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THE AUTOBIOGRAPHICAL WRITING AT SCHOOL IN THE LAND OF GOMORRAH

INTRODUCTION

Gomorrah is the place of oppression and of great contradictions, the land of discomfort and suffering described by Roberto Saviano in his famous book *Gomorrah: A Personal Journey into the Violent International Empire of Naples' Organized Crime System*¹, published in 2006. *Gomorrah* is a realist book, in dark colors, which paints facts and scenarios of two large Italian areas, the metropolitan area of Naples and that of Caserta. Roberto Saviano's goal is to describe the decline of the city of Naples under the rule of the *Camorra*, a more powerful and violent organized crime network than the mafia. The *Camorra* is a complex international system that deals with drugs, counterfeiting, construction and toxic waste and its influence has completely transformed life in Campania, a region of southern Italy.

The strong employment crisis that has existed for many years in the Neapolitan territory has favored the loss of economic and cultural identity, creating large pockets of poverty, marginalization and economic difficulties, to which must be added the absence of values and a widespread culture of illegality that gave rise to another idea of the State, a State based on the "law of the strongest". But this is only one of the two sides of the coin, in fact Naples also has another face, that of change, that of redemption, that of hope. For years this other side of the coin has been trying to establish itself, Naples wants to change

1 R. Saviano, *Gomorrah: A Personal Journey into the Violent International Empire of Naples' Organized Crime System*, Mondadori, Milano 2006.

and needs to change, just as it wants to shake off this sad stereotyped image of corruption and crime, the city of Naples needs hope and at this moment a great possibility of change for Naples is the school.

The educational project “*I tell you ...*” was born from this desire for change, from the need to start again, from the choice of to break the chains of apathy and indifference. It all started from “telling oneself”, from autobiographical narration, to offer each student an opportunity for self-determination, setting in motion not only a process of growth and evolutionary change, but above all of personal responsibility towards one’s own educational and training path.

THEORETICAL FRAMEWORK

The narrative, in particular the narration of oneself, has the power to bring each one back to one’s own identity it is clear that the story is nothing but the research that the subject makes of this identity². “To narrate is to educate” and “to educate is to narrate” when, through the story, everyone is a promoter of change³.

Adriana Cavarero, in *Tu che mi guardi, tu che mi racconti* (trans. *You who look at me, you who tell me*), underlined the strong identity-narrative union, as for the Italian author the art of narrating has the ability and the power to bring everyone back to their own identity⁴. In order not to be forgotten, the subject seeks his story, he desires it because only through it can he regain the consciousness of his unique being, after all the narrative identity is constructed precisely from the set of stories that the subject reports⁵.

The narration is, therefore, a cognitive operation, as each autobiographical narrative oscillates between two poles: on the one hand it fixes the presentation of the self, on the other it projects itself towards the search

2 S. Yang, *Autobiographical Writing and Identity in EFL Education*, Imprint Routledge, New York 2013.

3 D. Demetrio, *Educare è narrare. Le teorie, le pratiche, la cura*, Mimesis, Milano 2012.

4 A. Cavarero, *Tu che mi guardi, tu che mi racconti. Filosofia della narrazione*, Feltrinelli, Milano 1997.

5 P. Ricoeur, *Time and Narrative*, edited by K. McLaughlin, D. Pellauer, University Press of Chicago, Chicago 1985.

for the self. Approaching the first pole the autobiographical narrative is an expression of the identity assumed by the subject in the time in which he narrates, therefore knowingly or not, who tells about himself has clear to whom he is presenting; consequently, approaching the second pole, the autobiographical narrative is, rather, something that is sought after, which is desired to emerge from a search that rejects an a priori order⁶. Moreover, the ability to narrate is a fundamental and irrepressible dimension of human thought, it is a mental model, that is, a way of perceiving and programming reality, making it interpreted, thus breaking up the sectorial attention to the logical and systematic aspects of the life of the mind⁷.

Telling stories is for Antonio Damasio not only “recording what happens in the form of brain maps”, but also “an obsession of the brain”⁸. If we consider the mind as something to investigate to understand the human being and his action, then it is possible to affirm that the mental structure itself cannot have only the dimension of logical and categorical processes, but must also contain a dimension that concerns the subjectivity and intentionality of each person.

Therefore, the autobiographical narrative promises to be a way to narrate identity, interpreting and reconstructing the various meanings that weave personal and collective lives. Narrative expressions derive, therefore, precisely from the subjects’ need to understand and internalize the surrounding reality through a work of interpretation, which allows them to become an integral part of reality telling it⁹. Moreover, in the repository of memories of autobiographical memory there are present not only “memories that constitute identity”, but also “memories that

6 S. Yang, *Autobiographical Writing and Identity in EFL Education*, cit.

7 J. Bruner, *Actual minds, possible world*, Harvard University Press, Cambridge, 1986; Id., *Acts of meaning*, Harvard University Press, Cambridge, 1991; Id., *The culture of education*, Harvard University Press, Cambridge, 1996; Id., *Making Stories. Law, Literature, Life*, Farrar, Straus and Giroux, New York, 2002; Id., Bruner J., *Life as narrative*, in “*Social Research: An International Quarterly*”, 17, 3, 2004, pp. 691-710.

8 A. R. Damasio, *The Feeling of What Happens. Body and Emotion in the Making of Consciousness*, Harcourt, San Diego 1999, trans. *Emozione e coscienza*, Adelphi, Milano 2000, p. 229)

9 R. Usher, *The Story of the Self: Education, Experience and Autobiography*, in, *Biography and Education: A Reader*, edited by M. Erben, The Falmer Press, London 1998.

help define our individuality”¹⁰.

However, it is necessary to build a climate of trust, serenity and listening in advance, paradoxically, listening also requires a dose of courage, because opening up and receiving the other, his story, his story, carries the risk. to have to re-examine their positions and face the possibility of their own change.

Being able to create a climate of mutual acceptance among the members of a group makes everyone aware that no damage could derive from the simple fact of communicating something, which is part of one's way of being and expressing oneself. A true work of recovering pleasure in listening is set in motion, paying attention also to the inner resonances aroused by the words.

The autobiographical narrative demonstrates all its positive influence on the management of integration processes towards subjects who experience forms of hardship and lack of integration to the extent that they are, however, willing to accept the risk of vulnerability, that is, to expose themselves to the danger of describing deep parts of oneself to others that could also misrepresent or otherwise evaluate them¹¹. It is no coincidence that prejudices are used to regulate the channel and the volume of listening and to act as a filter when an interlocutor is in front of you.

A necessary condition to be able to really listen is to be able to create inner silence: listening does not simply mean perceiving words, but rather being able to also accept the state of mind and the meaning that the narrator transmits to what he is narrating. Whoever listens in silence communicates to the other his willingness to accept all that is narrated, without judgments or advice. Instead the one who feels welcomed and listened to feels a sense of well-being and, at the same time, of inner growth.

The autobiographical reflection, capable of revealing the changes and discovering the most profound changes, therefore brings out the great transformative value of the experiences lived. It was through the

10 A. R. Damasio, *Emozione e coscienza*, cit., p. 269.

11 S. Florio-Ruane S., J. de Tar, *Teacher Education and the Cultural Imagination. Autobiography, Conversation, and Narrative*, Routledge, New York 2001.

narration of one's own existence that each captures in the change an element present within the course of his own history of formation and the role of the teacher-autobiographer, according to this perspective, is precisely that of supporting and encouraging the narrator to help him in the discovery of the educational and transformative dimension of one's existential path.

Through the autobiographical conversation a process of construction is activated, but above all a process of remodeling is activated, so as to be able to open up new horizons of life. In fact, the idea that each subject constructs of himself, as well as the "image" that everyone forms of who he really is, is based on "autobiographical memory"¹². One of the models that is most representative and comprehensive of the characteristic elements of autobiographical memory is the model developed by Conway and Pleydell-Pearce, the *Self-Memory System* (SMS), in which autobiographical memories are described as dynamic and transient mental constructions, which intertwine with the semantic knowledge that the subject has of himself and with his motivational system.

We must not, however, fall into the error of thinking that the remodeling process concerns only the past that the subject has lived, since even the future, which is expected, is subjected to the remodeling process. Antonio Damasio, in fact, argues, in *Emotion and Consciousness*, that the "changes that occur in the autobiographical self in a lifetime are not only due to the conscious and unconscious remodeling of the past that has been lived, but also to the determination and remodeling of the future that is expected"¹³. In this regard, autobiographical writing is a process of guided distancing, in which the change of perspective of the gaze generates a global change in the writer. In this way, writing, claiming a "distance" and a "tidying up" of data (facts of reality, data from memory, data of the imagination), opens the way to re-elaborations which, deviating from the usual logical paths, put into effect new strategies of thought and action, as they determine new forms of knowledge and emotion. Autobiographical writing is a way to write about the context of

12 M. Conway, C. Pleydell-Pearce, *The construction of autobiographical memories in the self-memory system*, in "Psychological Review", 107, 2000, pp. 261-288.

13 A. R. Damasio, *Emozione e coscienza*, cit., p.272.

a life, it is always a re-visitation, because the life to which it is supposed to refer is already a sort of narrative construct¹⁴.

Reflecting and examining the narrations of lives in the learning process is what makes narrative pedagogy a resource for explaining those narrative processes that can lead to changes and significant developments both for the individual and for the group inside a learning environment. In chapter seven of the book *Narrative Pedagogy: Life History and Learning* Goodson and Gill (2010) explain the great importance of narrative pedagogy and its relationship with the learning process¹⁵.

The narrations are important, but above all useful from a pedagogical and educational point of view, since paying attention to how the subject is told, to his cognitive and emotional procedures, allows us to gather clues that reveal much more than what the subject thinks of exposing himself. The story of oneself, supported by active listening, can stimulate and generate new questions and interpretations, favoring possible changes, the prerogative of thinking and of acting in education¹⁶.

METHODOLOGY

Participants

The project “*I tell you ...*” was attended by 183 students, aged between 11 and 14, of the First grade Secondary School, precisely in the center of Naples, a few steps from the train station. A total of 10 classes, divided as follows: 4 first classes, 3 second classes and 3 third classes, 102 females and 81 males. Classes with a strong multicultural structure, with students from the first generation of migrants and students from the last migratory flows of these years (Syria and North Africa), most were Maghreb students, the remaining part were students from Sri Lanka (11%), from Ukraine (9.2%) and China (6.5%). Next to them, the young Neapolitan students with problematic family situations, the children of the land of Gomorra, often unaware victims of a widespread illegality system.

14 F. Connelly, J. Clandinin, *Narrative inquiry: Experience and story in qualitative research*, Jossey Bass, San Francisco 2000.

15 I. Goodson, S. Gill, *Narrative Pedagogy: Life History and Learning*, Peter Lang, New York 2010.

16 S. Gill, I. Goodson, *Critical Narrative as Pedagogy*, Bloomsbury, London 2013.

Design and Procedure

“*I tell you ...*” is an autobiographical writing project with a great educational value, whose purpose is not language training, in the sense that we did not want to investigate the most effective and adequate teaching methods to learn the correct and functional use of Italian language, spoken and written, but rather to foster the learning process through self-knowledge and the enhancement of the other.

The objectives of the project were many:

- reflect on themselves, on their own and on the history of others to build personal and collective well-being and build the future more consciously;
- to encourage the exploration and enhancement of one’s own history and that of others, discovering its richness, complexity and uniqueness;
- experimenting with autobiographical writing, identifying teaching methods for using the methodology at school;
- deepen the narrative interview tool for collecting life stories;
- increase self-awareness, through the knowledge of one’s own limits, of one’s resources;
- stimulate reflection on the stories of others to discover similarities, differences and creative ideas.
- define oneself and the community identity through the knowledge of shared values;
- cultivate memory and memory as a conscious approach to the historical event;
- projecting oneself and others in becoming historical or communicating with the outside world the memory that becomes conscious.

I personally conducted this project, meeting the students of the various classes, an hour a week, for a total of 33 hours for each class, (a whole school year). The first step was the knowledge of the class and the creation of a climate of trust and listening, then the next step was telling. The attention, in fact, has been directed not only to the story itself (the product), but also to telling (the process), within which the educational and heuristic potential is present.

Several meetings were necessary for a real autobiographical conversation to take place; first of all, it was necessary to prepare the place where the conversation took place, for this reason it was decided to leave the

classroom assigned to the class and to occupy a classroom of the kindergarten, present inside the complex. The arrangement of the chairs in a circular shape was certainly the best solution to encourage conversation. The narrative circle is, in fact, the geometric form capable of preserving the spirit of oral narration, it is clearly opposed to the space-class, rigid and with barriers that favor exclusion. Once the narrative circle has been constructed, each student has been invited to tell the group the story of his name or to present himself freely following a suggested scheme.

Making autobiographical conversation at school does not mean that the teacher has to position himself as the external guide of the path, but instead involves an involvement of the same in the various life stories. The teacher-autobiographer has the possibility, within the narrative circle, to understand and accept the student, without claiming to evaluate or judge him. The *conditio sine qua non* on the part of those who engage in an autobiographical conversation is obviously an attitude of availability and interest in the story of the other.

The autobiographical conversation, in fact, differs from the occasional quotation of anecdotes, as it sets *ex-ante* the objective of retracing, in depth, all or part of the life of the student. Therefore, the autobiographical conversation not only sets goals but has its own setting and methodology¹⁷. Beyond an apparent simplicity, the conversation is not so “trivial”, precisely because the construction of meanings present in the autobiographical story is re-elaborated and re-thought during each conversation. Bruner himself, in *Making stories*, underlines the difficulty of telling himself to others, saying that “telling others about themselves is therefore not a simple thing. It depends on what we think they think we should be”¹⁸.

The autobiographical conversation was started with the help of stimulus objects: I asked the students to take photos, objects, related to special and particular moments of their life to school.

Starting with these “personal solicitors”, the students began to talk about themselves. The autobiographical conversation then moved on to auto-

17 R. Capobianco, *Educare narrando. La pedagogia narrativa tra i banchi di scuola*, Bonanno, Roma-Catania 2006.

18 J. Bruner, *Making Stories. Law, Literature, Life*, cit., p.66.

biographical writing, a slow and articulated passage, certainly not immediate, much less taken for granted, but certainly stimulating for the purposes of the training process. The link between these two moments was the narration of their own “*Box of life*”, a box made at home, researching and arranging in a personal and creative way the elements, the objects, which could connote their own personality and their own history. I showed the students a box made by me and two of their peers and “I told myself”.

In this second phase, that of autobiographical writing, the input given to the students was to write the stories that emerged during the autobiographical conversation. This phase has been called: the *Handicraft of writing*, that is an artisanal construction, therefore personal, of a free, essential writing, a writing comparable to a “shopping list”, but made up of ideas, thoughts, emotions, facts. During this phase many autobiographical writing activities were alternated to favor inclusion.

After the phase of *Handicraft of writing*, which was a playful-formative moment, we moved on to autobiographical writing: the *diary*. Through the writing of the personal diary, each was given the opportunity to recognize the sense of what he was doing and at the same time to grasp what was happening in each one. Therefore, the formative value of the diary can be grasped just under the aspect of reflexivity and self-awareness. “With the diary a material, corporeal, very intense relationship is established; often it is personalized, marked, filled with objects, residues of everyday life”¹⁹, an intimate relationship, which at the beginning embarrasses, but which then gives a sense of freedom. To those who had expressed a sense of uneasiness to write about themselves using the pen, they offered the possibility of writing through the digital writing of the computer. The class group moved into the computer room, so those who wanted (most of the students) had their own computer at their disposal to finally be able to write their thoughts.

The diary, intended as an instrument of educational intervention, can become a communication strategy, based on a need for socialization and sharing. This openness towards the outside must be facilitated by the

19 C. Benelli, *Autobiografia e storie di vita*, in C. Betti, *Adolescenti e società complessa. Proposte di intervento formativo e didattico*, Edizioni del Cerro, Pisa 2002, p.241.

teacher-autobiographer who must be a communication mediator, able to facilitate the self-reflection and learning of each student.

The autobiographical project, implemented by the diary, thus becomes an educational journey precisely through the awareness of certain aspects which, through the autobiographical narrative, the student manages to integrate into his own image, recognizing them as essential elements of his own personality.

Results and Discussion

After a first phase of acquaintance with the class-group, based on the oral narration of some “strong” episodes of the life of each one, we passed to the autobiographical conversation²⁰, and here is an avalanche of words and ungrammatical phrases, spoken in the Neapolitan dialect or in the languages of the States of origin (Maghreb, Chinese, cc.), but words of life, a life already marked by minor boys, halfway from being victims or protagonists. The oral narration, in the shape of the circle, has allowed to give birth to that educational relationship claimed by all the teachers, but certainly not realized. In fact, the narrative circle, knocking down any geometric shape that imposes a hierarchy, saw all the students sitting, for the first time, close to each other, with the teacher-autobiographer next to them.

Each student, starting from the personal wealth of knowledge and experience, told his own story, through simple episodes of life and small fragments of a recent past. Each, building his own story, has returned to the teacher-autobiographer a set of latent knowledge, to be enhanced through educational, creative and recreational methods and strategies. Retracing their experiences, each student-narrator became aware of the importance of his experiences, which constitute a cognitive baggage with a great self-teaching value. It was very useful for the student-narrator to be able to discover that he is able to educate himself and to shape himself, consolidating itself in self-training knowledge.

Therefore, the self-training of the students involved in the “*I tell you ...*” project is derived precisely from the self-recognition of life experiences,

20 D. P. McAdams, *The Stories we live by. Personal Myths and the Making of the Self*, The Guilford Press, New York 1993.

which is why it is easy to understand how biographical self-reflection, a way of learning from autobiography, allows the subject to rediscover if same through the research and analysis of aspects of the experience too often exiled into oblivion.

Excellent results achieved during the phase of the autobiographical conversation, in particular during the activity of the *Box of life*, the students, after having seen and heard the story of my box, personally built one that told of them. Having a box of memories from which to start has allowed even the most timid and least willing students to talk about themselves, to do so. It was certainly a very important personal research work with different results depending on individual maturation.

The work of personalizing each box stimulated the creativity of the students, giving rise to the creation of original and interesting boxes to look at and to discover. The narration of each individual student was recorded and became a biographical account transcribed by the conducting teacher. Interesting was the socialization and sharing of the *boxes* of the students whose family came from other nations, as it allowed to activate an *intercultural* look, that is to want to look for the things that unite us, that unite us, to search all the elements of similarity between different cultures.

In this sense the autobiographical approach helps us to create a path of encounter and confrontation, of continuous growth and discovery inside and outside of no.

The attention given to the individual events of one's own existence or to the memories of childhood or simply to facts of life or fantasy narratives, offered each student the possibility of enhancing those little things and those details which, in their emergence on the page, in their being mentioned and re-elaborated in their own words, they have been placed by writing in a perspective distance that has loaded them with a logical and existential sense. By taking a break in doing, autobiographical writing has allowed us to rearrange ideas and increase awareness of our daily actions, while at the same time keeping the memory in mind and facilitating communication to others.

In the second phase, that of autobiographical writing, the students were told to write down the stories that emerged during the autobiographical conversation, so that nothing could "block" them, much less anything

unknown. Simply write, in the form of a diary, the small fragments of their lives. And yet, immediately, a situation of suffering was revealed, voiced loudly, namely that of not wanting to write, followed by a subsequent consideration of “not knowing how to write”.

It was evident that their autobiographical writing was not limited to “not knowing what to write”, but “not knowing how to write”. They were so unaccustomed to writing, to putting their thinking on paper, using a pen, that this simple gesture upset them and was actually undermining the entire self-training process, previously implemented. Even those few students, who had previously declared, during the autobiographical conversation, to take pleasure in writing, were stuck in front of the white sheet. In fact the writing they were referring to was that of text messages with cell phones or the virtual writing of WhatsApp or Facebook, or they were referring to the “free writings” (the writing on the backpacks, on the case, on the walls of the bathrooms etc.). To try to unlock this brake they were given simple post-it notes, yellow leaflets, a small space to talk about and tell about their world. Everyone was told to write the first sentence that came to mind, then later the first memory of childhood, then the friend of the heart and so on. After briefly writing down, all the *post-it* notes were attached, from each student, to the corresponding billboard, on the walls of the classroom.

This phase, called the *Handicraft of writing*, has in fact made it possible to unblock an inhibitory situation, but above all it has transmitted a sense of confidence in the young writers in the grass. The democracy of post-it makes everyone aware of the fact that it is not necessary to be “writers” or “intellectuals” to write, everyone can write, because nobody expects to read who knows what, knowing that the type of writing of the post it is an essential, brief but immediate writing; in fact, the obligation to use few words makes you make a choice trying to write the most meaningful ones, able to tell your own thoughts. In “a few words”, thanks to the post-it notes, each gave shape to his own thoughts, making what before was “incorporeal” “corporeal”.

After the phase of *Handicraft of writing*, we moved on to autobiographical writing: the *diary*. The first delivery was very simple: the students all completed the sentence: “*Dear Prof., I want to tell you ...*”, each student, even those who, at first, appeared the most reluctant to write, told each

other through this symbolic diary page.

The result obtained was immensely formative. Each evoking a fact, an episode, an anecdote has put together the parts, the events and the events of the personal experience of life, not only the discontinuities, but also the continuities, that is all those elements that unite one's own story with the stories of life of other narrators. Self-reflection has certainly come into play on this path, which in the light of lived roles, mistakes made during existence and strategies for reflection, has allowed us to give a "sense" to our personal attitude in certain situations. Through autobiographical writing, in each student a process of creation and attribution of meaning and significance was implemented, but above all each one experienced it as an opportunity for growth. Everyone, in fact, thanks to autobiographical writing, has entered into his own life, thus fulfilling a mirroring which has allowed us to consolidate the perception of our personality in the various moments of change.

At first, however, it was preferred not to make the diaries public, just to respect the intimate dimension of each student, but then the request to share the reading of their diaries was put forward by the class group.

This testimony to how much more effective and incisive it can be, for the writer, to adopt the strategy of the circulation of the diaries it is important the rereading of the own diary from other people engaged in the same context, as it is the moment in which the self becomes public through the mediation of writing. The first to re-read the diary is often its author, but subsequently it is necessary to make it read also to the others, if you do not want to reduce this activity to pure *solipsism*. In fact, autobiography could appear to be a solipsistic act, that is, as a self that questions itself and tells itself, but this would be short-sighted with respect to the true vision of ourselves that is deeply mediated by interpersonal elements, consequently the narration of themselves becomes a process of mediation.

The regenerative power of autobiographical writing has allowed these students, almost all of them, who at the beginning of the educational-didactic path were totally devoid of a future, the faculty to face changes with serenity, recognizing a self-formative value of their personal moments of growth. Therefore autobiographical writing has allowed everyone to regain possession of his formation, through the full awareness of

himself and his own self, thus delineating himself as a process of self-formation²¹.

In this way, autobiographical writing offered itself as a privileged instrument of knowledge, as it allowed everyone to weld, through careful meta-cognitive work, the changing fluidity, energy and variability of thought.

CONCLUSION

It seems clear that while collecting life stories of great charm, often engaging and interesting, but certainly unique, it is not enough to read them or listen to them to understand the meaning of meaning and to focus the self-representation of the writer. If, in fact, “telling” and “telling one’s own story” is formative for those who narrate or is a path of awareness of great educational value, a diary is treated and analyzed in a formative way, but formative in a different way, as they consider a research work qualitative. And it is this, in fact, the last phase of the educational-didactic intervention, or the formative work of breaking down the story of a life story, breaking down a diary and then reassembling it, observing the elements, discussing them and then putting them back together again, thus, to a profound depth, which is at the same time not only expressible, but also documentable. A training that is born of study capable of transforming impressions into analysis and listening paths.

Many were the results achieved with this intervention: above all, while emphasizing which language training was not one of the objectives of the course, that is, we are not experimenting with more effective teaching methods to learn the correct and functional use of the written language function, it appears It is clear that the choice to think of writing as an educational resource may have had noticeable repercussions on the level of motivation for writing itself, improving the knowledge of Italian for foreign students.

Through autobiographical writing it is an offer to each one of them obstructing the behavior of self-esteem and awareness of their identity;

21 F. Cambi, *L'autobiografia come metodo formativo: luci e ombre*, in I. Gamelli, *Il Prisma autobiografico. Riflessi interdisciplinari del racconto di sé*, Unicopli, Milano 2003.

moreover, their meta-reflexive capacity has been stimulated, accustoming them not only to speak, but also to listen to each other and listen to others. Consequently, by reflecting in particular on their relationship with the various forms of knowledge, everyone has discovered their own personal way of learning, remembering and including.

Another objective achieved was to see a communicative modality grow, day after day, within the class-group, based on the promotion of the free circulation of ideas, of stimulating the economic response to emerging problems (problem solving), of managing the many useless conflicts, to stimulate attention and the inclusion of subjective differences, in order to discover an opportunity for growth and reflection in the class group. The path required a total “freedom” dimension, so everyone is free to tell, to write their own story, their fears, their doubts, without the judgment of others, but above all, for the first time, these students wrote their dreams for the future²². The conviction of how much the “care” of the narrative, in particular of the written one, inside the school, probably represented by an extraordinary instrument that stimulates the student in which we speak of a known freer, removing him from the possibility of caging the actions and facts in pre-established categories, guided this educational and didactic course, offered to all students an opportunity for self-determination. Confidence in the opportunity to write about oneself is allowed both throughout the foreign student and in the Neapolitan “street urchin” to enrich not only the convenience of *existing*, but above all to be the actor-protagonist of one’s life project.

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