



**Report Handbook on
Autobiographical Pedagogical Approaches
for working with
Second Generation Migrants**



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Preface

The *Report Handbook on Autobiographical Pedagogical Approaches for working with Second Generation Migrants*, edited by Alenka Janko Spreizer, Liam Kane and Silvana Greco, is an outcome of an international research project *Bridge: Successful Pathways for the Second Generation of Migrants*. The project carried out at research and pedagogical institutions in seven European countries – Austria, Italy, United Kingdom, Slovenia, Sweden, the Netherlands, and Germany. It analysed most common exclusionary and discriminatory policies and practices, for example in education, labour market etc., and considered what pedagogical and andragogical approaches and methods were most helpful for educators and trainers working with second generations migrants.

The volume *Report Handbook on Autobiographical Pedagogical Approaches for working with Second Generation Migrants* is a detailed account of the narrative and autobiographical methods and their potential in practical intercultural pedagogical work. Not only do narrative methods and genres provide qualitative tools for deeper and mutual understanding between second generation migrants and their educators, they also modes of representation. Autobiography thus empowers story-tellers because narrative enables them to construct their identity on their own terms. They are not only passive recipients of information and instruction but become active in the process of intercultural pedagogy.

Readers will find in the volume useful practical assignments and other materials for autobiographical approaches in educational work with second generation migrants. They will also inevitably be forced to think deeply their role of educators. All education is political and should aim at enabling socially excluded people to become themselves the subjects of change. The materials here that show that for many second generation migrants, social exclusion, discrimination and other forms of oppression constitute key components of their existence.

The volume on the one hand provides theoretical background on recent migration in Europe and various consequences, and on the other hand serves as an excellent intercultural manual for trainers and educators, who work with migrants and their descendants in various fields.

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Preface

The *Report Handbook on Autobiographical Pedagogical Approaches for working with Second Generation Migrants* concerns itself specifically with the method of gathering testimonies that the volume *Multilingual Practical Training Guide* abundantly employs and repeatedly recommends to intercultural teachers: the autobiographical approach to assisting teaching. Reading and interpreting these materials, and the detailed explanation of their aims and practical techniques, will prove invaluable to teachers, who otherwise might be baffled by the plethora of sensitivities that second generation migrants may display. This personable method of teaching and learning helps to educate the educator, but also, to educate the student in methods of self-inspection and acquisition of social intelligence that we all so direly need in the course of our daily, intercultural lives.

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Background information

'Bridge: Successful Pathways for the Second Generation of Migrants' is a European project (Project number 502260-LLP-2009-1-IT-GRUNDTVIG-GMP) based on the cooperation among organisations in seven European countries, experienced in European cooperation and various kinds of European projects, Grundtvig included.

The seven organisations participating in the project consortium are:

- Università degli Studi di Milano, Facoltà di Scienze Politiche, Italy (project promoter)
- BEST Institut für berufsbezogene Weiterbildung und Personaltraining GmbH, Austria (coordinator)
- Univerza na Primorskem, Fakulteta za humanistične študije Koper, Slovenia
- University of Glasgow, Faculty of Education, United Kingdom
- CFL, Centrum för Flexibelt Lärande, Söderhamn, Sweden
- ROC Nijmegen, Netherlands
- WREDE Ideenmanagement & Projektbetreuung, Germany

The situation of second generation migrants (SGM) is similar throughout Europe: they may encounter cultural, linguistic and social difficulties, sometimes they have to face prejudices and their self-esteem can suffer as a consequence. The main idea behind this project is to prevent such situations of prejudice and self-discrimination, particularly among young low skilled second-generation migrants, when they are looking for a job.

The bridge between different cultures and a path towards social inclusion is what the partnership seeks to develop for teachers and trainers of second generation migrants. The partnership produced materials which should be useful to both teachers/trainers and second generation migrants who are looking for a job and want to improve their self-esteem and communication skills.

What do we understand by 'second generation migrants'? The definition is controversial and is therefore an important part of the Multilingual Practical Training Guide for adult educators and their trainers; additionally, within the project there is a handbook on autobiographical pedagogical approaches with theoretical background and practical suggestions on how teachers, trainers and guidance counsellors can apply the autobiographical approach to support second generation migrants. This handbook includes explanations of the term 'second generation migrants' and focuses on the main results of the training course and the pilot test, which were developed during the life of the project. It is hoped the multilingual practical training guide can be adopted in Europe by anyone interested in adult education for SGM.



The main BRIDGE products are:

- a 20-hour training course based on intercultural competences and on autobiographical narratives for teachers/trainers in adult education whose learners are second-generation migrants. The course was developed by all project partners in their countries during the lifetime of the project, to improve the educators' social-cultural competences and teaching approaches towards the above mentioned target group
- a 16-hour training course for second-generation migrants already tested during the project lifetime in Austria, Germany, the Netherlands and Sweden
- a CD-ROM with policy recommendations on improving the quality of adult education for SGMs
- *the Multilingual Practical Training Guide*, for teachers/trainers in adult education whose learners are second generation migrants
- and this document, the *Report Handbook on Autobiographical Pedagogical Approaches for working with Second Generation Migrants*.

More about the project, the products and other BRIDGE outcomes can be found at the project website: <http://www.bridge2g.eu/>.



Explanation of the term: the second generation of migrants

The full title of the BRIDGE project is 'Bridge: Successful Pathways for the Second Generation of Migrants'. In the process of our research it became apparent that in the literature there are several terms used to denote the target group of the project. Examples we found of terms being used were 'second-generation immigrants', 'second generation disadvantaged immigrants', 'second generation youth of Turkish, Moroccan and former Yugoslavian descent', 'the immigrant second generation', ethnic minorities etc.

Like any term used to refer to a particular group of people, 'second generation migrants' is potentially problematic. There is a danger it reduces people to a label, to one particular aspect of their identities. Despite its shortcomings, we think the term serves a purpose since research suggests that 'second generation migrants' face a different social reality from those of the 'first' generation. We agreed that the target group of our project was 'second generation disadvantaged migrants' but in our different countries this group is differently denominated.

In any case, we would re-emphasise that all terms are problematic and that one of the basic aims of this project, in fact, is to promote critical discussion and analysis of the terms being used.



Introduction

(by Karin Kronika)

This **Report Handbook on Autobiographical Pedagogical Approaches for working with Second Generation Migrants** discusses *autobiographical pedagogical approaches* which have been developed in recent years in the field of intercultural pedagogy. It is based on the materials and results of the training course about autobiography carried out with second generation migrants in Austria (by BEST Institut), Germany (by WIP), the Netherlands (by ROC) and Sweden (By CFL) and contains results of interviews with second generation migrants organised by all project partners. Readers will gain theoretical background of the narrative approaches used within the social sciences and humanities, with a particular focus on intercultural pedagogy. Trainers of adult educators will find materials for introducing participants to the main types and methods of autobiographical approaches used in pedagogy; participants should then be able to use these in their own future educational work with second generation migrants. Some materials are developed for adult educators in the early stage of their professional career but others are for trainers of adult educators and adult educators who work with second generation migrants for a longer period. In addition, there are assignments; each of which contains a description of activities and their duration, as well as information about the levels of skills and experiences of adult educators and their trainers.

The following topics will be addressed:

- **Life Stories and Narrative Approaches in Social Sciences and Humanities: initial definitions.** In this section the relationship between different terms describing this approach will be addressed and a short analytical explanation of how the method is used within social sciences and humanities, with special focus on anthropology, will be presented.
- **Autobiographical approaches in intercultural pedagogy: origins, functions and their effects on the person who is narrating his/her autobiography.** In this part the author will analyse in detail a particular genre of narrative, autobiography, and its functions and importance for work with second generation migrants. Some suggestions on implementation of the approach in adult education will be suggested.
- **A brief summary of the ideas of Paulo Freire and their Relevance for Educators Working with Second Generation.** Here the main ideas of Paulo Freire and his pedagogy will be discussed.
- **Practical Suggestions for the Implementation of Autobiographical Approaches.** This section will address practical suggestions on where and how educators should go about acquiring autobiographical narratives (which questions to ask interviewees, for example).
- **Autobiographical stories of second generation migrants from different countries.**



This document brings theoretical insight into autobiographical pedagogical approaches for adult educators or trainer of adult educators. Furthermore, it contains many assignments for readers, both oral and written, to promote reflection and understanding of the issues affecting second generation migrants in their country and the role of autobiography in different educational contexts.

Participants and scholars may find further answers to their questions in the section on additional readings, videos and films about second generation migrants and autobiographical approaches on the webpage of the project and the other documents developed within the project.



Life Stories and Narrative Approaches in Social Sciences and Humanities: initial definitions

(by Alenka J Spreizer)

Introduction to the theory on narrative approaches

In this part of the course we intend to explore concepts which can be widely defined as narrative approaches. For the BRIDGE project we conducted 140 in-depth interviews in Italy, Austria, Slovenia, Sweden, Germany, Great Britain and Netherlands, asking in particular about their experiences of education. In each country we carried out 20 interviews. We have chosen people from different ethnic backgrounds and people who came themselves or whose parents came from Asia, Africa, Eastern Europe and South-Eastern Europe, the Middle East and Latin America. Researchers started interviews with questions about each SGM family background, asking people about their biography, educational background, work experience, experience of prejudice, discrimination, self-discrimination, and about diversity and its advantages or disadvantages. In *our in-depths interviews* we asked our respondents to talk and we have recorded their story. Each *interview* was a long conversation where people talked about their family; they interpreted to us their *life stories* and *life histories*. When they explained their educational background and experiences in education we received a range of information which can be conditionally termed as *educational ethnography*.¹

In this part of the course we intend to explain the terminology with which the different narrative approaches within several academic disciplines are defined. Narrative approaches are widely present in social sciences and in humanities though some scholars – and also practitioners, educationalists and teachers – might have reservations due to their perceived lack of objectivity. In this text we try to lead teachers and students who might be interested in the BRIDGE training materials for teachers of SGM through some definitions. This is done through exemplary articles, chapters of books and other writings about the concept of narrative², oral history³, life story approaches⁴, in-depth interviews⁵, narrative interviewing⁶, narrative approaches, personal narratives⁷, etc. The aim of

- 1 Yon, D. A. (2003), 'Highlights and Overview of the History of Educational Ethnography', *Annual Review of Anthropology*, Vol. 32, pp 411-429.
- 2 Somers, M. (1994), 'The narrative constitution of identity: A relational and network approach', *Theory and Society* Vol. 23, pp. 605-649; Ochs, E. and Capps L. (1996), 'Narrating the Self', *Annual Review of Anthropology*, Vol. 25, pp. 19-43.
- 3 Portelli, A. (1998), What makes oral history different, in: Perks, R. and Thompson, A. *The Oral history reader*. Routledge, pp. 63-74; Morrissey, C. (1998), Oral history interviewing, in: Perks, R. and Thompson, A. (eds.) *The Oral history reader*. Routledge, pp. 107-113.
- 4 Bertaux D. and Kohli M. (1984), 'The Life Story Approach: A continental view', *Annual Review of Sociology*, Vol 10, (1984), pp. 215-237. <http://www.jstor.org/stable/2083174>
- 5 Raleigh Yow, V. (1994), *Recording Oral History: A practical guide for social scientist*. Thousand Oaks, London New Delhi: Sage Publications.
- 6 Mattingly, C. and Lawlor M. (2000), 'Learning from Stories: Narrative Interviewing in Cross-cultural research', *Scandinavian Journal of Occupational Therapy*, Vol. 7 pp. 4-14.
- 7 Kohler Riessman C. (2000), Analysis of Personal Narratives (manuscript) - To Appear in *Handbook*



this part is to show different definitions of the narrative approaches and reflect that different narrative approaches may be excellent and valuable methods for establishing a good relationship with students and teachers. The aim is also to underline the strength of narrative approaches which provide and facilitate finding information which would otherwise be withheld.

The aim of this chapter is first to look at different narrative approaches in social sciences and humanities which are closely connected with intercultural pedagogy and second, to provide theoretical background from the social sciences for using different narrative approaches in adult education.

The concept of narrative

The concept of narrative has been formulated by several scholars in recent years⁸. Some scholars report that ‘the narrative turn’ is no longer the main province of literary studies – “the narrative turn” ... has entered history ... anthropology and folklore ... psychology ... sociolinguistics ... and sociology⁹. Due to the fact that narrative became very popular across a wide range of disciplines of social sciences and humanities, it is quite difficult to pin down a clear definition. Today, narrative has a broad reach. For this reason we are going to present some of the definitions of narrative which are relevant for the BRIDGE project.

Somers¹⁰ used the concept of narrative to develop a new concept, i.e. narrative identity. Dividing different forms of interpretation of the narrative concept she had analysed the changes of concept of narrative in social sciences:

Narrative as a mode of representation

Traditionally and before the narrative turn, narrative was connected with humanities and “story-telling” methods of historians. It was useful for studying different ethnic groups, class differences and acquiring knowledge about different people’s cultural and ethnic backgrounds. According to anthropologists, the narrative approach was important for finding out about the Other. This approach was characteristic of a traditional history and folklore anthropology, ethnographic writing.

for *Interviewing*, Gubrium, J.F. in Holstein J. A. (eds) (2001) Sage. This manuscript may be found in <http://alumni.media.mit.edu/~brooks/storybiz/riessman.pdf>

8 Somers, M. (1994), ‘The narrative constitution of identity: A relational and network approach’, *Theory and Society*, Vol. 23, pp. 605-649; Mattingly, C. and Lawlor M. (2000), ‘Learning from Stories: Narrative Interviewing in Cross-cultural research’, *Scandinavian Journal of Occupational Therapy*, Vol. 7 pp. 4-14.

9 Kohler Riessman C. (2000), *Analysis of Personal Narratives* (manuscript) - To Appear in *Handbook for Interviewing*, Gubrium, J.F. in Holstein J. A. (eds) (2001) Sage. This manuscript may be found in <http://alumni.media.mit.edu/~brooks/storybiz/riessman.pdf>

10 Somers, M. (1994), ‘The narrative constitution of identity: A relational and network approach’, *Theory and Society*, Vol. 23, pp. 605-649; p. 605.

Reconceptualization of the narrative concept

Changes in the narrative concept were stimulated by social science historians who criticized traditional historians and who started to discuss the ‘value of narrative as a representational form’ (Somers 1994, 606). Later on disciplines other than history (medicine, social psychology, anthropology, gender studies, law, biology, physics) followed this turn and they built new approaches.

Knowledge and the concepts of ‘Narrative’ and ‘Narrativity’

Narrativity is perceived as embracing all human knowledge, telling a collective story (philosophers would say the concept is part of social epistemology). It relates to fundamental questions about our existence, like what does it mean to be human, what is reality? (for philosophers, questions of social ontology or metaphysics). The characteristic of this second approach was that people came to know who they were through narrativity, telling their stories. Through interviews people constructed their own understanding about their own ways of being and acting in the world.

In her writing Somers¹¹ focused on the shift from the narrativity through which researchers were representing the world, via their writings, to a narrativity where philosophical questions about the nature of being, existence and reality are all open and on the agenda. She called this a shift from *representational to ontological narrativity*. Somers stressed that before this shift philosophers of history had argued that narrative modes of representing knowledge were a representational form imposed by historians who were explaining historical stories. Scholars have shown that social life is guided by stories, and that stories lead actions. They have argued that narrative, telling stories is an essential condition of life. Humans’ experiences are constituted through stories. People collect or gather stories and by mapping out their narratives they make sense what is going on in social life.

Narrative as a fundamental and universal genre

Ochs and Capps¹² define narrative as ‘a fundamental genre in that it is universal’. They also state that it ‘emerges early in the communicative development of children’. For those two authors the narrative of personal experience visually represents actual or possible life events, which are embodied in short stories or parts of their stories.

Yet they emphasised that narratives do not exist as only one genre: Narratives are constructed

11 Somers, M. (1994), ‘The narrative constitution of identity: A relational and network approach’, *Theory and Society*, Vol. 23, pp. 605-649, pp. 613-614.

12 Ochs, E. and Capps L. (1996), ‘Narrating the Self’, *Annual Review of Anthropology*, Vol. 25, pp. 19-43, p. 19.



in different ways (using dairies, biographies, photographs, songs etc; they are not ‘monogener’) and may be transmitted in different ways: orally, with or without accompanying gestures, written, drawn or sung. They may describe the world as it is seen how narrators would like it to be (they are not ‘monomodal’). There are many genres, such as diaries, letters, memoirs, gossip, stories and novels, biographies and autobiographies which may be defined as narrative. Narratives integrate several modes of communication: visual representation, gesture, facial expression, and physical activity which can be integrated with talk, song and writing. For social scholars the narratives of different settings and communities are of great interest. In this sense Ochs and Capps¹³ mention conversational and ceremonial narratives.

Narrative as a research method

Mattingly and Lawlor¹⁴ write about *narrative as a research method* and they illustrated some general points about narrative interview. Underlining the importance of narrative or story for exploring personal experiences they stressed that narrative and story are words which are widely used and with many different meanings. The authors from the field of occupational sciences see narrative as a method that can play a powerful role in helping to illuminate the world of a respondent. This seems an especially important role when the respondents and researchers are from different cultural and social backgrounds. It is often the case that personal and cultural meanings and experiences are organised in a story form. According to Mattingly and Lawlor, stories seem to be one of the best means of asking individuals about the moments from their past: through stories about powerful experiences people may re-enter their emotional landscape. They claim that narratives are much more useful than abstract generalizations or belief statements for an insight into the complex and often unspoken meanings such as dilemmas, hopes and anxieties.

Quoting Kirsh they say that: ‘Narrative recreates experience through the eyes of the experienced, and brings with it the richness of personal and social history’.¹⁵

They distinguished stories recorded from natural, daily conversations from those elicited through interviews.

‘Narratives are event-centred and historically particular, located in a particular time and place. Stories concern action, more specifically human action, and particularly social interaction. Stories have plots. They have a beginning, middle and end, so that while they unfold in time, the order is more than mere sequence but reveal a ‘sense of a whole’. Stories show how human actors do things in the world, how their actions shape events and instigate responses in other actors,

13 Ochs, E. and Capps L. (1996), ‘Narrating the Self’, *Annual Review of Anthropology*, Vol. 25, pp. 19-43, p. 20.

14 Mattingly, C. and Lawlor M. (2000), ‘Learning from Stories: Narrative Interviewing in Cross-cultural research’, *Scandinavian Journal of Occupational Therapy*, Vol. 7 pp. 4-14, p. 4.

15 Mattingly, C. and Lawlor M. (2000), ‘Learning from Stories: Narrative Interviewing in Cross-cultural research’, *Scandinavian Journal of Occupational Therapy*, Vol. 7 pp. 4-14, p. 5.

changing the world (and often the actors themselves) in some way. Stories also reveal the way events and other actors act upon someone, shaping her possibilities, the way she views herself and her world. Whether hinted at or baldly stated, stories explore the complex motives that drive individuals to act in some ways rather than others and they also reveal the constraints of environment, of body, of social contexts that delimit a person's possibilities for action.¹⁶

The life story approach

Bertaux and Kohli¹⁷ published the review article *The Life Story Approach: A Continental View* where they shed light upon the developments in the use of life stories within European social sciences and humanities. They use this term as a synonym for 'oral autobiographical narratives'.¹⁸ For teachers and students who have a more theoretical interest we recommend reading the original article available in e-libraries such as jstor.org. In the following subchapter we summarize their main definitions, the methodological questions they highlighted and some of the ways of using this approach.

First they indicated different trends in the usage of a life stories approach. They emphasised two points.

- In one use of the life story approach they find a focus on the symbolic understanding of social life, on the question of meaning in individual lives. In this trend, information is characteristically collected through narrative interview and analyzed through the framework of a particular methodological approach, known in sociology as 'objective hermeneutics'. Scholars understand this as being when the researcher observes and records events, reality, people's behaviour and utterances and tries to find a deeper insight into what they mean. Within this approach the researcher conducts conversations with the people involved around their description of what is going on. The participants in the research would explain their own reality and describe it from their point of view. With the aid of additional questions to delve deeper into the hidden knowledge of participants, researchers try to reconstruct how people tend to interpret their actions.
- The second trend focuses on what has been called 'ethnographic fashion', where researchers try to give 'ethnographic descriptions' of people's life trajectories and patterns of social relations. Ethnography is defined as a 'scientific research strategy often used in the field of social sciences, particularly in anthropology and in some branches of so-

¹⁶ Mattingly, C. and Lawlor M. (2000), 'Learning from Stories: Narrative Interviewing in Cross-cultural research', *Scandinavian Journal of Occupational Therapy*. Vol. 7 pp. 4-14, p 6.

¹⁷ Bertaux D. and Kohli M (1984), 'The Life Story Approach: A continental view', *Annual Review of Sociology*. Vol. 10, (1984), pp. 215-237. <http://www.jstor.org/stable/2083174>

¹⁸ Bertaux D. and Kohli M (1984), 'The Life Story Approach: A continental view', *Annual Review of Sociology*. Vol. 10, (1984), pp. 215-237. <http://www.jstor.org/stable/2083174>, p. 215.



ciology, also known as part of historical science that studies people, ethnic groups and other ethnic formations, their ethnogenesis, composition, resettlement, social welfare characteristics, as well as their material and spiritual culture. It is often employed for gathering empirical data on human societies and cultures. Data collection is often done through participant observation, interviews, questionnaires, etc. Ethnography aims to describe the nature of those who are studied (i.e. to describe a people, an ethnos) through writing.¹⁹

According to Bertaux and Kohli life stories may be used in multiple ways and due to this fact there is no standard methodology for collecting narrations or stories. Here I am going to summarize only the initial questions related to methodology. It is characteristic of the narrative approach that many different methodologies can be used. This methodological pluralism is important for theory building and for empirical research.

Bertaux and Kohli defined the life story approach in a more restricted way, as is usual in American literature. Many American texts refer to Thomas and Znaniecki's concept. They 'speak of the "personal documents" composing a life history: letters, diaries, personal records, open interviews, and finally autobiographies and tape recorded life stories.'²⁰ They also stressed that in several texts there is no systematic distinction between a broader conception of personal documents and life stories and that these resources provide the possibilities for scholars to access the actor's perspective. In contrast to the methodological distinction they argued that scholars who take personal history seriously should insist on an approach that is based on narratives about one's life or the relevant part of his or her life. Within the research and collection of the life histories of Second Generation Migrants for the BRIDGE project the focus was on that part of life which was connected with the interviewees' or their parents' arrival to the "new" country and with education and entering the labour market.

Bertaux and Kohli defined life story as a story which "refers implicitly to the totality of a person's experience" and which leads itself to a multiplicity of uses. According to their definition "the life story approach has been defined as a method of data collection. More importantly it is also a specific way of addressing the substantive (i.e. theoretical) questions of sociology".²¹ In the social sciences there are many different ways of thinking about a narrative and life story approach.

Life stories derive from different theoretical orientations and it seems that no standard procedures will be developed in future. Scholars who had conducted the life story approach needed to reflect and discuss the several ways of coping with methodological problems. Bertaux and

19 Ethnography, in Wikipedia <http://en.wikipedia.org/wiki/Ethnography>

20 Bertaux D. and Kohli M. (1984), 'The Life Story Approach: A continental view', *Annual Review of Sociology*, Vol. 10, (1984), pp. 215-237. <http://www.jstor.org/stable/2083174>, p. 216.

21 Bertaux D. and Kohli M. (1984), 'The Life Story Approach: A continental view', *Annual Review of Sociology*, Vol. 10, (1984), pp. 215-237. <http://www.jstor.org/stable/2083174>. The quotation refers to pages 217-218.

Kohli²² identified three areas of discussion with regard to methodological issues:

1. The problem of the total number of life stories.
2. The issue of objectivity and subjectivity of the researcher.
3. Orientation toward the academic discourse versus orientation towards the humanistic-literary approach.

The first question is connected with the total number of the collected stories. There is no rule about the number of stories which should be collected. Some authors collect only one life story of an actor while others²³ decide to collect several hundreds. There are also researchers who are somewhere in between. It is important to know that the number of collected stories is important where the aim of the research is to make empirically grounded generalisations. If researchers want to generalise then it is necessary to have more collected stories. On the basis of a case study approach the only possible generalisations which could be made are based on probability. Gathering data and processing them statistically is not possible on the basis of few life stories. It is important to address the dimension of subjectivity and objectivity. Some authors²⁴ argue that previously the prevalent ideology was to aspire to disembodied, scientific objectivity. They stressed the fact that even scientific narratives can be personal in tone. For social scholars who use a life story approach their positionality in the social and historical context is crucial. Some scholars were much more interested in looking for patterns of historically given sociostructural relations, whereas some other researchers leaned much more towards the studies of perceptions, values and of personal situations and definitions. Some other scholars stressed the fact that storytelling or the narrative approach does not assume objectivity but instead privileges positionality and subjectivity.²⁵

Within a third dimension the relationship between the scholar and the researcher is important: while some authors in the past were oriented towards abstraction, scientific legitimacy and academic discourse, other authors saw themselves as publishers of life stories and advocates of people and groups who would otherwise remain silent and whose stories would remain unheard.

22 Bertaux D. and Kohli M. (1984), 'The Life Story Approach: A continental view', *Annual Review of Sociology*, Vol. 10, (1984), pp. 215-237. <http://www.jstor.org/stable/2083174>. The quotation refers to pages 218-219.

23 Freeman, J. M. (1979), *Untouchable: An Indian Life History*. London: George Allen & Unwin.

24 Ochs, E. and Capps L. (1996), 'Narrating the Self', *Annual Review of Anthropology*, Vol. 25, pp. 19-43. The quotation refers to page 19.

25 Kohler Riessman C. (2000), Analysis of Personal Narratives (manuscript) - To Appear in *Handbook for Interviewing*, Gubrium, J.F. in Holstein J. A. (eds) (2001) Sage. This manuscript may be found in <http://alumni.media.mit.edu/~brooks/storybiz/riessman.pdf>.



Personal narratives and narrative analysis

Catherine Kohler Riessman published a chapter *Analysis of Personal Narratives in a Handbook of Interviewing*.²⁶ According to her definitions ‘narrative analysis takes as its objects of investigation the story itself’. Narrative analysis is not only relevant for the study of disruptive life events: as a method it is equally appropriate for studies of social movements, political change and macro-level phenomena. Narratives promote empathy across different social settings. They gather other people to listen and it is a collaborative practice since it assumes tellers and listeners/questioners share a particular cultural and social milieu. As a method it is a form of a case-centred research.

Kohler Riessman reported that there existed considerable variation in how scholars employed the concept of personal narrative. There are also differences in methodological assumptions and strategies of analysis. She summarised these in three different traditions of personal narrative which also connect to different disciplinary backgrounds.

Narrative as entire life story

The first tradition which was mentioned was represented by social history and anthropology where narrative referred to the *entire life story and autobiographical materials*. Within this tradition the informant’s story merges with the researcher’s interpretation and sometimes their points are indistinguishable since anthropologists and social historians often speak for their informants.

Narratives as specific and discrete stories around a chosen question

The second tradition uses the concept of personal narrative in a more restricted way and it organized brief, specific stories *around characters, setting and tale*. Respondents tell *separate and different stories within a certain period of time* in a response to single questions. The stories told encompass events that narrators have witnessed.

Narrative as a large section of talk and interview exchanges

The third tradition understands personal narrative as a large section of talk and interview exchanges. Here the term ‘personal narrative’ is reserved for extended accounts of life that develop over the course of the interview. Second and third traditions are linked: ‘the second tradition gives

²⁶ Kohler Riessman C. (2000), Analysis of Personal Narratives (manuscript) - To Appear in *Handbook for Interviewing*, Gubrium, J.F. in Holstein J. A. (eds) (2001) Sage. This manuscript may be found in <http://alumni.media.mit.edu/~brooks/storybiz/riessman.pdf>

way in the third one to an evolving series of stories that are framed in and through interaction'. The third approach has a number of attributes:

- 'Presentation of and reliance on detailed transcripts of interview excerpts
- Attention to structural features of discourse
- Analysis of the co-production of narratives through the dialogic exchange between interviewer and participant
- A comparative approach to interpreting similarities and differences among participants' life stories'.

Oral history

Oral historians have devoted a lot of energy to the definition of the term 'oral history'. Oral history may be defined as a subfield of history where scholars compile historical data through interviews, usually tape-recorded and sometimes videotaped, with participants in, or observers of, significant events or times. Thus oral history is a research method that involves in-depth interviewing which is taped as a memoir and the transcript is typewritten.²⁷

Most scholars acknowledge that the first oral historian was Thucydides in his *History of the Peloponnesian War*, using personal testimony in social research. Other authors allude to the early Greek historian Herodotus in his history of the Persian Wars. The modern concept of oral history was developed in the 1940s by Allan Nevins and his associates at Columbia University. His project of recording spoken memories of white male elites is considered to be the first organized oral history project.

In constructing oral histories, interviews are carried out to get information from different perspectives, many of which are often unavailable from written sources. Researchers collect different materials such as diaries, photographs, personal letters and family documents which provide information on daily life or on important events of individuals and their families. The discipline developed in the 1960s and early 1970s when lighter and inexpensive cassette tape recorders were available to document the experience of a variety of social movements such as civil rights, feminism, and the anti-Vietnam War protest. By the year 1965 there were 89 projects on oral history taking place and the field has flourished ever since. At the end of the 20th century oral history had become an accepted discipline in many colleges and universities.

In the last decade of the 20th century several handbooks on oral history were published.²⁸ Among oral historians at that time were the Italian historian Alessandro Portelli and his associates. They started to study the role that memory itself, whether accurate or faulty, plays in the themes and

27 Raleigh Yow, V. (1994), *Recording Oral History: A practical guide for social scientist*. Thousand Oaks, London and New Delhi: Sage Publications, p. 3.

28 Among other there were Stephen Caunce (1994), *Oral History and the local historian*. London, New York: Longman; Raleigh Yow, V. (1994), *Recording Oral History: A practical guide for social scientist*. Thousand Oaks and London New Delhi: Sage Publications; Robert Perks and Alistair Thomson (1998), *The Oral History Reader*. London, New York : Routledge.



structures of oral history. Their published work has since become standard material in the field, and many oral historians now include in their research the study of the subjective memory of the persons they interview'.²⁹

Raleigh Yow³⁰ uses several terms interchangeably with oral history. Among other terms she mentions life history, self-report, personal narrative, life story, oral biography, memoir, testament, in-depth interview, recorded memoir, life history, the recorded narrative, taped memoirs, and life review. She uses the term oral history as a synonym of an in-depth interview and defines interviews recorded in-depth as 'a research method that is based on direct intervention by observer and on the evocation of evidence'.

²⁹ Oral history, <http://www.answers.com/topic/oral-history>.

³⁰ Raleigh Yow, V. (1994), *Recording Oral History: A practical guide for social scientist*. Thousand Oaks, London and New Delhi: Sage Publications.



Assignments for adult educators and trainers

Reflection on the definition of 'narratives': description of the activities for adult educators

Teachers should encourage students to reflect on the definition of 'narratives'. He or she should give the following instructions to the participants:

Look at the definition of 'narratives' (worksheet 1). Read it carefully and think about how you could use narrative, in terms of this definition, in the context of educational programs for Second Generation Migrants.

Participants can be divided into pairs or small groups and to consider what the message of this approach is.

This assignment may need more guidance if the groups are beginners. In this case educator/trainer may break down the sentences and help participants with some suggestions. The assignment could be introduced during the theoretical part concerning the definitions of narrative approaches.

Duration: approximately 10 -20 minutes.



Reflections on quotations from an interview with Alessandro Portelli: description of the activities for adult educators

After the initial theoretical explanation of the term ‘oral history’ and explanation of some definitions of narrative approaches, the trainer of adult educators divides participants into pairs or into small groups (of 3-4 participants) and then he or she asks the course participants to discuss what they know about interviewing.

Trainers of adult educators should provide some initial questions, such as:

- What do you know about interviews in social sciences?
- Do you know of a difference between informative statements and interviews?
- How do you understand the difference?
- Have you ever used interviews in your teaching?
- If you have used interviews and different types of narration, what was your personal experience of this?

Then trainers of adult educators read the quotation of Alessandro Portelli from worksheet 2 for class participants. Then participants should think about the meaning of the quotation and what it suggests about the collection and analysis of life histories.

This assignment is relevant for both adult educators in an early stage of their career as well as those who are very experienced, or trainers of adult educators themselves. Trainers might want to talk about their own experiences with oral histories and collecting other people’s stories. This assignment could be introduced during the theoretical part about the definitions of narrative approaches. It could also be useful at this stage to look at the audiovisual support materials on oral history, some of which are also accessible to second generation migrants themselves.

Duration: 15 – 30 minutes



Audiovisual support on oral history for adult educators and trainers

“I Can Almost See the Lights of Home”: A Field Trip to Harlan County, Kentucky: An Essay-In-Sound. Charles Hardy III & Alessandro Portelli (1999) *The Journal for Multimedia History*, Vol 2. <http://www.albany.edu/jmmh/vol2no1/lightssoundessay.html>

“I Can Almost See the Lights of Home” offers a new way of thinking about and presenting oral history. Termed an ‘aural essay’ by joint authors Alessandro Portelli and Charles Hardy III, this extended and pathbreaking audio work explores place, form, time, and the act of historical interpretation; it is an attempt by two oral historians, one from Pennsylvania, USA, and the other from Rome, Italy to create a new aural history genre that counterpoises the voices of subject and scholar in dialogue—not merely the dialogue that takes place in the real time of an oral interview, but the one that occurs as interpretations are created and scholarship is generated”. (Hardy and Portelli 1999)

<http://www.albany.edu/jmmh/vol2no1/lightssoundessay.html>

The Oral History Interview and its Literary Representations [audio] by Alessandro Portelli, Puwar (2009), website Darkmatter in ruins of imperial culture
<http://www.darkmatter101.org/site/2009/07/29/the-oral-history-interview-and-its-literary-representations-audio/>

Autobiographical Approaches in Intercultural Pedagogy: Origins, Functions and the Effect on the person who is narrating his/her autobiography

(by Silvana Greco)

Introduction

In this part of the Handbook on Autobiographical Pedagogical Approaches for working with Second Generation Migrants, we will analyse in detail a particular genre of narrative: autobiography.

In the first section we will define what autobiography is and its functions. In the second section we will argue why autobiographical narratives are important for second generation immigrants. In the third section we will see some more practical suggestions on how to implement an autobiographical narrative interview which can be used by adult educators and trainers who teach other trainers or second generation migrants themselves. In the fourth section we will propose some useful assignments focusing on autobiographical narratives for adult educators and for second generation immigrants. Finally, a short video by the expert Laura Minnigerode will give some suggestions on how to write an autobiography.

What is an autobiography and what are its functions?

The word autobiography is a Greek word, composed of three terms. The first term of the word refers to *αυτός*-*autos* which means 'Self'. The second term of the word refers to *βίος*-*bios* which means 'life' while the third term refers to *γράφειν*-*graphein* which means, 'to write'. Hence, autobiography is generally understood as a piece of writing about the life of a person or a specific life span, written by that same person.³³

According to the French scholar Philippe Lejeune autobiography may be defined as 'a retrospective narrative that a person does of his/her own life highlighting his/her personal life and in particular focusing on his/her personality'³⁴. Moreover, for Philippe Lejeune autobiography is an organic but at the same time fragmented piece of writing based on the retrospective vision of what the writer has thought, discovered and felt during a long period of his/her life or a period

33 For more information about autobiography refer to the following literature: Birren, J. E., and Birren, B. A. (1996), 'Autobiography: Exploring the Self and Encouraging Development', in J. E. Birren, G.M. Kenyon, J.E. Ruth, J.J.-F. Schroots and S. Torbjorn, *Aging and Biography: Explorations in Adult Development*. New York: Springer Publishing, pp. 283-300; Cambi, F. (2002), *L'autobiografia come metodo formativo*. Roma-Bari: Laterza; Demetrio, D. (1995), *Raccontarsi. L'autobiografia come cura di sé*. Milano: Cortina; Demetrio, D. (2002), *Il metodo autobiografico*. Milano: Guerini; Demetrio, D. (2003), *Scritture erranti*. Roma: Edup; Demetrio, D. (2003a), *Scritture erranti. L'autobiografia come viaggio del sé nel mondo*. Roma: Edup; Demetrio, D. (2003b), *Autoanalisi per non pazienti*. Milano: Cortina; Demetrio, D. (2006), 'Scrivere di sé oltre la perdita. L'autobiografia del cordoglio e le sue implicazioni nell'elaborazione del lutto', available at <http://www.scuolaphilo.it/docs/demetrio1.pdf>; Jedlowski, P. (2000), *Storie comuni. La narrazione nella vita quotidiana*. Milano: Bruno Mondadori.

34 Lejeune, P. (1986), *Il patto autobiografico*. Bologna: il Mulino [1975], p. 12. The number of pages refer to the Italian edition.

that has been significant for him/her’.

In order to be able to write about oneself, a person has to distance him/herself from everyday life in order to re-discover the different parts of oneself, in order to become more aware about the different Selves of which a person is ‘composed’.³⁵

According to Duccio Demetrio the re-discovery process is constituted both by an initial process of de-construction of the Self and then a re-composition (re-construction) of the Self. According to recent sociological and pedagogical literature, autobiography has several aims.

The first aim concerns *knowledge about one’s own identity*. Autobiography allows us not only to investigate more profoundly our personal identity, with all its complexity and contradictions, but also to revisit the present moment analysing the past. Analysing the past and going through the past in order to find some ‘hints’ (more than causes) to explain present actions, to discover the continuity and discontinuity with the past, to find what has been definitively finished and what questions are still not yet solved in one’s life.³⁶ Autobiographical narration helps the author give sense to his/her life course thanks to the chronological reconstruction of the events.³⁷ Thanks to this narration some aspects of a life course are highlighted, other are re-dimensioned, new connections are found, and new hypotheses are developed while others are rejected.³⁸

The second aim is the *social recognition of one’s own identity*. Indeed, all autobiography in its written but also in its oral form, is not only knowledge about oneself but also knowledge of oneself in relation to other social actors. Autobiography tells the story of someone who does not live in isolation but is embedded in different social relations in which other social actors are involved. These actors are represented in the autobiographical writing. In addition, autobiography also permits the writer to represent him/herself to others. Hence, as Duccio Demetrio and Laura Formenti have pointed out, autobiography is not only ‘private writing’ but also ‘public’ writing.³⁹ Writing or narrating about oneself to others, also means to expose oneself but also to receive social recognition from the other. The different Selves are recognized by others and this is crucial for a positive development of identity and self-esteem. Indeed, as Axel Honneth has demonstrated drawing on Mead’s social psychological identity theory and on Hegel’s theory of struggle for recognition, identity-formation needs recognition. There are different ways and levels of recognition: different forms of love and affection inside the primary relationship, different forms of rights (social, political etc.) in legal relations and solidarity inside the broader community in which the individual lives. Indeed, as Axel Honneth affirms for Hegel, ‘love represents the first stage of reciprocal recognition, because in it subjects mutually confirm

35 Demetrio D. and Formenti L. (1995), “La ricerca autobiografica in educazione: dalla teoria alla didattica” in Demetrio, D. (ed), *Per una didattica dell’intelligenza*. Milano: FrancoAngeli, pp.13-32.

36 Ibidem, p. 21.

37 Mariotti, G. (2002), “Empatia e comprensione del dolore”, in Fomenti, L. Giusti, M. and Mapelli, B., *Narrazioni*, Quaderno, n. 3 di Adulità. Milano: Guerini, pp. 103-115.

38 Poggio, B. (2004), *Mi racconti una storia? Il metodo narrativo nelle scienze sociali*. Roma: Carocci, p. 61.

39 Demetrio D. and Formenti L. (1995), “La ricerca autobiografica in educazione: dalla teoria alla didattica” in Demetrio, D. (ed), *Per una didattica dell’intelligenza*. Milano: FrancoAngeli, p. 18.

each other with regard to the concrete nature of their needs and thereby recognize each other as needy creatures. In the reciprocal experience of loving care, both subjects know themselves to be united in their neediness, in their dependence on each other. Since, moreover, needs and emotions can, to a certain extent, only gain ‘confirmation’ by being directly satisfied or reciprocated, recognition itself must possess the character of affective approval or encouragement. The consequences of receiving love and affection from primary relationships enhances the basic *self-confidence* of a person.⁴⁰ In addition, being entitled to different rights – economic, political and social – encourage people to affirm themselves and express themselves in society. It enhances the *self-respect* of the person while receiving social recognition inside the community for one’s ability and competences enhances *self-esteem*. More precisely, in modern societies solidarity is connected to the social relationship between two people who feel a profound esteem for each other. Indeed, to hold a person in esteem means to appreciate his/her abilities and competences which are seen as valuable for society. The person who esteems another shows not only tolerance for the values and abilities of the others but also affection towards the other person. Only if one shows affection to the other can he/she express his/her abilities and solidarity.

The third aim of an autobiographical narrative is *amusement*. As Barbara Poggio affirms narrating or writing his/her own story is amusing not only for the story teller but also for the listener.⁴¹ The fourth aim is a *normative* one. Indeed, it gives the opportunity to the story teller to express him/herself and let the listener know about one’s own values and norms and which rules are important or should be followed.⁴²

The fifth aim of is a *moral aim*. Through the narrative the story teller expresses his/her *Weltanschauung*, his/her particular moral and ethical frame, his/her evaluation of other actors and their actions.⁴³

The sixth aim of autobiography is that it supports a *healing process*. Indeed, retrospection helps the individual to renovate him/herself because revisiting the past gives the opportunity to produce a new interpretation of one’s life, to overcome traumas, psychological blocks and internal wounds. Hence, it helps people come up with new projects in their lives.

40 Honneth, A. (1996), *The Struggle for Recognition: The Moral Grammar of Social Conflicts*. Cambridge: Polity Press.

41 Poggio, B. (2004), *Mi racconti una storia? Il metodo narrativo nelle scienze sociali*. Roma: Carocci, p. 45.

42 Poggio, B. (2004), *Mi racconti una storia? Il metodo narrativo nelle scienze sociali*. Roma: Carocci, p. 45.

43 Poggio, B. (2004), *Mi racconti una storia? Il metodo narrativo nelle scienze sociali*. Roma: Carocci, p. 45.



This healing function is particularly important for second generation immigrants who often have to ‘make peace’ with many wounds coming from the past - leaving their home country and relatives, often being victims of racism, difficulty in building their own identities. As Demetrio and Formenti affirm ‘autobiographical writing is not only about looking backwards, to what someone has been and what he or she has left in the place of origin, but also the desire to look forward and explore the future’.⁴⁴

The seventh aim of an autobiographical narrative, especially when narratives are widespread inside a community, is to create *a sense of belonging to a particular community*.⁴⁵ Indeed, the person who listens to or who reads an autobiographical narrative can usually identify with the events, values, and social norms of the storyteller, in particular if he/she belongs to the same ethnic community.

The eighth aim of autobiographical narratives is *a pedagogical one*. With its retrospection, through the selection of the autobiographical materials and the re-ordering of memories, events and emotions, autobiography is itself an educational process. Retrospection is ‘active’ thought because it constitutes a synthesis of one’s life, searches for equilibrium and also creates new scenarios and perspectives for the future.

Why are autobiographical narratives useful for second generation migrants?

We have seen in the previous section that an autobiographical narrative gives storytellers an opportunity to start a personal ‘journey’, discovering or re-discovering events in their lives, critical moments, emotions and to become more aware of their own values, competences and abilities, which are often hidden.

In addition autobiographical narratives offer people an opportunity to discover their own identity, understood here not as an essential and stable entity during the whole life story but as an ongoing process which changes during the life span. The formation of identity is both an individual and a social process which changes through and with the interactions of other actors.

Autobiographical narratives are particularly useful for second generation immigrants because as evidence shows, not only from our empirical qualitative research but also from the sociological and anthropological literature, it is clear that the biographies of children of immigrants are very complex, very often characterized by critical events, so-called ‘turning points’ in life. Turning points are those critical moments in one’s life when the choices you make can affect the rest of your life, such as emigrating from one country to another, to have a child or to get divorced. Afterwards people often need to reflect on these moments, to make sense of them, evaluate them

⁴⁴ Demetrio D. and Formenti L. (1995), “La ricerca autobiografica in educazione: dalla teoria alla didattica” in Demetrio, D. (ed), *Per una didattica dell’ intelligenza*. Milano: FrancoAngeli, p. 24. The translation from the Italian has been realized by Liam Kane.

⁴⁵ Poggio, B. (2004), *Mi racconti una storia? Il metodo narrativo nelle scienze sociali*. Roma: Carocci, p. 79.

and reach a ‘new equilibrium’.⁴⁶ Hence, autobiographical narratives provide storytellers with the opportunity to reflect on and analyze these critical moments. Indeed, many autobiographical narratives start exactly from these turning points.

As we have seen from the analysis of second generation migrants, it emerges clearly that very often these turning points are experienced by second generation migrants in their early childhood. Indeed, with the exception of those children of migrants born in the country from which their parents have emigrated, second generation migrants face difficulties when they are very young, emigrating to another country with their parents or later, after their parents have migrated and settled. As we have seen this is a particularly difficult moment, full of suffering and sorrow because second generation migrants have to leave the country in which they are born, separating themselves also from the care of grand-parents (usually the grand-mother) and friends. But they also have to start a long and difficult process of integration into a new country with different values, social norms, rules and another language. There are new opportunities but there is a constant risk of being made to feel marginalized or excluded.

The first years at school are often very hard because second generation migrants have to deal with a new school system, a new process of socialization, a new language and new classmates who often find it difficult to come to terms with ‘diversity’. In many cases, during their first years at school, second generation migrants experience strong racist attacks, such as verbal aggression, because of the color of their skin or their different origins compared to native born classmates.

Hence, autobiographical narratives are particularly useful because they offer second generation migrants the opportunity to understand their lives better, to make sense of some events of the past to recall and articulate past suffering that could not have been expressed at the time. Indeed, from our findings the children of migrants very often don’t express their pain to their parents (when they are victims of racism, for example) because they feel ashamed but also because they do not want to be a ‘burden’. Indeed, the parents generally have to struggle for their daily survival, working all day long and have usually very little time to dedicate to the problems of their children.

Hence, autobiographical narratives can help second generation migrants to heal negative experiences from the past, especially those related to different forms of ignorance or disrespect such as physical harassment, denial of rights, exclusion, denigration or insults which threaten the physical and social integrity of a person and his/her honor and dignity.⁴⁷

In addition autobiographical narratives help to encourage a positive affirmation of one’s own ‘diversity’. As Duccio Demetrio affirms there is a ‘right to express’ the ‘foreign’ part of the iden-

⁴⁶ Poggio, B. (2004.) *Mi racconti una storia? Il metodo narrativo nelle*, p. XX. Memmi, A. (1989), *Il razzismo. Paura dell’altro e diritti della differenza scienze sociali*. Roma: Carocci, p. 75.

⁴⁷ Honneth, A. (1996), *The Struggle for Recognition: The Moral Grammar of Social Conflicts*. Cambridge: Polity Press.

tity.⁴⁸ Indeed, the causes of the psychological suffering which many second generation migrants experience, especially those with somatic traits and with skin-colour very different from those of the indigenous population, are due to this lack of awareness of their 'differences or diversity' (Otherness). Indeed, even the look that second generation migrants feel they receive from many natives is judgmental, based on a simplified, distorted and ridiculous version of their identity. Native populations very often have pre-judices against second generation migrants' based on a belief that their identity has some predefined traits inherent to their ethnic group. In the words of Memmi the individual 'is not considered as a single individual for him/herself but as a member of a social group of which he/she has to possess some common traits'.⁴⁹

What competences and abilities does the autobiographical educator have to have? Some practical suggestions

There are a few practical suggestions which may be helpful to educators interested in using autobiographical narrative, written and oral, in their work.

First of all, location: it is important to consider where interviews should take place. The best thing would be to agree with the interviewee a place where he/she is at ease and feels comfortable, for example at home, in their office etc.

Secondly, prepare yourself well for the autobiographical narrative and decide what kind of narrative interview,⁵⁰ you are going to conduct.

Study very well the structure of your interview and memorise the main topics by heart. Keep the goal of the interview in mind for at least two reasons. First, during good autobiographical narrative interviews the respondent starts to narrate a lot about him/herself but can easily digress to other topics in which the interviewer is not interested. Hence, the interviewer has to hold the narration on 'track'.

Secondly, the respondent can spontaneously start to answer a question that was due to come up later. It is very important in this case not to interrupt the respondent. Make sure that you have all your 'tools' with you before you go or before he/she comes to you. A check list would be:

- tape recorder
- batteries
- cassettes
- notebook
- pen/pencil (that writes!)

48 Demetrio, D. (1997), *Agenda interculturale*. Roma: Meltemi, p. 16.

49 Memmi, A. (1989), *Il razzismo. Paura dell'altro e diritti della differenza*. Genova: Edizioni Costa e Nola, [or. ed. La Racisme: Description, définition, traitement. Paris: Gallimard, 1982], p. 82.

50 Spencer, L. (2001), 'Qualitative interviewing and focus groups: A Practical introduction', *Paper of Essex Summer School*. Essex: University of Essex.



- description of the project
- authorisation for the interview: 2 copies. Affirm confidentiality.

If you are well prepared you will be more relaxed, spontaneous, open and friendly and will manage the interview better. This makes the interviewee feel more at ease and respected and thus more willing to answer your questions in-depth.

An interview is a relationship, a social and emotional relationship. A good relationship is always based on:

- recognition of the Other;
- mutual respect (respect their times, their silence, their emotions etc.);
- good communication. This implies understanding each other's position (hence use appropriate language) and the use of active listening.

The interviewer should follow and develop these skills:

- put the interviewee at ease (you are there for him/her, so don't look nervously at your watch thinking how many things you have to do when you go home...)
- look interested
- take notes during the interview
- watch for non verbal signals
- ask questions which are:
 - simple
 - single
 - open-ended, inviting detailed description and elaboration
 - non directive
- allow time for people to answer
 - don't rush to fill the silence
 - don't assume you know the answer.
- Listen actively and probe fully
 - try to really understand what the respondent is telling you, not only listening to the words but also how he/she expresses them (is he/she moved, nervous, looking at his/her face, what are her/his emotions?)
 - don't accept a passing mention, ask for elaboration
 - don't assume you know why
 - use only agreed prompts.



Example of probing:

- Encouraging the respondent to continue
 - Inviting a respondent to elaborate ('Can you tell me a little be more about that?')
 - Returning to earlier questions
 - Drawing out a reticent respondent
- h) Pursue questions that have not been adequately answered
- i) Keep the goal of the interview in mind: keep the interview on track
- j) Keep a record of key points and your impressions
- k) Don't pass judgement or comment

The skills and abilities to keep in mind at the end of an autobiographical interview are the following:

- Attention: very often just at the end when you put off the tape recorder, the respondent tells you something significant and interesting for the purpose of the interview. Take note immediately after.
- Thank your respondent and keep in touch with him/her (keeping his/her email, telephone number).

Once the autobiographical narrative has finished listen to the interview and transcribe it word by word. Indicate in brackets the pauses, silences, shows of emotions, if possible. If you don't do it personally but let someone else do it, read the transcription immediately after the interview. If someone else is writing it down ask them to do it immediately and to see it the next day, to check everything is correct.



Assignments for adult educators and their participants

Writing an autobiography: description of the activities for adult educators

This assignment will focus on writing an autobiography, concentrating on different aspects of a person's life such as his/her family, education, work etc. and different moments during the life-course. Indeed, everyone has significant moments which suddenly lead to a change in the life course. For example, the birth of a first child, the death of a parent, difficult health problems, marriage or divorce.

Having done that, the adult educator then hands out to each participant a layout of the autobiography (see worksheet 1).

Second, the adult educator asks other trainers or second generation migrants to write their own autobiography. remembering their family, the country of origin of their parents (for second generation migrants), the school they attended, their classmates, their work and career, their friends and loves, moments of great change and so on.

They start to time-travel, through their memories.

This assignment may demand strong guidance when the participants are beginners. Be sensitive to the personal stories of participants: some may bring out traumatic stories which then demand psychological support and guidance. In this case trainers need to check if the participants are willing to share their intimate experiences. Sometimes it is good to avoid events which are too traumatic. In certain classrooms, moreover, it might be better to suggest that people tell a story which belongs to someone else (like role playing a friend with a different ethnic background). This assignment is also very useful for self-reflection among adult educators.

Duration: 30 – 45 minutes

Write your autobiography: worksheet 1



Photo by Silvana Greco

Remembering my family

Remembering the country of origin of my parents



Remembering my school and classmates

Remembering my work and my career

Remembering my friends and my loves

Remembering important moments of change and difficult times



Writing a letter to a friend about a person with whom one is in conflict: description of the activities for adult educators

Letters are an important instrument in an autobiographical pedagogical approach. The types of letter that one writes to a friend can be very different depending on the content. They can be non-autobiographical letters (when the main focus of the letter does not concern the person who writes the letter) or autobiographical letters (when the main focus of the letter does concern the person who writes the letter).

This assignment will focus on an autobiographical letter. Moreover, as we shall see in the next lesson, autobiographical letters vary widely, in accordance with the definition of autobiography being used.

On the one hand, the subjective dimension of autobiography refers to how the writer of the letter shows his/her Self to the friend. Paolo Jedlowski indicates different ways in which autobiographical writers can present themselves: the '*presentation of the Self*' or '*research about the Self*'.⁵¹ In the first case, the writer pays more attention to the impression that he/she wants to make on his/her friend who receives the letter. In the second case, the writer will explore in-depth his/her own identity, will analyze him/herself and in this research into his/her deeper Self, he/she also involves his/her friend.

On the other hand, the objective dimension of autobiography refers to the content and the way in which subjects narrate their understanding of their development within their social and cultural context and in the broader context of society.

Having done that, the educator firstly hands each participant a layout of the letter (see worksheet 2). Second, bearing in mind the different parts of the Self that the writer of a letter can show to his/her friend, the teacher asks second generation migrants to write a letter to a friend about a person with whom he/she is in conflict. It could be someone from his/her family, someone at the workplace, another friend.

The writer of the letter should address the following questions:

- Who is the person with whom she/he is in conflict?
- What happened exactly and where?
- Why is there conflict?
- What emotions and feelings did she/he experience?

51 Jedlowski, P. (2003), 'Condividere storie: amicizia e narrazione' in P. Jedlowski, *Fogli nella valigia*. Bologna: Il Mulino, p. 34. For more information on this point see: Jedlowski, P. (2000), "Autobiografia e riconoscimento", in Q. Antonelli and A. Iuso (eds), *Vite di carta*. Napoli: L'Ancora.



Third, the teacher invites all participants to sit in a circle and share with the others some feedback on their experience of writing a letter to a friend. Asking them the following questions:

- How was this experience?
- What did you feel?
- What did you discover about yourself?

This assignments may be demanding when serious conflicts are brought out. We recommend this activity for those teachers who are well trained in psychology and solving conflict situations. In addition, this assignment demands good literacy skills and this may be a problem for some participants. Sometimes it is easier to adapt this to the audio media – people can use recorders in their mobile phones to record a narration of this exercise.

Duration: approximately 1 hour.



Audiovisual support in autobiography for adult educators and trainers

'Writing Lessons: How to Write Your Life Story'

<http://www.youtube.com/watch?v=WYZy1KbP7L8&feature=relmfu>

Expert Laura Minnigerode gives some suggestions about how to write autobiography. She states: 'When writing your life story, take notes and consider some of the most meaningful events in your life that you would like to convey. Learn to write your life story with tips from a well-qualified teacher in this free video on writing lessons'.

Autobiographies of second generation immigrants

Adult educators could read parts of autobiographies by second-generation immigrants written in different national languages, such as:

Djouder, Ahmed (2006), *Disintegrati. Storia corale di una generazione di immigrati*.

Milano: il Saggiatore.

Vojnović, Goran (2008), *Čefurji Raus*. Ljubljana: Študentska založba.



A brief summary of the ideas of Paulo Freire and their Relevance for Educators Working with Second Generation Migrants

(by Liam Kane)

One way or another, even if we are unaware of it, when we work as educators there is always some theory, philosophy or set of ideas and beliefs about education which underpin our practice. As individuals, we absorb and synthesise ideas from a wide range of sources and weave them into our own personal philosophies. Sometimes our philosophy is explicit and highly visible in what we do; sometimes it is only implicit, though always present in the background. This short paper argues that the ideas of the Brazilian educator Paulo Freire have much to offer those of us working with second generation migrants and that our practice will improve if we can absorb these ideas (or some of them) into our basic, fundamental educational philosophy.

The paper attempts to provide a brief and accessible introduction to the ideas of Freire and a justification of their relevance to this particular project. Hopefully, readers will be interested enough to go on and read the full article on Paulo Freire, which discusses the ideas in more depth, includes biographical details and provides references for further reading.⁵²

The Ideas of Paulo Freire: a brief introduction

Paulo Freire (1921-1997) worked as an educator amongst the poorest sectors in Brazil until he was exiled by the dictatorship which seized power there in 1964. He then worked in other countries in Latin America, Africa and throughout the globe. His book 'Pedagogy of the Oppressed' is one of the seminal texts of educational thought. Though his ideas sprung from his experience of working with the 'oppressed' in what used to be called the 'third world', many have argued that his ideas are also relevant to richer countries too, as the 'third world' also exists within the 'first world', and vice-versa.

The experience of second generation migrants, illustrated in the biographies of those who were interviewed for this project, show that for many, social exclusion, discrimination, isolation, marginalisation and alienation - all of which might arguably be called forms of oppression - constitute key components of their existence. In analysing the situation of the 'oppressed' (nowadays we might say 'socially excluded', though it sounds less harsh) and thinking about how education ought to address this reality, Freire came up with a number of ideas about how to think about education and how to practice it. Here are some of them:

⁵² The full article on Paulo Freire is available on the website.

All education is political

Freire argues that the world is an unjust place, that alongside the oppressed ('socially excluded', 'marginalised' and so on) there exists either a group of oppressors or a system of oppression which prevents the 'oppressed' from achieving their full humanity. So the existence of social exclusion is not a natural but a human-made phenomenon. Faced with that reality, Freire says it is impossible for education to be politically neutral. If it does not engage in the attempt to overcome injustice then by default it works to keep social injustice in place. Educators have to take sides, he argues: 'washing one's hands of the conflict between the powerful and the powerless means to side with the powerful, not to be neutral'.⁵³

In many ways this remains a revolutionary concept in education. In most countries in Europe, it is almost seen as a badge of professionalism that educators should be politically neutral. Freire's response is that such supposed neutrality is in fact, conservatism, a tacit defence of the existing social order. As we shall see further on, he is not asking for educators to enter their classrooms spouting political propaganda - quite the opposite - but he is challenging them to face up to this fundamental aspect of their work and think more consciously about whose side they are on.

I think this idea of Freire's - though it is often ignored, much to Freire's chagrin, when other educators cherry-pick from his work - is relevant to the BRIDGE project. If we see socially excluded people as simply lacking in particular skills, our educational work will go in one direction; if we see them as victims of an unjust social and economic system, it goes in another. Whatever you might think, this fundamental idea of Freire's, that all education is political (though it should be clear that this does not mean it should be party political, but it is dealing with the issue of power), is something that all of us ought to think about and try to clarify our position as best we can.

There are different kinds of knowledge

Freire criticised the traditional idea of education in which it was believed that experts, academics, technicians or teachers were the people who had knowledge and their job was simply to transfer or deposit this knowledge into the empty minds of those who were perceived as ignorant, not having knowledge. In fact he likened the process to that of depositing money into a bank account and called it 'banking education'. He criticised this idea on a number of grounds. First, because although the knowledge held by experts is important, it is incomplete. The 'third world' is full of highly expensive development projects, for example, designed by experts but completely useless in improving the lives of the most vulnerable because experts did not take into consideration how the world is understood from the experience of the vulnerable. Second, because particularly when it comes to dealing with issues of social exclusion, it is one thing to

⁵³ Freire, P (1985), *The Politics of Education: Culture, Power and Liberation*. London: Macmillan, p. 122.



have an academic understanding of the issues, another to have the knowledge acquired from the experience of having to live with it on a daily basis. A sociologist may quote statistics on infant mortality and life expectancy in a deprived area, for example, but what it means to live in that area, on a daily basis, and face the limited options available for an improved life - or being familiar with the positive side of the experience - is beyond his or her experience. Third, for Freire, not to recognise this different type of knowledge is to impose the oppressors' view of the world, encourage low-self-esteem and in the end, de-humanise people.

So for Freire, a good education will start by validating and recognising the importance of 'grassroots' knowledge, the knowledge which people already possess on account of their experiences. Having said that, it does not mean that this knowledge will be accepted or validated uncritically. It is important to recognise that grassroots knowledge has also absorbed suspect or unhelpful ideas from the culture of the oppressors, such as racism or sexism, and it is important that this is challenged.

Freire's ideas on knowledge also differentiates his approach from other types of politically engaged education. While he asserts the non-neutrality of all education, he was also highly critical of left-wing education which attempted to impose a set of views on people or encourage them to follow a particular leader. In other words, he was as critical of left-wing 'banking education' as he was if it came from right-wing sources. While it may have progressive aims, if it still sought to transfer one particular set of ideas, ignored people's own knowledge and did not attempt to engage in authentic dialogue, then it ultimately de-humanised people and engaged in a similar type of 'cultural invasion' as those who attempt to maintain the status quo.

Freire's ideas about knowledge resonate well with this project. The narratives of second-generation migrants are the foundation on which this teaching package and training course is built. That in itself helps give positive affirmation to the knowledge people have gained themselves through their own particular experiences and in guiding us, the educators, it makes us learners and teachers at the same time.

Education = dialogue (between different sets of knowledge)

From a Freirian perspective, education is essentially a process of collective social enquiry. At its heart is the dialogue which takes place between different people, and different sets of knowledge, in a common search for understanding. In this concept of education, everyone is both a teacher and a learner at the same time.

In this project, then, Freire's ideas mean that both the voices and knowledge of the main group of learners (second generation migrants) and those taking up the role of educator (ourselves) come together in the collective attempt to enable the principal group of learners to make the most out of education in the attempt to improve their lives. Part of this involves coming to understand



their own exclusion (or 'oppression') better, part of it learning how to improve it. In this dialogue, however, educators still have an important and specialist role in bringing new knowledge to the group.

Education should help enable socially excluded groups become 'subjects' of change

So, given the existence of social injustice and the impossibility of education being politically neutral, for Freire education consists of a dialogue of different sets of knowledge in a collective search for understanding, the point being to help bring about a better world for all, particularly the excluded and disempowered. But in Freirian education, the aim is not for charismatic individuals, politicians or revolutionary leaders to bring about change on behalf of others: rather the aim is for the key agents, protagonists or 'subjects' of change to be ordinary people themselves. In many ways this was and remains a revolutionary concept. Using a grammatical analogy, Freire argues that the oppressed/excluded are normally the 'objects' of change, the people to whom change is done. Education should help them become the 'subjects' of change instead, people who take their destiny into their own hands.

Education is linked to action

If the point of education is to help people change the world in favour of the most excluded, then it cannot limit itself to the realm of abstract understanding. Action, real-life attempts to change the world, however small they might be, also have to become a focus of the educational endeavour. In this concept, it is not uncommon to talk of a process of action-reflection-action, where ways of bringing about change are discussed, acted upon and then subsequently analysed in order to improve action the next time.

What this means in practice is variable, and depends a lot on the context. Currently, in Latin America, there are large, highly organised social movements (such as the Landless Rural Workers Movement in Brazil) who take various forms of collective social action and are very much committed to a Freirian approach to education. It is easy to see how Freire's ideas on action are integrated into these educational endeavours.

In our work with second generation migrants in Europe, however, adult educators may find they are working with vulnerable individuals rather than organised groups. It may not be obvious as to how 'action' fits in. Obviously, if the skills which individuals acquire help them to become less socially excluded, this is a form of action and is clearly very important. If possible, though, a commitment to Freirian education would seek to help individuals become connected, to pool their resources and knowledge, gain increased political clout and become more empowered and effective 'subjects' of change.



A participatory educational methodology

So far we have been talking theory but if we are going to be critical of 'banking education', want to value different types of knowledge, promote dialogue and 'subjects' of change, how do we actually go about doing that? It would be completely inconsistent with the principles of Freirian education to do all this simply by delivering lectures!

Methods then have to be found which put these principles into action. Freire himself became famous for his method of promoting literacy and in Latin America, a whole movement committed to what became known as 'popular education' took Freire's ideas and came up with a wide range of exciting 'participatory' approaches to education, tools for educators to use in a variety of situations, as and when appropriate. These methodological approaches spread across the world and are not uncommon now in Europe as well. This pack also includes some of these ideas, one in particular being the story-dialogue method. The fuller article discusses Freire's method of promoting literacy and provides links to other resources on participatory methodologies.

A warning is in order, however. We must be careful not to reduce Freirian 'dialogical' education to a set of methods and techniques. Methods are simply tools at the disposal of the educator and can be used for many different purposes. Conservative and reactionary education can use participatory methods for its own ends and in Freirian (or 'liberatory' or 'popular') education there may be times when it is entirely appropriate to give someone a chance to expound a set of ideas in a 'lecture', albeit the point would then be to submit that exposition to collective critical enquiry.

The role of the educator

Finally, these ideas about education have a number of implications for the role of the educator. Instead of being experts who come to pass on specialist knowledge for the uncritical consumption of learners, educators now have a number of roles to fill.

1. First, they attempt to understand the political explanation (the issues of power) which explain why the people with whom they are working find themselves socially excluded. The educators make a political commitment in favour of those people and understand their work as an act of political solidarity.
2. It is in the nature of the BRIDGE project that its educators will already be sympathetic to the plight of second generation migrants. The extent to which this sympathy is based on an understanding of the issues of politics and power underpinning social exclusion may vary, however. From a Freirian perspective, the challenge is for educators to ensure that they try to understand these issues before they engage in their work.
3. Next, in understanding that education is about dialogue and that everyone has relevant

knowledge to contribute, educators will try and ensure that the knowledge of the learners is explicitly recognised and valued (and/or challenged) as early as possible. In that way the educational process can 'start from where people are at'. To a certain extent, this is already built into the BRIDGE project in that the life-narratives of the interviewees form the starting point of the project. However, those interviewees will not be the people sitting in classrooms with the adult educators so it remains important for educators to draw on the particular experiences and knowledge of the groups they are working with, albeit they would try and draw connections with the issues raised by the interviewees. Techniques like 'The Story-dialogue Method' and others in the pack should help educators do that.

4. Educators clearly have an important role to play in 'facilitating' discussion, dialogue and participation. If we want people to be able to think critically and become 'subjects' of change, rather than provide ready-made answers to problems, we have to ask lots of questions and encourage people to seek solutions for themselves. It is also beneficial for educators to be familiar with a wide range of 'participatory' methods and techniques, the tools of the trade enabling us to promote discussion and make education interesting. Like all tools, however, their value depends on how they are used. The question of what tool to use with what group and when is art rather than a science and depends on the skill of the educator.
5. Again there are examples of appropriate techniques and approaches in this pack though educators will always want to tinker with these and adapt them for use to their own particular situation.
6. Finally, while being able to facilitate dialogue is clearly an important role, for Freire educators are much more than mere 'facilitators'. It has been a caricature of Freirian education to suggest that people just sit in circles, have discussions and the voice of the educator is just one amongst many.

Though the job of educators is not to provide answers and tell people what to think, we have to be honest and recognise that all education is an act of social intervention, a deliberate attempt to promote some kind of change, even if it is not clear what this will be. The important thing is that education should be transparent and not manipulative.

And in the dialogue on which education is based, though the educational process might 'start from where people are at', the aim is to move beyond that: the introduction of new and 'expert' or 'specialist' knowledge is important. And educators are key to that either because they have important knowledge themselves to contribute or they know where to find it by accessing different educational resources, including people with particular areas of expertise.

So the educator is not just one more voice in the group. It is a specialist voice with specialist



responsibilities and should bring something qualitatively different to the dialogue, albeit that contribution is open to critique and interrogation. In Freirian education, the demands on educators are greater than on traditional educators.

In the past, it has not been uncommon for people to steal some of Freire's ideas and reject others. While this is normal, healthy activity on the part of thinking practitioners, it was of great concern to Freire that at times his ideas were reduced to the caricature mentioned above or, more worryingly, that some of his methodological principles were hi-jacked for conservative ends of which he thoroughly disapproved. In Central America, for example, multi-national companies tried to adapt his ideas on teaching literacy but with a view to preventing people from joining trades unions, the opposite of what Freire wanted. For Freire it was important that from politics to methodology, his ideas constituted an integrated package.

Abraços a todos y a todas.

Assignments for adult educators

On the basics of Freire's educational philosophy: description of the activities for adult educators

In Freirian education, it is important for tutors to challenge the widespread perception amongst many learners that they are ignorant, that only teachers, academics, experts, technicians and so on are the people who possess useful knowledge. We want learners to understand that while they have much to learn, they also possess important knowledge themselves which others do not possess, so they also have something to contribute to the 'dialogue' which is at the heart of education.

One way to do that is to play a game with students in which you, the educator, try to ask a number of questions which you hope the students will not be able to answer and then they in turn are encouraged to ask you questions which you will not be able to answer.

The procedure is as follows:

1. You explain to the learners that you are deliberately going to try and establish gaps in their knowledge by asking them something to which you do not expect them to answer.
2. Ask them a question like "Who here can explain to me the difference between the Hegelian and the Marxist concept of the dialectic?" or "Who can explain the difference between 'pedagogy' and 'andragogy'?" or make up some other equally impossible question of your own. If the question is ridiculously hard, you may even elicit a laugh from the learners.
3. Ask the class now to come up with a question to ask you, from their particular experience or interests, deliberately trying to ask you something you won't be able to answer. Tell them you will leave the classroom for a few minutes to let them discuss it.
4. Hopefully, the class will ask you an impossible question which you have no chance of answering. If you can answer it, or might have had a chance of answering it, you need to help them think of areas of their experience they can ask about which will ensure you have no chance of answering questions.
5. Then tell them you are going to spend a few minutes playing a game in which, taking turns, you will ask the class 5 questions which you do not expect them to be able to answer and they will ask you 5 questions which they do not expect you to answer. You win 1 point for a correct answer.
6. Again, leave the class and give them a few minutes to come up with 5 questions (or put them into 5 groups and each group comes up with 1 question).
7. At the same time, prepare another 5 questions of your own which you will ask them.
8. Come back into the class, ask your first question, let them ask theirs and do the same for the other 4 questions. At the end, hopefully, both you and the learners will have scored 0 points.



De-briefing, you explain that the game showed very clearly that we all have very different knowledge and we can all be wise or ignorant about something. You then introduce the idea to the students that “education” is not about 1 person passing over ‘expertise’ to another, but about everyone contributing their knowledge into a collective pursuit of understanding. In relation to Second Generation Migrants, while academics, sociologists and historians will have some understanding of the issues they face, only SGMs themselves have lived the experience and gained the knowledge which comes from that. In understanding this issue, the knowledge of SGMs is very important and that is why this project is based fundamentally on their testimonies.

Duration: 30 – 45 minutes

We Are All Geniuses: Some examples of 'impossible' questions



Examples of 'impossible' questions which could be asked by trainers:

- What is the difference between the Hegelian and the Marxist concept of the dialectic?
- Who can explain the difference between 'pedagogy' and 'andragogy'?
- In English, what is the difference between 'must' and 'have to'?
- In Scotland, what were the main reasons behind the Act of Union in 1707?
- What is Einstein's theory of relativity?

(Note: educators should use their own knowledge base to produce their own questions. Remember, the aim is to ask questions which you don't want anybody to be able to answer! If you think there is a chance they might know the answer, think of another question.)

Examples of 'impossible' questions which could be asked by Second Generation Migrants':

1. How do you say 'Football is a boring game' in Swahili, Yoruba, Bengali, Arabic or French Creole etc etc?
2. In the village of in (name a country) ..., what is the most popular pastime (of the men or women)?
3. In arriving in (Germany, Holland, the UK etc), how much did I have to spend (or how long did it take me) to get here from my first country,
4. In.... (person's country of origin), what is the most common way for people to make friends/meet people/form romantic relationships?

(Note: all of these are only examples, to give both trainers and learners an idea of some of the areas they might think about. But the important thing is for both to think of what they know, what is unique to their experience, to help them come up with questions which should be impossible for the other to answer)

Final score: 0! (Hopefully)

We Are All Geniuses: worksheet 1 for adult educators



1. How would you explain to your students what you are going to try?

2. What kind of impossible questions are you going to ask your students?

3. Can you imagine what kind of questions you might be asked and how you would answer them?



4. What kind of examples would you offer to help students think about the areas of their experience which will ensure that you have no chance of answering questions?

5. What did they ask you?

6. How would you do de-briefing?



Thinking about education: Guidelines for educators and descriptions of activities

It is often a good exercise to encourage learners to think about and discuss an issue before they are introduced to a more thought-out exposé of someone else's systematised ideas. This exercise is designed to do just that. It also, in practice, illustrates one of Paulo Freire's principles, that education 'starts from where people are at', since this brings out the learners' views on education, the starting point for discussion. The procedure is as follows:

Put learners into pairs and give them 10 to 15 minutes to discuss the series of statements on the Learners' Activity Sheet. Explain that there are no right or wrong answers but the purpose of the exercise is to encourage people to think more deeply about education.

Their task is to agree, as a pair, which box/number they should circle. Individually, each person says which number s/he would circle and explain why. If there is no disagreement and they are both of the same view, then they circle the box and go on to the next statement.

If they have different views they explain and justify these views and try and persuade the other person to their point of view. If no one changes their mind then they will have to reach some kind of compromise in order to agree which box to circle.

They then go ahead and do the same for the other statements (Depending on the level of agreement/disagreement, this can take a variable length of time. Normally, it is enough to do 3 of the questions though if some finish quickly, because there is little argument, they can go on and complete all 5).

Learners now think they have thought through the issues and completed the task but the next stage is very important in pushing their thinking further.

Now put one pair with another pair, in groups of four, and get them to repeat the exercise, only the group of 4 now has to agree on which box to circle. Unless each pair co-incidentally comes up with the same answers, there should be enough difference of opinion to provoke deeper discussion and argument. (Give them another 10 minutes to complete the task).

Now, taking one statement at a time, go round the class and ask each group of 4 to say which box they circled, explaining their choices, and say whether there was much discussion or debate around the issue and where there were areas of disagreement. Having heard what everyone has to say, you then say what you think Freire would have to say about it, add in your own views as well and have a bit of a class discussion around the issues it raises. Having done that, the learners will hopefully be more sensitised to the issues and ready to engage with the ideas of Freire.

Some points to consider in the de-briefing:



1. 'The purpose of education should be to help people find a good (or better) job'

Me, I'd circle Box +1, and only then, because I recognise that it is one of the important reasons why people participate in education so I think that has to be acknowledged. However, to approve of this statement uncritically, I believe, is quite a conservative, economic and anti-humanist position to take. If education is just about finding jobs, or better-paid jobs, it is a very restrictive view of education and seems to accept the world very much as it is, dominated by the dynamics of a sometimes brutal global capitalism. In this scenario, all education does is give certain individuals better bargaining power in a competitive market in which there will always be winners and losers. So, while it is reasonable and natural that learners hope education will lead them to a happier job, on its own this is a limited vision of the 'purpose' of education.

2. 'All education is political.'

This is what Freire would argue (read the section on Freire for more information). In many contexts in Europe, professional educators are encouraged not to be political. Two objections to that are (a) it is a very political decision in itself for someone to aspire not to be political, so we cannot help but be political whether we like it or not (b) educators who attempt to be apolitical could be accused of modelling political apathy.

3. 'What is important in education is the transfer of knowledge from the teacher to the student'

This is what Freire calls 'banking education'. Again, read the section where Freire objects to this statement. On the other hand, even within a Freirian perspective, you could argue that there are times when, with the full knowledge and consent of everyone, the transfer of knowledge is important.

4. 'Education should help to make you a better person.'

Though we can dispute exactly what we mean by 'a better person', if most people agree with this then they at least recognise that education has more than an economic function. In discussing what a 'better person' is, we might want to suggest that engaging in activity to make the world a more just and equal place could be an important component.



5. 'In class, teachers should keep their political views to themselves.'

Similar to statement 2, though more clearly identified with the educator. Here again, you can introduce Freire's ideas on the subject and it might be important for educators to reflect on their own views as well and let students know what they think.

Duration: 45 minutes

Thinking about education: Worksheet 2 for second generation migrants

To what extent do you agree with the following statements?

1. 'The purpose of education should be to help people find a good (or better) job'.

| | | | | | | | | |
|-------------------|----|----|----|---|----|----|----|----------------|
| Disagree strongly | -3 | -2 | -1 | 0 | +1 | +2 | +3 | Agree strongly |
|-------------------|----|----|----|---|----|----|----|----------------|

2. 'All education is political'.

| | | | | | | | | |
|-------------------|----|----|----|---|----|----|----|----------------|
| Disagree strongly | -3 | -2 | -1 | 0 | +1 | +2 | +3 | Agree strongly |
|-------------------|----|----|----|---|----|----|----|----------------|

3. 'What is important in education is the transfer of knowledge from the teacher to the student'.

| | | | | | | | | |
|-------------------|----|----|----|---|----|----|----|----------------|
| Disagree strongly | -3 | -2 | -1 | 0 | +1 | +2 | +3 | Agree strongly |
|-------------------|----|----|----|---|----|----|----|----------------|

4. 'Education should help to make you a better person'.

| | | | | | | | | |
|-------------------|----|----|----|---|----|----|----|----------------|
| Disagree strongly | -3 | -2 | -1 | 0 | +1 | +2 | +3 | Agree strongly |
|-------------------|----|----|----|---|----|----|----|----------------|

5. 'In class, teachers should keep their political views to themselves'.

| | | | | | | | | |
|-------------------|----|----|----|---|----|----|----|----------------|
| Disagree strongly | -3 | -2 | -1 | 0 | +1 | +2 | +3 | Agree strongly |
|-------------------|----|----|----|---|----|----|----|----------------|



Audiovisual support for adult educators and trainers

Last Interview with Paulo Freire

The last recorded interview with Paulo Freire where, among other things, he talks of his support for the marches organised by the Landless People's Movement (the 'MST') in Brazil. Interview in Portuguese. <http://www.youtube.com/watch?v=U190heSRYfE&feature=related>

Interview with Henry Giroux about the work of Paulo Freire and the origins of 'Critical Pedagogy'

<http://www.youtube.com/watch?v=UvCs6XkT3-o&feature=related>

Interview with Augusto Boal

Boal was a great friend of Paulo Freire and the author of 'The Theatre of the Oppressed'. His ideas have been used all over the world and have proved inspirational for the practice of popular education. This is an interview with Boal shortly before he died.

http://www.youtube.com/watch?v=3rkVD_Oln7g&feature=related

Liam Kane discusses popular education in Latin America and lessons it holds for countries in Europe

<http://www.youtube.com/watch?v=H5-nW3W67D8>



Practical Suggestions for the Implementation of the Story-dialogue method

(by Liam Kane)

Background

The starting point of the BRIDGE project is the autobiographical narratives of what we have been calling second generation migrants. People were interviewed all over Europe and their testimonies analysed for common themes and inspirations. Their stories perform an important function in providing (a) basic information about the lives of second generation migrants and the issues they face (b) a positive message, affirming that what second generation migrants have to say is important.

These narratives or stories are a fundamental element of the BRIDGE project, then, and can be used in a number of different ways by adult educators who are working with groups among whom second generation migrants will be present. They can be analysed, discussed and used as a stimulus to bring out issues of importance felt by the members of the group.

However, at the end of the day, the narratives remain the stories of other people and at some stage educators have to try and engage the learners themselves in discussion of how the issues relate to their own lives. At this stage, one possible approach is to use what has come to be known as the 'Story-dialogue Method'. This method was refined in Canada by Labonte and Featherstone⁵⁴ but evolved from traditional, oral communication and learning techniques. They developed the method as a means of recognising and respecting the expertise people have in their own lives in relation to community development and health issues: it is very much in tune with the ideas of Paulo Freire, as explained elsewhere.

The process seeks to start from the real-life stories of some people in a group, broaden out the discussion by linking those stories to the experience of everyone else and finally, provoke reflection on what can be learned from the stories to make improvements in people lives. In theory this sounds fine and sometimes it happens spontaneously in educational situations. What is good about the story-dialogue method, however, is that it provides educators with a firm structure and a set of procedures which enable us, step by step, to take full educational advantage of people's stories.

In summary, then, the story-dialogue method builds on the founding principles of the BRIDGE project (ie: that people's narratives are important), connects with the educational principles the project promotes (see in particular the section on Freire) and provides adult educators with a highly structured and practical tool for engaging with adult learners.

⁵⁴ Labonte, R., Feather, J. and M. Hills (1999), 'A story/dialogue method for health promotion, knowledge development and evaluation', *Health Education Research: Theory & Practice*, Vol 14, NO 1, 39-50. Available at <http://her.oxfordjournals.org/cgi/reprint/14/1/39>.



Practical activities: Using the Story-dialogue Method

1. As the title suggests, the method starts with a story and goes on to provoke a dialogue. The dialogue is very structured, however, and is based on addressing four types of question regarding the story: ‘what?’ questions (description), ‘why?’ (explanation), ‘so what?’ (synthesis), and ‘now what?’ (action).
2. After hearing a story, open questions are asked of the storyteller by the other members of the group (about six to ten people) and this generates dialogue, but with a particular set of objectives in mind: to move from personal experience to more generalised knowledge (insights) and action.
Once the story has been prepared, the whole process, if done fully, can take between 1.5 to 2.5 hours. If this is not practical, timings can be adjusted to suit.
3. The role of the educator in facilitating the method is important. He/she has to keep everything moving along, make adjustments to timing – including if and when to take a break – to fit in with the natural development of the stories and also decide if and when to provoke deeper reflection.
4. Materials needed for the activity are: paper, pens, coloured cardboard and felt-tip pens.
5. The guidelines which follow relate to how it can be used with people who are second generation migrants.



Step 1: Preparation

- The first thing the educator has to do is find someone able and willing to tell his or her story, briefly, to a group of about 6-10 people. Normally, you would do this by approaching an individual you thought (a) may have the most relevant story to tell (b) will be most comfortable doing so.
- If you have 20 in a group, you will want to sub-divide into two groups, with two storytellers.
- You ask the potential storytellers to be willing to talk about their experience as a second generation migrant. They have approximately 10 minutes to tell the story.
- If necessary, storytellers can write out their story in full but it is better if they just write down a few notes to guide them through and then tell the story naturally, the way they normally talk.
- The story should include a description of the events which took place as well as a description of their feelings about what happened and how it affected them.

Step 2: Introduction (5-10 minutes)

- The educator should spend some time explaining the process to the group and ensure everyone has paper and pens.
- The educator tells the group that throughout the process he/she will explain how long each stage should last and that he/she will keep time and move the group on appropriately.
- If the group has less than 14 people it is probably better to work in one group. If it has more, sub-divide into as many groups as is appropriate.

Step 3: Telling the Story (10-20 minutes)

- Educators tell the group that while the story is being told, it is important for listeners not to interrupt. If they wish, they can note down details of the story and ideas for asking questions later. They should also agree to respect the storyteller's confidentiality.
- The educators, as time keepers, should let storytellers know when there are two minutes left, then one minute then, finally, ask them to finish off (you may judge that storytellers are comfortable with what they are doing, that everyone is interested and you might extend the time to 15 or 20 minutes, as you see fit).



Step 4: Reflection Circle (10-15 minutes)

- The listeners then quickly jot down their immediate reflections on the story: how is this story also my story? How similar or different is the story to my experience?
- Then they share their reflections within the group, one at a time, with no interruptions (people can opt to pass).

Step 5: Structured Dialogue (25-45 minutes)

- In this part of the process, the whole group goes over the story again, in greater depth, with questions targeted at specific areas, and in a specific order. This is not an interrogation of the storyteller, though he or she will likely be asked more questions for clarification. It is important to respect different views and to use active listening skills.
- Before starting this section, the educator should ask a few people in each group to be ‘scribes’ and make notes of additional information gained during this part of the dialogue.
- This part of the process is based around four types of question and approximately 10 minutes should be spent addressing each type of question:
 - ‘what?’ – description questions (What were the problems / issues / needs? Who identified them / how did they arise? What did you do? What were the successes / difficulties? How did it turn out?)
 - ‘why?’ – explanation questions (Why do you think it happened? Why did you/they react as you/they did? Why did you do what you did (the strategies or actions)? Why do you think it worked/didn't work?)
 - ‘so what?’ – synthesis questions (What have we learned? What remains confusing? How did people or relationships change? What unexpected outcomes occurred?)
 - ‘now what?’ – action questions (What will we do differently next time? What will be our next set of actions? What are the key lessons? What power do we have to do things more effectively in the future and how can we increase this power?)

Step 6: Reviewing the written record of the dialogue (5-15 minutes)

- Each ‘scribe’ shares his or her notes with the group.
- There then follows a discussion around the scribes’ notes possibly leading to even more in-depth discussion of the story. Do people agree with what they have said? Is anything missed out? Is it an accurate record of what was discussed?
- It may be useful to keep these notes for future reference.



Step 7: The Creation of 'Insight' Cards (15-20 minutes)

- Each group creates 2-4 Insight Cards for each of the four types of question, or about 8-16 Cards altogether. This is not a fixed number, and some questions will produce more insights than others.
- Insights could include useful lessons/tips or questions/challenges that are still left: the main thing is that they represent something important and worth sharing with others outside the story group.
- Each insight is written (large) on a separate piece of (A4 sized) coloured card and should include enough detail so that it is understandable to people outside the group.

Step 8: Conclusion (10-30 minutes)

- If there is only one group, then the creation of Insight Cards is more or less the end of the process.
- If there is more than one group, then two groups should come together, compare their Insight Cards and group together those which seem to be similar or deal with a common theme.
- Alternatively, each group should leave its Insight Cards on the floor or on a table, with cards grouped together thematically. Groups should then spend a few minutes walking round the room and reading the Insight Cards of other groups.
- The educator should then de-brief by getting all groups to reflect on the similarities and differences between the Insight Cards produced by all. He/she may want to make suggestions as to what it all means, to provoke even deeper reflection.
- It may be useful to ask for someone to type this all up into a document, a record of the event which can be revisited at a later date.



Autobiographical stories of second generation migrants from different countries

(by Alenka Janko Spreizer)

Initial remarks

For this project researchers from the partner institutions carried out 140 in-depth interviews in Italy, Austria, Slovenia, Sweden, Germany, Great Britain and the Netherlands with ‘Second Generation Migrants (SGM)’. The group of researchers had the same interview questions, translated into the different national languages. In each of the listed countries researchers carried out 20 interviews. Each researcher selected people from different ethnic backgrounds who were born to immigrant parents, or who came themselves with their parents, from Asia, Africa, Eastern Europe and South-Eastern Europe, the Middle East and Latin America when they were children. Researchers started the interviews with questions about their family background. Then interviewees were asked about their biography, educational background, work experience, experience of prejudice, discrimination, self-discrimination and about diversity and its advantages or disadvantages. Here are selections from those stories: readers will see that interviewees had their own way of telling their story, just as researchers, too, conducted interviews in slightly different way.

Biography since arriving in the new country

Could you tell us when and why you and your family arrived in this country? How old were you?

I was nine years old when we arrived in the UK. We came to this country for study purposes: my mother had won a scholarship to study at the University of Glasgow, so when she moved from Malawi, the whole family came along.

D., 20, woman, African immigrant from Malawi

*

Could you tell us when and why your parents came into this country?

Because of an offer of a better job. They offered my father a better job and a better life than down there, because there was a disaster. Basically my father sailed his whole life.

A professional sailor?

Yes. Constantly. He also went three times around the world, on regattas, Trans-Atlantic and so on. The hook was that his friend who sailed with him called him – he was a Slovenian or Croat,



who lives in Slovenia now –, and said that life here was better, that he had found a job for him here and so on, as a trainer, and we came because of that.

But you didn't come to Slovenia first?

No. We went to Split.

So, first your got an offer for Split and then for Slovenia in 1993?

No, I don't know why we went to Split. I really don't know that. But I know that we lived with some colleagues there.

Russian colleagues?

Yes, but they live in Germany now.

S., 22, woman, a Russian second generation immigrant

*

Can you tell me when and why your family came to Sweden?

Uuumh, my family... Yes, what can I say. My dad didn't have a full time job or his own, uhm, company then when he was younger. But he had his brother in England so he went there with him to get a job and work side by side with him and it was maybe one, two years he worked there and then it turned out that his big sister was in Sweden and wanted to bring my father there and it ended with them being in Söderhamn so then he came here. And the motivating force was probably uhm, well, the economy... To make money.

Was it Wong?

Wong is her mother.

And you weren't born then?

No, I was born here in Sweden and we'll get back to that.

L., 25, man, born in Sweden to a Chinese immigrant family

*

Where did you live? Do you remember some particular day or fact in that period of your family life?

We lived in Glasgow, Govan area. We were a big family: myself plus seven sisters, all of whom were older than me. Sometimes it felt overcrowded but we were quite used to that and I remember having many happy moments at our home. Of course, my father had to work very hard to provide for his big family. It was not easy but we did not go hungry, as such. As children, we did not have toys or most of the things that other children from rich families usually have. For example, we never went out neither did we go on holiday during all my childhood. I cannot remember anything of particular importance during that time, life was relatively fine.



S., 44, woman, Pakistan immigrant arrived in the UK when she was 3 years old

*

And what are your first memories of the new environment, or rather the old one?

The place or the experiences?

The life experiences, yes.

I don't know. I lived differently even in D. /a city near Ljubljana/, I don't know, I also didn't mention that, but anyhow I have mainly positive experiences. Or through my whole life?

Yes.

I think, this didn't determine me in any way. My origins or looks. Or something similar, I didn't have any problems with any type of discrimination, maybe now, a little later. Yes, until a year ago, before that I didn't feel any negative energy directed towards me. And that experience, which I encountered a couple of times, I confronted with a certain type of subculture.

You mean skinheads?

Yes. I would put it this way, there were physical beatings, but I don't know if this was as a result of my origins, yes. Because I don't know if they saw that deeply, because they started provoking you immediately. But it's also possible, I don't exclude this fact. But my memories, in general, are positive, I have to say. But it's also true that I lived in Slovenia practically from my earliest years.

When you were in kindergarden, did they see you as different, or not, given that they probably knew your father was Chinese?

Yes, probably it was most noticeable in kindergarden, since it left some negative memories, but also positive ones. So I felt very integrated, although it was never a question of integration, since I was here all the time. Yes, in general, maybe it was only about being different ... well, I have a feeling, yes. But this really was in those younger years. I have though negative experiences with kindergarden but for other reasons, not because of my origins.

J., 22, man, emigrated from China to Slovenia when he was a baby, born to a Slovenian mother and Chinese father

*



Educational background and memories of education

Can you tell me more about what you've studied? When you came here, what did you study then?

I started at SFI (Swedish for immigrants), with books that are easy to read.

Was that at Norrtull?

No, at Kvarnmyra. I started there and stayed for two years before I could go to a normal class.

And then you started at Norrtull?

First I studied for two years to learn the language, and then I started in third grade.

And after that at Norrtull?

Yes, and then Staffan after that.

And at Staffan you took the Transport Program?

Yes.

Why did you choose that?

We talked a lot about cars and I like that.

So you're interested in cars?

Yes, very.

Where did you study then, that was here in Söderhamn?

Yes.

What do you think a good school is?

Well, it depends on how you look at things. If you get any help or no help at all. I got a lot of extra help so I'm very pleased. But I miss school now, that's true.

What kind of relationship did you have with your classmates?

Well, I started in third grade and then I got my first friends there and after that I went to the same class as them for maybe three or four years so that was okay.

Was it mostly Swedish friends or immigrants?

Mostly Swedes actually.

P., 24, man, emigrated to Sweden with his Iranian parents, at the age of 11

*

Could you tell me what you have studied, where and also why?

I studied all compulsory subjects at the primary school, St Ninians, and junior high school level. At senior high school, St Modens in Stirling, I chose Mathematics and mostly Science subjects, like Biology, Physics, Technology, but I also liked Woodwork and French. Personally I was interested in Maths so I chose it because I enjoyed the subject. I loved Woodwork because my father had tools for doing woodwork. I had no other ambition apart from following in my father's footsteps as a business man.

H., 39, years, man, born in the UK to African immigrants from Kenya and Tanzania



*

In the labour market

Although even I don't know why I chose to be a hairdresser. It's true that I wasn't really excellent and for that school you didn't need many credits or whatever they look for when you were enrolling. And also at home they said that I should go because in this profession there's always money, you know parents. They also wished for me to do something different than them, as my father and older brother work in construction. I didn't have any special wish, to say that I really wanted something, because if I knew what I wanted to do I would accomplish that. And so, because I didn't know exactly, I thought a little on my own then my parents added something and I went to be a hairdresser without thinking too much. The middle brother, I'm the youngest, wanted to be a hairdresser but he didn't get enough credits and couldn't enrol. And so he went to be a car paint worker or something like that and my father said to me then "because your brother couldn't become a hairdresser, then you go to be a hairdresser" (laugh), you get it? (laugh) And that's how it was. And still today we laugh at it. But I'm really happy with that occupation. I work in my brother's company, because for some problems I can't be self-employed, but I'm the holder of that activity and the sole employee. I work for myself and my brother doesn't get involved, he just registered the activity as a legal entity and I carry it out and keep it going. It's better that way because my brother does all the paperwork (laugh). Because I'm the only employee I work in shifts and there's a lot of work. But I've been doing it for the last 10 months. Before I worked as a hairdresser at N. in [name of the settlement]. There it was good, I was gathering experiences. I went to work there with that purpose, to learn as much, to be independent one day. I worked there for almost five years and a half. I got on well with my female co-workers, as the only man I could do whatever I wanted (laugh). And after those years I decided to open on my own. For five years or so I earned almost the same pay but I had much more responsibility, as at first I only swept, then I did almost everything but the pay remained the same. And one day I asked my boss to raise my pay or I would go. And probably she thought that I was only "threatening" this and that I wouldn't do it, that's why she didn't raise my pay and I went. First to Kosovo for two months, on vacation (laugh) and when I came back she asked me if I would work for her again but in the meantime I decided to go on my own, so... (laugh). I talked about it with my father and brother. Actually my parents helped me a lot. Now I'm slowly starting to consider hiring someone, because I have a lot of work, but slowly.

F., 25, man, emigrated to Slovenia from Kosovo (former SFR Yugoslavia) when he was 6 years old.

*



How did you find your current job and who helped you find it? (Relatives, associations, trade unions...)

I got this job through networking at my old job: some colleagues in my old job knew about a training that was going on organised by a certain health foundation and I opted to go for training. This training opened the door for me to be taken into my current position within this health foundation. I would say that after making an impression at the training, I was head-hunted and that is how I landed my dream job of today.

R., 32, woman, born in the UK to a Kashmiri immigrant mother and an Indian immigrant father

*

Prejudice, discriminations/self-discrimination, 'diversity' as an advantage/disadvantage

Discrimination

(Here the interviewer reports on what the interviewee said.)

Nor does he know cases where his friends would be discriminated against on the basis of nationality. He says that his origin causes him no trouble. In defining nationality he would consider himself as a Bosnian Serb, although some friends laughingly call him 'Slovenac'⁵⁵ or 'Janez'.⁵⁶ His nickname is O. in Bosnia as in Slovenia. But he remembers that when he did not know the language well, they sometimes called him 'čefur';⁵⁷ this is why he learned the language.

O., 22, man, born in Slovenia to Bosnian immigrant parents

*

Perception of differences

(Here the interviewer reports on what the interviewee said.)

He was conscious of his difference from little, also because of his look. He did not feel at home either here or in Indonesia, with which they had constant, but not very frequent, contact; especially after the year 1995. They communicated through letters. Today he visits Indonesia every two years. His father communicates with him in Indonesian, and he with him in Slovenian. Because his father speaks slowly and clearly, and because of the specifics of the local accent, he sometimes has problems understanding local people when he goes to Indonesia,

B., 35, man, born in Slovenia, to an immigrant father from Indonesia and a Slovenian mother

⁵⁵ Serbo-Croatian for Slovenian; *translator's comment.*

⁵⁶ Janez is used as the typical, representative Slovenian male name, similar to »John« in English speaking cultures; *translator's comment.*

⁵⁷ Čefur is a pejorative expression denoting an inhabitant of Slovenia whose ethnic origins derive from the ex-Yugoslav republics; *translator's comment.*



*

How do you remember the years of your childhood?

I don't know, I have... maybe I was more mature because of this or... not mature, because I was and still am childish... Just so, (snaps): the more I thought about myself, the more I got used to lonely(ness), I mean, so... it didn't hurt... I don't know, less emotional, more like you have a small house around you. A little fence...

Never fully open, in that sense?

No, I'm a very open person, but you build that house, you're in there and nothing hurts you if you are on the street in Ljubljana. When I went to high school I heard many things... God forbid if everything... well, if I didn't finish school I might just have collapsed. So you have that house of yours and your philosophy and that's how it is.

What do you remember from these examples you mentioned?

Oh, there were so many of them! One gentleman, for example, on the Tromostovje bridge, who... I was walking before him, he was walking behind me... I turned around because I remembered that I had to go to the pharmacy... And he, who walked on, bumped into me because he didn't even look where he was walking! And he asked if I thought I was from the jungle. Come on, such nonsense! But he was a gentleman, who is supposed to, well, so. I also remember those, when I often went to concerts and so, very often there were these neo-Nazis, skinheads, things like this, also physical...

L., 32, woman born in Slovenia to an African student father and a Slovenian mother.



Summary

(by Karin Kronika)

The aim of the first chapter, **Life Stories and Narrative Approaches in Social Sciences and Humanities: initial definitions**, was to discuss several terms for more or less the same method of collecting and producing evidence. The aim was to show that this qualitative method is widely present in the field of humanities and social sciences and that adult education and intercultural pedagogy are no exceptions, as will become clear in the subchapters which follow.

The chapter **Autobiographical approaches in intercultural pedagogy: origins, functions and their effects on the person who is narrating his/her autobiography** further develops ideas about the usefulness of the autobiographical pedagogical approach in education with adult educators who work with second generation migrants. After theoretical background information on the functions of autobiography, the author provides practical instructions for adult educators and trainers of adult educators in how to use this complex method.

In the chapter entitled **A brief summary of the ideas of Paulo Freire and their relevance for educators working with Second Generation Migrants** Freire's ideas on education are being analysed. The author has argued that Freire's ideas potentially provide educators following the BRIDGE project with important ways of thinking about education and engaging in practice. For those who think the ideas have something to offer, the fuller chapter on Freire on the website of the project explains his ideas in more detail and provides a number of useful references to follow up for further information both on Freire's educational philosophy and on how to put the ideas into practice.

The story-dialogue method was described in the chapter about **Practical Suggestions for the Implementation of the story-dialogue method**. This method fits well with the aims and underlying values of the BRIDGE project and we hope educators will be encouraged to try it out. It might appear daunting at first sight, especially if educators are bound by time constraints. However, as with any educational activity, good educators will adapt it to different contexts and we have enough confidence in the method to be sure that in the end, few adult educators will regret giving it a try.

Last, but not least, this document reproduces parts of the stories belonging to second generation migrants themselves: see the last chapter **Autobiographical stories of second generation migrants from different countries**.

More about the project and other Bridge products can be found at: <http://www.bridge2g.eu/>.