 9 October 2021

9:30 **Welcome**

9:45 **Marina Bondi (Università di Modena e Reggio Emilia)**
Narratives of Inquiry: Changing Patterns in the Discourse of Scientific Writing

10:45 Coffee Break

11:00 Parallel Sessions

1 – Creative Processes in Storytelling
 Chair: Iris Nentwig-Gesemann

Jeanette Hoffmann (Free University of Bozen-Bolzano)
 Storytelling in Picturebooks in a Multilingual Context

Franziska Hermann (Technische Universität Dresden)
 Between Imagination, Convention, and Corporeality. Written Storytelling as an Aesthetic Learning Process

Kirsten Hunt (University of Minnesota)
 Readers' Embodied Responses to Who Fears Death

12:30 Lunch Break

13:30 Parallel Sessions

1 – Storytelling in Aesthetic Contexts
 Chair: Francesca Berti

Beate Weyland (Free University of Bozen-Bolzano)
 PHOTOSTORIES: Exploring what Cooperation is with Plants, Bugs and Other Beings

Katharina Egerer (Technische Universität Dresden)
 Creating Stories within Stories. Typewriters in Contemporary Picture Books

Farriba Schulz (Freie Universität Berlin)
 One, Two, Three, Four Monsters Walking Cross the Floor. Storytelling in Literary-aesthetic Classroom Settings

15:00 Coffee Break

15:15 **Sjaak Kroon & Massimiliano Spotti (Tilburg University)**
New Narratives in the Online-Offline Nexus

16:15 **Conference Closure — unibzVoices**

2 – Storytelling in Specialised Discourse
 Chair: Maria Cristina Gatti

Kim Grego (Università di Milano) & Susanna Grego (Istituto Cardiocentro Ticino, Lugano)
 Narrative Medicine and Medical Narratives: The case of Marfan syndrome

Cecilia Lazzeretti (Free University of Bozen-Bolzano)
 Language, Narrative and Structure of Storytelling in Museum Communication: A Diachronic Approach

Annalisa Zanola (Università di Brescia)
 Once upon a Time in Science: Storytelling and the Narrative Spectrum

2 – Digital and Multimodal Storytelling
 Chair: Cecilia Lazzeretti

Michael Schlauch (Free University of Bozen-Bolzano)
 Digitally Mediated Storytelling as a Means for Curriculum-Related Reflection

Sole Alba Zollo (Università di Napoli Federico II)
 Experimenting Transmodal Storytelling in EFL Classrooms to Enhance Literacy

Rosita Maglie & Deborah Giuliano (Università di Bari 'Aldo Moro')
 Inmates' Narratives from a Linguistic and Pedagogical Perspective

Children’s Own Stories as Representations of Self and Their Views of the World

Abstract

When children tell stories, these stories concern real events and are often supplemented by fictional elements or they are created completely through fantasy. According to the American psychologist Jerome S. Bruner (1990), telling and inventing stories is closely connected to processes of ‘making meaning’. Focusing on the child’s development, Bruner also characterizes (story-) telling as an important mediation between “the canonical world of culture and the more idiosyncratic world of beliefs, desires, and hopes” (1990: 52). What sort of stories children tell depends on their power of imagination, which promotes their sense of possibility and (in general) their ability of hypothetical thinking. Throughout, the profundity of mental representations is closely connected to the level of storytelling activities currently achieved and also highly depends on the quality of the listener’s interactive support in reaction to a child’s narrative.

At the same time, cross-linguistic and cross-cultural studies draw attention to the fact that cultural beliefs, as well as orality-based (vs. literacy-based) cultural practices have a great impact on children’s early linguistic and literary enculturation. Therefore, it is recommended to offer early encounters with literacy activities and (conceptually) written language to all children, monolingual and multilingual as well.

In this perspective, I would like to present and to analyze the form and function of several examples which document the fundamental steps in the development of children’s story-

telling activities. “Monologues from the Crib” (Nelson 1989) are already regarded as such a fundamental step, continued by storytelling activities in the context of shared picture-book reading. Further, spoken and written stories of pre- and primary school children will be presented which, among others, interweave biographical and fictional experiences in a special way.

In response to the current competence-oriented debate, I would like to emphasize that the growth of children’s competence in spoken or written storytelling depends a great deal on the subjective relevance which children attribute to the themes of storytelling, in how far they correspond to their own interests and needs.

References

Bruner, Jerome S. (1990). Acts of Meaning. Cambridge, MA: Harvard University Press.

Nelson, Katherine (Ed.) (1989). Narratives from the Crib. Cambridge, MA: Harvard University Press.

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Author’s biographical note

Petra Wieler is Full Professor in Primary School Education, German Language and Literature, at the Free University of Berlin. Her research includes reading and media socialisation, language acquisition, cultural learning, and reconstruction of classroom interaction. Her recent studies concern reading talk with mono- and multilingual children (at school and in the family), and primary school children’s written stories about wordless fictional picture books – narrative learning and the acquisition of written textuality.

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Public Storytelling: The Art of Having Stories Emerge

Abstract

Journalists worldwide conceive of their work mostly as writing stories. Nonetheless, they hardly ever tell a whole story that complies with the criteria contemplated by narratology. Instead, they verbalize parts of a story and let the audience supply the rest, an operation made possible by the fact that narrative patterns are culturally shared by newswriters and their audiences.

In this keynote, I shed light on a range of such practices generally referred to as storytelling. In the first part, I analyze key decisions made by a fourth-grader while crafting her story on the hedgehog of her life. Then, we widen our angle to include the audience and reconstruct the interactive emergence of a journalistic story. Finally, we zoom out to capture life spans of public storytelling in TED talks, the School of Life, and Tesla’s “buying any other car is like buying a horse”.

Long story cut short, the keynote combines analyses on micro, meso, and macro levels of narration in context. And yes, there is a coda: Telling stories, evoking them in people’s minds, as well as growing and managing them in the public sphere are based on powerful practices that need our transdisciplinary attention.

Daniel Perrin
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Author’s biographical note

Daniel Perrin is Full Professor of Applied Linguistics, Vice President at Zurich University of Applied Sciences, President of the International Association of Applied Linguistics AILA, as well as Editor of the International Journal of Applied Linguistics and the de Gruyter Handbook of Applied Linguistics series. His areas of research include media linguistics, methodology of applied linguistics, text production research, and analysis of language use in professional communication. Together with his research teams, he has developed the concept and investigated the phenomenon of public storytelling.

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Narratives of Inquiry: Changing Patterns in the Discourse of Scientific Writing

Abstract

The talk discusses the role of narrative in academic discourse, starting from a brief history of the research article across centuries to conclude with a focus on current textual and multimodal trends in scientific writing. The research article features prominently in the study of modern scientific discourse and takes pride of place in major works on academic discourse and genre analysis. The conventional rhetorical structure of the article has been widely described in terms of a narrative of inquiry that follows the IMRAD structure - Introduction, Methods, Results and Discussion. Diversity of approaches has largely been considered when looking at disciplinary variation, methodological issues and interdisciplinary research. After looking at the origins of the genre in the seventeenth and eighteenth century, its professionalization in the nineteenth, and its proliferation of specialization in the twentieth, the talk centres on the present challenges provided by the digital transformation (with the rapid expansion of multimodal digital tools), the global dimension of online scientific communities (with the extension of the participation framework in Web 2.0) and the requirements of open science. All of these have certainly had an impact on the formal and structural nature of the narrative of inquiry characterizing online academic journals.

Marina Bondi
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Author's biographical note

Marina Bondi is Full Professor of English Linguistics at the University of Modena and Reggio Emilia, where she is coordinator of the PhD. Past President of AIA (Associazione Italiana di Anglistica) and Founding Director of the interuniversity CLAVIER research centre (Corpus and LAnguage Variation In English Research), Marina Bondi has published extensively in the field of genre analysis, EAP and corpus linguistics, with a focus on argumentative dialogue and language variation across genres, disciplines and cultures. Her recent interest centres on knowledge dissemination and the impact of digital media on specialized discourse. She has recently coordinated a national project on Knowledge Dissemination across media in English: continuity and change in discourse strategies, ideologies, and epistemologies.

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New Narratives in the Online-offline Nexus

Abstract

In a recent YouTube presentation on narrative analysis and social justice, Anna De Fina reminded us that already the grandfathers of correlational as well as interactional sociolinguistics, William Labov and Dell Hymes, used the analysis of narratives as a counterforce against the traditional deficiency perspective of linguistics regarding the languages of minorities and marginalized people. Think of Labov's oral narratives following the question "Have you ever been in a situation in which you were in serious danger of being killed?" that he used to illustrate the power and systematicity of Black English Vernacular and of Hymes' ethnopoetic analysis of native narratives as a reflection of people's knowledge, performance, power and voice.

Both authors, according to De Fina, share a deep concern over the loss of tradition of narrative ability in modern societies. My position is that our current times of globalization, digitalization and superdiversity in fact offer new and hitherto unseen possibilities for narrativity. In my presentation I will deal with the emergence of such narratives, their characteristics and positive as well as negative consequences for the people involved. I will do so by referring to three types of new narratives.

What first comes to mind is the role of online media in creating stories that are embedded in specific cultural chronotopes, are enacted from there by online participants on a global scale and, sometimes, even go viral. As a case in point I will deal with the narrative of 'migration' as a semiotic sign of globalization, first of all made visible through a simple Google search and ultimately leading to a meme representing a drowned boy on the Medi-

terranean shore. New and unexpected narratives can also be found offline; for example, in the semiotic landscape of a region, a city, a street, a school or any other chronotopic multilingual locality. As an exercise in horizontal archeology, I will go into the narrative of Eritrea's historical and current language policies as unfolded by the capital city of Asmara's multimodal semiotic landscape that reflects and reminds us of acts of terror, suppression, struggle and independence from Italian colonial times to a contemporary downtown Internet Café.

As a final narrative, one that can be located in the online-offline nexus, i.e., at the intersection of hitherto separate but more and more fused dimensions of social life online and offline, I will go into the way in which different aspects of the Covid-19 pandemic are dealt with by different narrators, be it covidiot or conspiracy thinkers who deny the virus's existence, or stay-homers who strictly follow the governmental measures to eradicate the virus and stick to social isolation. The narrative that emerges makes it clear that online spaces are actually not virtual at all but as real as any offline encounter. My presentation will deal with new forms of multi-authored, multi-modal, global and digital storytelling as cultural practice; its main message isn't in the field of pedagogy. Yet, on the other hand, imagine the power of systematically dealing in classrooms, instead of or in addition to traditional literary texts, with the above online and offline new narratives? These are also partly the students' narratives – think of Syrian civil war refugee children, Eritrean asylum seekers trying to escape endless military service, and students of all ages that are deprived of offline teaching because of corona. I think such practice would open up

**Sjaak Kroon &
Massimiliano Spotti**
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ways for improving the students' knowledge, performance, power and voice through, echoing Jan Blommaert, their "capacity to make sense".

Author's biographical note

Sjaak Kroon is an Emeritus Professor at Tilburg University where he held the Chair of Multilingualism in the multicultural society at the department of Culture Studies. His main research interest and publications are in the field of linguistics and cultural diversity, language policy and language education in the context of globalization and superdiversity. His main research approach is ethnographic. Recent publications (with Jos Swanenberg) include *Language and Culture on the Margins* (Routledge, 2019) and *Chronotopic Identity Work* (Multilingual Matters, 2020).

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Massimiliano Spotti is Associate Professor at the Department of Culture Studies of Tilburg University as well as Deputy Director of Babylon – Centre for the Study of Superdiversity. His main research interest and publications are in the field of sociolinguistics, migration and education with a specific focus on 1) the implications of socio-technological platforms in the construction of asylum seekers' identities and 2) the implications of digital means for learning Dutch as a second language in the setting of formal and non-formal integration courses. Recent publications (with Ofelia Garcia and Nelson Flores) include the *Oxford Handbook of Language and Society* (OUP 2017).

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Oral Storytelling Pedagogies in TEYL: Implications for English Language Teacher Education

Abstract

This paper discusses selected findings vis-à-vis oral storytelling (Bland 2015) in Teaching English to Young Learners (TEYL) pedagogies from a study on the continuing professional development (CPD) of primary English teachers in Trentino-South Tyrol, Italy (Bamber 2020). For the purposes of the study, such pedagogical practices were defined as multimodal interactive oral storytelling (MIOS – Bamber 2020). Narrative epistemologies underpin young learners' overall development, with storytelling pedagogies widely recommended in TEYL. MIOS can foster instructed linguistic/cultural development through teacher-mediated literary repertoires including world stories, and through incorporating multimodality such as chants and singing games. However, as noted by Bland (2015), oral storytelling is not widely adopted in TEYL worldwide.

As part of the qualitative study, semi-structured interviews were carried out and audio-recorded with sixteen primary English teachers, transcribed and thematically analysed. The findings confirmed that no participants implemented oral storytelling/MIOS, due to low confidence vis-à-vis their interactive/English language competences and/or through inadequate (and/or no access to) CPD. Despite its size limitations, the study has implications as regards prioritising expert-scaffolded pre-/in-service language teacher education programmes which foreground young learner-appropriate interactive teacher talk, ideally as embedded in oral storytelling/MIOS. Such language teacher education/CPD interventions may fruitfully tap into professionals'

dedication and meet their lifelong linguistic/methodological/classroom management needs. Furthermore, the study has implications for the language teacher educator role, viewed by participants (see also Zein, 2016) as in need of multi-faceted knowledge/competences which may do justice to the complex demands of TEYL approaches, including MIOS, thus importantly to the needs of young learners/their teachers.

Keywords

English language teacher education; language teacher educators; multimodality; storytelling pedagogies; TEYL.

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Author's biographical note

Valentina Gobbett Bamber, Adjunct Professor at the Free University of Bolzano, is a UK-based English language teacher, teacher educator, singer/musician. At unibz since 2005, she has contributed to pre-/in-service primary English language teacher education through being responsible for many TEYL courses/laboratories, including on storytelling. Her professional and transdisciplinary research interests include oral storytelling, dialogic pedagogies, and expertise in language teacher education.

Play and Storytelling. Discovering an Intercultural education Practice with Traditional Games and Toys

Abstract

This paper describes an intercultural education practice based on the narration of stories and biographies through the use of traditional games and toys. In fact, these are generators of emotions, conveying suggestions that belong to different perceptual levels, such as memory or imagination (Henricks 2006). Whenever we introduce them in the classroom, they transform the room according to the principle of gamification: a space not conventionally recognised as play becomes a space of play. The material presence of the objects, together with the possibility of sharing and collecting stories, contribute to immersing children into a play frame (Bateson 1979), which includes not only the mere action of play, but also multiple actions amongst participants, setting in motion bodily, emotional, social and cognitive dynamics.

Hence, it is possible to talk of narrative qualities specific to traditional games and toys, including the property of evoking a field of experience and of being an agent for storytelling. While they stimulate a playful attitude, a condition John Dewey (1933) considered fundamental for the learning process, they also enable a balancing of what he called "the near and the far": a learning setting which engages children in a complementary reflection about something they know and that is near (their own play experience), and something unknown and remote (the history of a game, a region, etc.). Narratives unfold, children share personal stories and are encouraged to interview parents and grandparents, whose memories further contribute to discovering that there is a common thread that holds together the human experience of play.

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Author's biographical note

Francesca Berti is a Researcher at the Free University of Bozen-Bolzano. She is a play education specialist with 20 years' experience in play studies, play didactics, intercultural education, intangible cultural heritage and education, especially related to traditional games and toys and traditional sports and games (TSG).

Keywords

Play experience; traditional games and toys; narrative qualities of play.

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Creating Bridges Through Ecosustainable TALES: Storytelling in English L2 with Children

Abstract

The project TALES (Telling And Listening to Ecosustainable Stories) aims to establish partnership among different cultural and educational institutions (university, schools, libraries and museums) for promoting children's development through stories about nature in English FL/L2. Undergraduates of Primary Education (University of Udine, Italy) are involved as volunteer storytellers in English FL/L2 storytelling events in local libraries and museums of the Udine area. The aim of the project is to help future teachers of English FL/L2 adopt ecosustainable narratives and communicate them through storytelling.

Student-teachers have the opportunity to experiment new modalities, resources and processes of mediation to present stories about nature in English L2. Communication through storytelling is at the core of the events organised in the project: sharing econarratives promotes empathy and identification with the environment. The storytelling events are based on picturebooks in English that promote partnership education and ecosustainable ways of living, empowering children to become sensitive towards nature, and custodians of their land. English FL/L2 offers children the opportunity to explore ecology from a new perspective and understand its global relevance.

The presentation focuses on the aims and the outcomes of the project in relation to teacher training and children's development and awareness of environmental concerns, on the basis that storytelling is an effective practice to promote 'out of university'

and 'out of school' experiences that have the effect of bridging the divide between different institution.

Keywords

Picturebooks; ecosustainable narratives; informal educational contexts; English FL/L2; teacher training.

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Author's biographical note

Elisa Bertoldi is a Ph.D. candidate at the University of Udine (Italy). She is a teacher trainer and educator for pre-service and in-service courses. Her recent research focus is on storytelling for English L2 acquisition in informal contexts and econarratives for language education. She co-authored the book *Let's Tell a Tale. Storytelling With Children in English L2* (Forum, 2019).

Creating Stories within Stories – Typewriters in Contemporary Picture Books

Abstract

Although the analog technology of typewriters is outdated and no longer part of children's everyday life, surprisingly, a lot of contemporary picture books integrate images of typewriters in their visual storytelling through multimodal texts. The integration of typewriters could be easily considered an element of a "retro-trend" (Salisbury 2020: 127) or motivated by a kind of nostalgia. However, this assumption underestimates their potential. Typewriters, as part of the aesthetic object of picture books, construct either an explicit or discreet meaning and tell their own narratives, extending their established cultural-historical significance. As Mohs suggests, "A narrative impulse can emerge from the motif of the writing machine, even without being presented in its context of use" (2013: 9). In other words, the device itself is capable of producing stories. Typewriting is inextricably linked to forms of storytelling and authorship.

The paper presents the contexts in which images of typewriters are included in various contemporary picture books, the meanings they unfold and the stories they tell within picture book narratives. The presentation is based on a selection of contemporary picture books from different countries and a picture book analysis (Staiger 2019). It is part of the study "Click.Clack.Bing: Typewriters in Contemporary Picture Books. A multi-perspective View in the Context of Production and Reception".

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Katharina Egerer is a Research Assistant to the Chair of Primary Education/German Education at the Technische Universität Dresden (Germany), Institute of Education. Her areas of research include German didactics, picture books, multimodal storytelling, meaning-making, literary learning, typewriter art.

Keywords

Contemporary picture books; meaning making in storytelling; typewriters in picture books; typewriter stories.

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The Creative Development of Stories in the PDL Language Acquisition and Language Teaching Method

Abstract

Bernard and Marie Dufeu's linguistic psychodramaturgy method, known as PDL, is characterised, among other things, by a series of steps that allow new situations and stories to emerge in the here and now, further supporting their linguistic design. They arise from group interaction and unfold their own dynamics within the group itself, hence their contours are truly unique.

Carefully chosen activation and warm-up activities, as well as identification, association, and projection techniques, stimulate the participants' imagination and prepare the ground for the creation of stories. These are experienced interactively from varying perspectives and in different roles and communicated both orally and in written form. The foreign language thus becomes a means of expression for the participants' imagination, thoughts, ideas, and impressions: these flow naturally into the story, lending it a high degree of identification. New facets and dimensions continually enrich the stories through the encounters and interactions between participants in their assumed roles.

Jacob Moreno's principles of creative spontaneity for triggering creative action are particularly effective in PDL. Dramaturgical forces are used as these encourage the participants' desire for expression and provide the stories with the necessary depth and substance. A grid of possible parameters to apply to any given situation, such as space, time, character traits, and sociometric aspects, allows for a diversified exploration of the target language. The variation in linguistic

representation of any situation or story, such as the transition from dialogue to narration, poem, or legend, also contributes to an extensive engagement with the foreign language.

Keywords

creating and dramatizing stories; creative spontaneity in storytelling; foreign language acquisition; imagination in FL learning; linguistic psychodramaturgy (PDL).

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Decolonizing storytelling practices. Writing about reading experiences in a global context

Abstract

In countries where the past carries a strong emotional burden with it, literature can be a medium to condense these emotions aesthetically but also to relieve them from subjectivisation. During an intercultural writing exchange between students from the global south (South Africa and Namibia) and north (Germany), it became clear that the format of 'literary penpals' carries a distinct potential comparable to oral intercultural storytelling and other forms of global-citizenship education. From an epistemic and a didactic viewpoint, it can be shown that this kind of storytelling reflects back onto the identity of participating individuals as well as problematising intersubjectivity in terms of communications between the global south and north. From a linguistic perspective, this form of dialogue creates a supportive intermediation of the different challenges of (narrative) writing. This contribution focuses especially on the potential to segment perceptions and to solidify and liquefy reading exchanges in globally composed storytelling groups.

Keywords

reading exchanges; global awareness; written storytelling.

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Narrative Medicine and Medical Narratives: The Case of Marfan's Syndrome

Abstract

Narratives found their official way into the clinical practice of medicine starting in the late 20th century, and they have long been used successfully ever since, both by patients and by health-care operators. The condition specifically considered is Marfan's syndrome, a so-called rare disease [1–5 / 10,000] which, for this very reason, is little known and may be difficult to diagnose. For the same reason, the use of descriptions of possible Marfan syndrome patients is especially relevant both for patients and for doctors looking for or perhaps ignoring a possible diagnosis.

This study follows a multidisciplinary approach, bringing together the doctor's view on narrative medicine and the linguist's view on medical narratives. It insists, in particular, on the distinction between definition and description, a concept that may appear clear to the linguist but not to the practitioner, who focuses on clinical data to fit them into a given framework. For the purpose of this study, specific case studies will be analysed, starting with seminal ones from past centuries that contributed to initially describing and defining the syndrome.

The cases examined show how Marfan's syndrome has, in the course of history, had the sets of variable signs characterizing it been taken as definitory and not as descriptive, hence delaying innovative prompt recognition of new cases. The cooperation between linguistic theory and medical practice is thought to prove of help in speeding up diagnoses.

Keywords

Critical discourse studies; Marfan's syndrome; medical discourse; medical terminology; narrative medicine.

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From Collaborative Imagination to Translingual Narration: Exploring Multilingual and Multimodal Storytelling with Bilingual Student Teachers

Abstract

Be it in order to practice linguistic mediation or to foster metalinguistic awareness and biliteracy, teaching multilingual children's literature at university level plays an essential role in the multilingual professional development of teachers. Wishing to investigate translingual and multimodal teaching strategies in the context of bilingual education, we carried out a study at the Graduate School of Education of the University of Strasbourg, within the bilingual teacher education programme. The purpose of this research project was to analyse different modalities of bilingual storytelling – from bilingual picturebook read alouds and digital picturebook apps, to bilingual storytelling performances with storytelling-carpets, kamishibai, and story boxes – and to discover the pedagogical affordances of bilingual storytelling for the enhancement of communication competences in two languages and biliteracy acquisition. Our research approach included a written survey and several focus group discussions with ten bilingual student teachers that trained and assessed different modalities of theatrical reading and multimodal storytelling during our bilingual pedagogy seminar (2020-2021). The qualitative analysis of the French-German storytelling project investigated different teaching strategies in the context of multimodal storytelling, such as translingual reading and narrating, interlingual and intersemiotic translation, linguistic mediation, and bilingual creative writing as linguistic transfer activities.

The results of our research discuss how translingual and multimodal narratives give rise to a new pedagogical approach to storytelling, specifically in a bilingual education context, and explain how they foster holistic, integrated and translingual learning, as well as the development of communication skills in two or more languages, biliteracy, and metalinguistic awareness.

Keywords

Bilingual education; biliteracy acquisition; interlingual and intersemiotic mediation; multilingual and multimodal storytelling; multilingual picturebooks.

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Between Imagination, Convention, and Corporeality – Written Storytelling as an Aesthetic Learning Process

Abstract

In this paper, I draw on studies that consider writing stories as an aesthetic process. I investigate these processes theoretically and empirically in primary school children's story writing processes (class 3) and I benefit from these processes in my research. Michael Ritter sees the core of the aesthetic process as the "mutually interacting shaping of content and form" (Ritter, 2010, p. 45). Different dimensions come into play: Imagination in relation to the content, conventions of writing as form, and corporeality as a condition for the transformative process. In my study in the context of the Primary Education Research Lab, I explore tacit learning processes in primary school children's writing from a pedagogical-phenomenological perspective. Using Pedagogical Phenomenological Videography (Brinkmann & Rödel, 2016), I examine moments of meaning generation in story writing processes, which I bring out in the form of written narratives referring to Vignette Research (Schwarz, 2017). In this way, the epistemic potential of written narrative finds its way into my research method. In this paper, I am going to explicate the interplay of imagination, convention and corporeality. By narrative examples from my data, I am going to show processes of tacit learning taking place in written storytelling and how these are based on aesthetic processes.

Keywords

Aesthetic processes; phenomenological perspective; tacit learning; vignette research; writing acquisition.

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Storytelling in Picturebooks in a Multilingual Context

Abstract

The study *IMAGO, Picturebooks – multilingual, rhymed and wordless – in kindergartens and primary schools in South Tyrol* aims to shed light on the significance of visual storytelling for children's language and literature acquisition in different educational contexts in a region characterized by language and cultural diversity. Theoretical reference points are narrativity (Fludernik 1996), materiality and multilingualism (Franceschini 2011); methodologically, the study is located in reconstructive social research. Children grow into our society in the various social contexts of family, kindergarten, and primary school. Media such as picturebooks open up opportunities for them to engage with experiences that are meaningful to them and support them in the appropriation of self and world (Ommundson et al. 2022). Different forms of visual storytelling, which are manifested in the materiality of the picturebooks, evoke different practices of action. In the project, everyday interactions dealing with different narrative forms in German and Italian kindergartens and primary schools in South Tyrol will be ethnographically observed, and narrative-specific action practices will be reconstructed. In addition, focused interviews will be conducted with children, educators, and teachers to gain insights into the perspectives of the participants. The research is guided by the question of how multilingual, rhymed, and wordless picture books are read by children in a multilingual context in kindergarten and primary school and to what extent they contribute to children's language and literature learning.

In the presentation, the picturebook selection and the project design of the study will be presented and opened up for discussion.

Keywords

Classroom interaction; language and literature acquisition; multilingualism and young learners; picturebooks and visual storytelling.

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Readers' Embodied Responses to Who Fears Death

Abstract

This paper examines the possibilities within storytelling to counter hegemonic learning practices in literacy through speculative fiction. By de-centering dominant practices within literacy, new ways of making meaning and constructing identity become illuminated. Storytelling through speculative fiction is a countering practice that moves the attention away from western dominant narratives, and allows the reader a space to be imaginative and speculative. Informed by third space theory and hybridity theory, this paper sheds light on the unknown realms of literature in curriculum. Additionally, this paper explores how readers respond to speculative fiction, and how incorporating embodiment into reflective questioning opens the door to a more nuanced space of learning.

Recently, there has been a subcultural movement in the field of speculative fiction, drawing attention to the perpetuation of verisimilitude in mimetic literature. Equally subversive is the momentum of embodied learning practices, and the inscribed body as a place where knowledge is held and created. Entangled together, speculative fiction and embodied learning are ways to disrupt the status quo, and stretch pedagogy to make room for multimodal learning practices that support imaginative future building and identity construction through storytelling.

Readers' embodied responses to the text, *Who Fears Death* by Nnedi Okorafor have been documented on a designed "body scan" that serves as a curricular tool for the reader to connect critical literary analysis with body

knowledge and memory. The implications of the study unearth the pedagogical possibilities in reworking literacy to be both critical and embodied through storytelling that de-centers the dominant culture.

Keywords

Storytelling; embodied learning; future building; reader response; speculative fiction.

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Kirsten Hunt is a Ph.D. candidate studying at the University of Minnesota in the department of Curriculum & Instruction with a focus on Literacy Education. Her intention is to disrupt the static norm of homogeneity in the scope of literature that is taught, and to unearth new possibilities and thought patterns in the area of comprehension and meaning making through reader-response. Consistently drawn to looking up and outward, she is researching the complexity and possibility that exists within other realms through literature, and the growing subcultural movement of speculative fiction.

Language, Narrative and Structure of Storytelling in Museum Communication: A Diachronic Approach

Abstract

The pivotal role played by storytelling in the museum world has been largely acknowledged: stories are very much the "real thing" of museums (Bedford 2001), not only as a product of exhibitions, guided tours or children's events, but also as a direct way to prompt visitor interaction and participation. However, little attention has been paid to the narrative, language and structure that lie behind storytelling in museum communication.

This paper aims to show how narrative, in its prototypical structure (Toolan 2012), has developed as part of museum communication from the 1970s onward, appearing in a wide array of museum texts, from press releases to digital genres. Its use is strategically combined with the expression of evaluation and appraisal. Typically, museum storytelling goes hand in hand with emotional language, highlighting the story's potential and, in the case of digital genres, with forms of playful or non-standard language (emojis).

The methodological toolkit for the study is qualitative in focus and relies on frameworks developed for the analysis of museum discourse (Ravelli 2007). The dataset is comprised of two main resources: a corpus of museum press releases, dating from 1950 to 2016, and a corpus of digital museum genres (websites and social media), dating from the period 2015-2021.

The study confirms the pervasiveness of storytelling in museum communication and, while recognizing its appeal as a marketing strategy, it questions its indiscriminate use in the light of some cases where it merely serves

self-promotional purposes and is at odds with an authentic visitor-centered approach.

Keywords

Diachronic studies, discourse analysis, ethical engagement, museum communication, storytelling.

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Storytelling, a Pedagogical Device in Higher Education

Abstract

The construction of the individual's narrative identity (Bruner, 1987) is founded on communication, which is a transferable key-skill. To produce the functional knowledge necessary to live the social and cultural context significantly, people re-elaborate and re-structure their experience through narrative thought, thus transforming their exchanges in storytelling. Mutual listening between narrating subjects thus becomes a civic virtue (De Angelis, 2017).

The field research conducted within the post-graduate course in Storytelling: narratives' techniques and contexts and the Laboratory of English Language for Primary teachers, Science of Education Dep.t, Roma Tre University, focused on the analysis of the features that make storytelling decisive in the reflective use of experience, in the construction of shared meanings, and in improving learning processes (Leproni, 2020). After defining the tradition, the limits and the opportunities of using storytelling as a narrative code, the narrative methodology was employed to identify tools and competences to foster listening capacities and the attention to others' narratives, including language strategies and their social function within a cultural context.

A questionnaire was administered to students at the beginning of the courses, to ascertain the competences/knowledge they possessed on the topic; results are still under investigation. Reflection on the processes and techniques used in proposing the different activities was triggered, so to provide future educators, teachers and trainers with proper scaffolding to employ Storytelling as a pedagogical device to foster social and cultural

inclusion in their professional activity, and to develop mediation/relational coping strategies through the use of a text in different contexts.

Keywords

Inclusion; Key-competences; Narrating subjects; Second Language Learning; Storytelling.

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Inmates' Narratives from a Linguistic and Pedagogical Perspective

Abstract

This study explores the interplay between narrative and learning by focussing on the linguistic analysis of multimodal narratives for pedagogical purposes. It analyses a corpus consisting of inmates' narratives with their pictures, posted on Prison Writers (prisonwriters.com). The written representation of inmates is investigated through a corpus-assisted discourse studies approach (Baker et al. 2008) and their pictures are analysed using multimodal discourse analysis (Machin and Mayr 2012, and Ledin and Machin 2018).

A new discourse emerges from this platform, which is free from the constraints of ordinary discourse, where other people usually speak on behalf of inmates. Instead, this platform gives voice to individual prisoners who are finally able to show their true face and to give their own side of the story. The objective of this study is to consider inmates' storytelling as a teaching tool applied to the teaching of English for Psychology to foster new educational pathways in the training of future professionals, who may, as a result, be encouraged to learn how inmates structure thoughts, produce meanings, express emotions, recount experiences, as well as how they visually describe themselves, and what kind of messages they would like to communicate to society. Taking care of inmates can elicit resistance and avoidance mechanisms among psychologists, possibly interfering with the therapeutic process. Therefore, focusing on inmates' narratives as an educational requirement in their university course can be humanely and professionally beneficial, mostly

because they can counter and even prevent these mechanisms, thus developing competence in better assistance for prisoners.

Keywords

Inmate narratives; multimodal discourse analysis; prison psychology; prisoners' storytelling.

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Building a Better World Through Picture Books: Global Citizenship Education Through Storytelling in Early Learning

Abstract

Today's world is characterized by interdependence, complexity and unprecedented transnational challenges. Schools play an important role in preparing new generations to understand this reality and to assume a conscious role as citizens in local communities working for global transformation. The United Nation's 2030 Agenda and the Sustainable Development Goals (SDGs) recognize that quality education requires the integration of global citizenship education into school curricula.

A powerful way to integrate a GCED perspective in early learning is by harnessing the motivational power of stories in the English foreign-language (EFL) classroom as a way of developing multiple literacies in primary education. This paper explores how story-based instruction can develop intercultural awareness by incorporating the vision and values of global citizenship education through a careful selection and use of picture books and storytelling practices with young learners.

The storytelling cycle is revisited by embedding a GCED perspective in pedagogical activities during pre-story, in-story, and post-story phases. Drawing on a sample of children's picture books, the paper explores how teachers can use narratives to help children acquire knowledge of the world through new vocabularies (multicultural), alongside acquisition and retention of EFL. Books can act as the building blocks not only for literacy development, but also for constructing more caring communities based on GCED principles from the earliest stages of learning.

Keywords

Children's literature for intercultural education; English language teaching (ELT) with young learners; global citizenship education; picture books in primary education; storytelling and sustainable development goals (SDGs) in early learning.

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Participation in Storytelling Settings – Multimodality in Multilingual Education

Abstract

The paper presents the ethnographic research project Narrative Bridges (Erzählbrücken) and its results concerning the potential of storytelling and its multimodality for participating in multilingual contexts. For half a year, Narrative Bridges accompanied a storytelling project in Berlin, in which, once a week, trained storytellers tell fairytales and fables in so-called welcome classes for recently immigrated pupils. The stories are performed in the German language, with intense modulation, strong facial expressions, different kinds of gestures and movements, as well as the use of pictures and objects – in short, multimodally. Following the weekly storytelling event, pupils draw a picture in relation to the story they heard and, at the beginning of the following session, everyone presents her/his picture in front of the group.

The study aims to reconstruct how the pupils (inter)act during the storytelling and their own presentations. Crucial theoretical concepts of the study are those of multimodality and participation (e.g. Stein, 2008), and of holistic, (syn)aesthetic, mimetic, and dialogic learning (e.g. Spinner, 2008, Wulf, 2008). The research data includes field observations, videographies, pupils' works, and interviews with the storytellers and the teachers. The analysis draws mainly on interpretative, multimodal interaction analysis and on qualitative content analysis. The findings reveal how multimodality enables children to participate in storytelling settings in many different ways, even before they understand the stories' words.

Keywords

Multilingualism; multilingual education; multimodality; participation; storytelling.

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The Linguistic and the Pictorial Level: Children Tell the Stories of Their Drawings

Abstract

Children express their experiences and orientations, their relevancies and perspectives not only in the medium of language, but also in the medium of the pictorial. In their drawings and in their (related) narrations, children reconstruct the real and construct the fictional. In their drawings and stories, they process and create their experiences of the world and their social identity. Painting and storytelling are not only modes of self-education (Selbstbildung) in the sense of changing the relationship to oneself and to the world, but also part of cultural literacy.

Based on a qualitative study about kindergarten quality from the perspective of children (Nentwig-Gesemann et al. 2021), the paper reveals the potential for the design of pedagogical settings associated with recognizing children's pictorial and narrative expressions as traces that enable a deeper understanding and a connection to the children's explicitly and, above all, implicitly expressed themes. The Documentary Method (Bohnsack 2009; 2017; Bohnsack, Nentwig-Gesemann & Nohl 2013; Nentwig-Gesemann 2007) is also highlighted as a particularly suitable method for analyzing both children's drawings and narratives.

Keywords

Children's drawings and narratives; Documentary Method.

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This Weird Thing Happened to Me: Storytelling in the Language Classroom

Abstract

Storytelling is part of our syllabi for the second-year English Language and Translation course, both because it is a useful communicative function for language learners and also because, à la Bruner, we consider it the prototypical example of the narrative mode of thought as opposed to the paradigmatic or logical-scientific one. The activity described here was used to investigate how explicit knowledge connects to students' ability to organize experience and construct reality and vice-versa.

The project aimed to scaffold students' understanding of the structures of storytelling and observe their increasing level of sophistication in the use of spoken traits in narratives over the span of the course. An ongoing activity was carried out in which students were required to tell a personal anecdote. Before receiving information on the storytelling structure, they were asked to write their story and then record themselves while telling it. Only afterwards were students given instruction about the features of spoken English, basic transcription conventions and the structure of oral narratives (Carter, 2001: 211; Carter, McCarthy 1997: 23). Students were then asked to transcribe the story they had recorded and modify the transcript adding or changing linguistic material so that the anecdote could comprise as many spoken traits as possible and match the newly presented general structure of oral storytelling (Labov 1972). Finally, they recorded the new version of their story, thus putting into practice their now more sophisticated knowledge of the structure of oral narratives.

We based our analysis on the collection of stories told and transformed by our students as in a textual metamorphosis to account for the changes in their understanding of storytelling structures and to detect whether those changes affected the universals of narrative realities.

Keywords

Bruner; Labov; second language teaching; storytelling; spoken language.

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Narrative Competences in Multilingual Pre-school Children from the Ladin Valleys in South Tyrol

Abstract

The present paper aims at analysing oral narratives in multilingual pre-school children from the Ladin valleys in South Tyrol, Italy, from a linguistic perspective. Following Ehlich's (2013) theory, language acquisition goes beyond lexis and grammar, as children need to acquire a series of so-called basic qualifications, among them discursive competence (Guckelsberger/Reich 2008), which includes turn-taking-mechanisms and, most importantly, storytelling competences. Unlike three-year-old-children, six-year-olds should be able to verbalise all essential aspects, to connect propositions and to judge the narrated events emotionally, without the need to be guided by an adult (Grießhaber 2010).

In our contribution we examine specific pragmatic and semantic aspects of narrative sequences in children's descriptions of books in free dialogue. The study participants are children growing up in the multilingual context of the Ladin valleys which is strongly characterised by language contact phenomena and code-mixing. The study is based on the corpus AcuiLad, which contains approximately 21 hours of speech recordings from 41 children aged three to six across the three official languages German, Italian and Ladin. The study aims to answer the following question: What differences are there between children telling a story in their first and in their second language? In particular, we aim to investigate the degree of narrative competence, i.e. to what extent children need scaffolding by an adult to structure their story and to ensure comprehension on the part of the listener.

Keywords

first language acquisition; Ladin language; narrative competences; plurilingual preschools; second language acquisition.

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Digitally Mediated Storytelling as a Means for Curriculum-related Reflection

Abstract

The potential of narrative as a mode of thinking and connective device for knowledge to be explored has been highlighted within various learning theories in the past (e.g. Bruner, 1991). Digital media are able to provide augmented, nonlinear and multimodal narrative experiences through additional participatory, spatial, encyclopedic affordances (Murray, 2016) and can support learning as part of narrative learning environments (NLE).

As part of a design-based research project, this contribution presents a prototype for a hypertextual interactive tool aimed at facilitating creative storytelling with children about subjects that are curated by educators. Similar to the "carte in favola" by Pasatore (Rodari, 1973, Ch. 23), the NLE consists of story elements and characters (represented as images with captions) within various categories that can be edited beforehand via an online spreadsheet. Children are able to autonomously choose from 3 algorithmically selected story elements each time they add a story element to an overall image sequence. This way, the resulting image sequence functions as a scaffold for the oral/written or theatrical production of a simple story, either individually or as a group-based activity. Teachers are able to influence the algorithm and prioritize story cards about a specific subject, such as digital civic education in the case of the research project at hand.

This study examines the hypothesis that such a learning environment will represent a unique addition to the repertoire of creative and narrative

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classroom practices that connect play and creativity with learning. It also contributes to finding new types of educational media beyond textbooks.

Keywords

Creative computing; design-based research; digital media; digital storytelling; narrative learning environment.

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One, Two, Three, Four Monsters Walking Cross the Floor – Storytelling in Literary-aesthetic Classroom Settings

Abstract

In a cooperative effort of the contemporary museum Hamburger Bahnhof in Berlin and a literary didactic seminar at university student teachers focused on storytelling as a cultural practice. While exploring children's literature, student teachers were encountering "possible worlds" (Nikolajeva 2014) and developed workshop concepts targeting narrative structures to orchestrate storytelling events at the museum.

This paper will focus on the use of basic patterns and character constellations of fiction in literary classrooms and aims at student teachers' implementations. Encouraging university students and primary school students to respond to and manipulate art in imaginative ways, the students themselves become active authors. When student teachers get to implement their own developed workshop concepts in a primary classroom, they are provided with the opportunity to explore its practice in a pedagogical setting with a searching eye (Büker 2008).

Based on Helga Andresen's (2007) understanding that role play can be seen as a learning situation where children interact with each other in a zone of proximal development, engaging in role play served as an inspiration for storytelling and an approach to develop and foster imagination and language acquisition. Drawing on student teachers' documents (teaching units and reflection papers) this paper shows possibilities for creating multi-modal texts with university and primary school students in interdisciplinary contexts and reflects on strategies that allow students to respond playfully to texts. The analysis focuses

on the university students' experience of making use of narrative structures and art engaging primary students in storytelling and constituting a shared reality.

Keywords

Literary classroom; museum; narrative structures; storytelling.

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Textless Picture Books and the Acquisition of Narrative Skills

Abstract

Interactional and use-based theories of language acquisition emphasise that input plays an important role in how children acquire language skills (Behrens 2011: 429ff). In this paper, I focus on the relationship between presented input and the acquisition of narrative skills in primary school. For this purpose, I will talk about a project in which textless picture books are used in a two-step procedure: in a first step, a child and an adult create a story based on the textless picture book. In a second step, the child retells the previously heard story.

The main aim of the presentation is to show that the acquisition of narrative constructions (Ziem/Lasch 2018: 394) depends on the scaffolding strategies that the adult offers to the child. This can be illustrated by a qualitative reconstruction of five children's retellings. Here, two perspectives are taken: On the one hand, the interaction about the textless picture book between child and adult is examined in detail with regard to the scaffolding strategies the adult uses. This is done with the aim of identifying different types of narrative scaffolding strategies.

On the other hand, how the input offered by the adults is adapted by the children for their own narrative language production will be examined.

By looking at these two perspectives, the potential of textless picture books for the acquisition of storytelling skills and literacy in primary school can be enlightened.

Keywords

Construction grammar; early literacy; language acquisition; narrative acquisition; scaffolding.

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Multilingual Storytelling in the German-Russian Picture Book *Lindbergh* by Torben Kuhlmann and its Reception in the Frame of a Multilingual Reading Situation

Abstract

A picture book is a very complex medium of storytelling that unites various narrative dimensions. The characteristic of a multilingual picture book is that the textual dimension integrates different linguistic systems. This paper focuses on multilingual picture books featuring parallel text in different languages (Eder 2009). In research, this form of multilingual picture book is valued differently. On the one hand, these parallel texts are suitable for comparative language considerations and, thus, also for promoting the first and second languages of multilingual children (cf. *ibid.*). On the other hand, this linguistic parallelism suggests the perception of multilingualism as side-by-side relational languages. This, however, does not correspond to the reality of children growing up multilingually who are very flexible with their languages, combining and mixing them (cf. Hodaie 2018).

In the context of this paper, a family read-aloud situation shows that the discussion about which form of multilingualism in picture books corresponds more to the identity of multilingual readers falls short since the inclusion of all narrative levels of a picture book is essential. Based on an ethnographic conversation analysis, the reception of the story of the parallel multilingual picture book *Lindbergh* (Kuhlmann 2018) in a multilingual family will be reconstructed. It becomes clear how the theme, the place of action, the language, and the picture level form a complex reference system for the multilingual recipient and a basis for intensive read-aloud conversations between the reading father and son.

Keywords

Multilingual storytelling; narrative dimensions of picture book; read-aloud conversation.

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PHOTO STORIES: Exploring What Cooperation is with Plants, Bugs and Other Beings

Abstract

This paper aims to analyze the potential of creating photo stories with pedagogy students on the topic of cooperation. As part of the course, “Basic principles and methods of cooperative learning and peer tutoring”, at the Faculty of Education of the Free University of Bozen-Bolzano, which was held online right at the beginning of the pandemic in April 2020, the challenge was to propose some group activities in the remote context.

The task given to the pedagogy students was to create a photo story in groups with the goal of learning what cooperation is through concrete collaboration. The students had to create 10 photos with corresponding speech bubbles to tell the story of a being (either a plant or an invertebrate, not an animal) that has met five other beings in five different localities, who already have cooperation experience and have a certain attitude towards it. Each explanation had to be different from the others (positive assessment, negative, etc.). In the story, there had to be a decisive moment when the being in the main role experiences and understands for himself what cooperation means. The choice of a plant as the protagonist of the stories is related to a developing project named EDEN, Educational Environments with Nature, that studies the educational relationships with plants and nature at school.

This paper will present the theoretical framework of connection between cooperation and plants and focus on a qualitative content analysis of the narrative productions of the different groups of students and on the reflective texts that they used to comment

on their experience. In their reflective reports, the students indicated that they understood much better what cooperation means and were able to write richer thoughts on the subject.

Keywords

Cooperation, educational environments, photo story, plants.

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Panel Readings as Multimodal Storytelling

Abstract

Multimodal storytelling, such as comics and picture books, requires multimodal and performative manners. Based on this idea I examine the theatrical practice of “reading panels” as a form of storytelling. Reading panels invite one to multimodal transformations and turn language, voice, body movement, and dealing with objects into equal forms of reader response (Kress & van Leeuwen 2001, 2017). Exemplified by the comic *Lehmriese lebt!* (Clay Giant’s Alive!, Kuhl 2015), I reconstruct how children (aged six to ten) stage panel readings and analyse the pedagogical, linguistic, and literary potential of this task.

Panel readings of *Lehmriese lebt!* were transcribed based on audio- and videotapes. The comic tells of a golem’s search for his task and the challenges that come with it. The analysis focuses on multimodal practices in panel readings, which are interpreted against the background of situations of first reception. Key incidents (Kroon & Sturm 2007) identified in the data are traced in the sense of interpretative teaching research with the help of interaction analysis. The study reveals three central findings: Firstly, from a pedagogical point of view, panel readings make participation and affiliation possible and thus become community-building experiences. Secondly, from a linguistic perspective, the panel readings stimulate multimodal interaction by challenging the children to use words, voices, gestures, and objects. Thirdly, in terms of literary learning, panel readings offer literary experiences, which arise from the deceleration evoked by the task.

Thus, panel readings create opportunities to tell multimodal stories in one’s own, multimodal way.

Keywords

Comics; multimodality; panel readings; reader-response; theatrical practices.

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Once Upon a Time in Science: Storytelling and the Narrative Spectrum

Abstract

In an opinion piece published in The New York Times, the physicist and popular science writer Krauss complained about the way that most science stories fail to capture the public’s imagination. He cited the example of gravitational waves as something that failed to generate public excitement, despite scientific enthusiasm: “Too often people ask, what’s the use of science, if it doesn’t produce faster cars or better toasters. But people rarely ask the same question about a Picasso painting or a Mozart symphony. [...] Science, like art, music and literature, has the capacity to amaze and excite, dazzle and bewilder. I would argue that it is that aspect of science — its cultural contribution, its humanity — that is perhaps its most important feature” (Krauss 2016). The ‘humanity’ of science finds its most valuable and effective manifestation in the way science itself is communicated and supported with stories.

Our contribution is aimed at demonstrating that effective science communication is a science itself. Following the so-called ABT Model (Olson, 2015: 16-17), we will analyze a corpus of stories adopted by science communicators during the first month of the COVID-19 pandemic, when the virus spread during its initial phase. A selection of recorded speeches by the world’s leading experts in the field is analysed in order to highlight the ways in which scientific communication fits into the folds of non-scientific disclosure through stories. The contribution will focus on suggesting the most effective ways to have a scientifically motivated impact on any public audience of non-expert users.

Keywords

Science communication; science popularization; storytelling in science.

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Experimenting Transmodal Storytelling in EFL Classrooms to Enhance Literacy

Abstract

The experience of teaching and learning is intrinsically multisemiotic and multimodal, but educational policy is still principally focused on the reading and writing of print-based texts. By questioning traditional teaching methods, research in recent years has focused on transmedia storytelling and literacy (Torres et al. 2015, Munaro et al. 2016) and transmodal pedagogy (Newfield 2015), providing evidence that these approaches can lead to more effective teaching and learning in the classroom.

The present study focuses on transmodal storytelling and its pedagogical implications for the development of English literacy for non-native speakers. Transmodal storytelling, which utilizes more than one mode of expression to tell a story (drawing on performative arts including dance, music, theatre, mime and puppetry) and which takes into account learners' everyday experiences, can be a starting point for developing literacy skills. Experimenting in the classroom by telling the same story through different modes and through different media platforms, using a wide range of meaning-making resources, I explored whether transmodal storytelling can become a didactic instrument in EFL classroom, in particular with students viewed as at risk of falling behind in school, in order to improve their language skills and creative capacities. In order to test the effectiveness of transmodal storytelling in the teaching and learning process, I carried out a preliminary empirical study on a group of 14 seven-year-old students in an Italian state primary school. This research suggests that transmodal storytelling could rejuve-

nate literacy in classrooms, in relation to students with behaviour/integration difficulties and children from disadvantaged backgrounds who receive less support with literacy at home.

Keywords

Literacy education; transmodal storytelling; 'transmodal moment' in EFL classrooms.

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