

## Exploring Autobiographical Reflections and Memory: A Narrative Pedagogical Approach during Times of Emergency

### Riflessioni autobiografiche e memoria: Un approccio pedagogico narrativo in emergenza

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#### ABSTRACT

The practice of narration has been part of the history of Western civilisation since the Greeks coined the well-known expression *epimelestai eautou*.

Autobiography has become one of the topoi of contemporary research in various fields of knowledge, not least the pedagogical one, for one reason, which we will try to explain in this contribution: as a process of responsibility-taking and “self-care”, as a questioning of one’s identity within a group and a collective history. Emergency pedagogy uses narration to accompany those overwhelmed by the coming crisis to reflect on their experiences, reconstruct their meaning and place them in a shared cultural context. In particular, educational autobiography is analysed, which performs a dual epistemic function: it triggers memory processes and gives meaning to experiences. Memory, through stages such as recollecting, recalling, remembering and reminiscing, becomes a pedagogical process of initiation into the writing of one’s autobiography as a return to memory education.

La narrazione risulta una pratica che accompagna la storia dell’uomo occidentale sin dal tempo in cui i Greci coniarono la nota espressione *epimelestai eautou*.

Il dispositivo autobiografico è divenuto uno dei topoi della ricerca contemporanea in vari ambiti conoscitivi, non ultimo, quello pedagogico per una ragione in particolare, che cercheremo di spiegare nel presente contributo: come processo di assunzione di responsabilità e “cura di sé”, come interrogazione sulla propria identità di soggetto inserito all’interno di un gruppo e di una storia collettiva. La pedagogia dell’emergenza utilizza il dispositivo narrativo per accompagnare i soggetti investiti dall’insorgere della crisi a riflettere sulle proprie esperienze, ricostruendone il significato e inserendole in un contesto culturale condiviso. In particolare, si analizza l’autobiografia educativa che svolge una duplice funzione epistemica, stimolando processi di elaborazione della memoria e conferendo senso alle esperienze. La memoria, attraverso fasi come la rievocazione, il ricordo, la rimembranza e il rammentare, diventa un processo pedagogico di iniziazione alla scrittura della propria autobiografia per un ritorno all’educazione alla memoria.

**Keywords:** emergency pedagogy | narration | memory | existential redesign

**Parole chiave:** pedagogia dell’emergenza | narrazione | memoria | riprogettazione esistenziale

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## 1. Reconstructing and being reconstructed through narration. Promoting agency

The concept of narration requires some preliminary clarification. The suffix “-tion” (of narration), from the Latin *-tione*, allows a noun to be derived from a verbal base, whose matrix of origin preserves a dynamic connotation in the derived noun: the action becomes an integral part of the noun’s meaning and conveys to it the peculiar trait of *agere*, act, action (Nanni, 2014).

The “narration” rather than the “narrated” expands its foundational semantic value to the “acting out”. The narrated is a text that must be considered in its lexical and semantic components, whereas narration is a concept that must essentially be analyzed in its multiple contextual aspects.

It is important to link narration to the concept of knowledge, starting from the assumption that narrating means “making something known”, a condition that distinguishes narration from a simple statement; narration indeed implies two corollaries: transitivity, whereby one always narrates something, and finality, whereby one always narrates for something or someone. In other words, stories are narrated to convey knowledge.

According to Cesare Segre, narration can be conceptualized as a «mediated linguistic realization, whose scope is to communicate a series of events to one or more interlocutors, to involve them in this knowledge and thereby widen their pragmatic context» (Segre, 1980, p. 690).

The autobiographical narration, understood as the assumption of responsibility and “self-care”, as a questioning of one’s identity (Cambi, 2002) and as a self-reconstruction projected into the future, is at the heart of this process.

Autobiography is indeed a tool that offers authors – and readers – a sense of empowerment and restores the value of the uniqueness of their existence (Demetrio, 1996).

As explained by the forerunner of these studies, Duccio Demetrio, autobiographical narration is a valuable tool for recomposing one’s identity, a necessary formative journey for self-acceptance, a decisive step to recover one’s power.

Rightly, therefore, self-narrative is considered a genuine process of *Bildung*: the self-formative – and formative tout court – attempt to search for meaning and take charge of oneself resides in retracing and rethinking oneself, in reconstructing and being reconstructed.

Proposing testimonies and experiences through autobiographical practice with the aim of educating even environments far from the official culture means believing in and carrying out a precise pedagogical programme that includes reflection on the political problem of autobiography. This is understood as narration of the process of critical self-understanding, as narration of the historical process underway, as understanding of one’s historical function in that process and progressive acquisition of self-awareness and social formation.

With regard to our conviction, Antonio Gramsci (1891-1937) comes to our aid. He sees autobiography as a constructive moral tension of the self and the historical process, which combines tension towards self-education and moral responsibility and the “molecular” formation of personality (Liguori, Voza, 2009, pp. 57-59).

Autobiographical narration promotes the subject’s agency, develops poetic activity, and enhances advocacy. Exactly this educational approach intends to emancipate autobiographical reflection from mere practice or intimate psychologism to open a reflection on the function and political implications of the narrative device on both individual and social levels.

Through stories, human beings not only get to know the world (as in gnosis, factual knowledge) but also “gets into” the world, as the philosopher Merleau-Ponty stated, and enters into a context consisting of meanings. Through narrations, individuals obtain, in their development, the most important “information”, the meanings; narrations create value and envelop every endowment of meaning, every perception.

Delving into the concept of meaning, Jerome Bruner realized that its construction was not simply the product of brain activity, something that the brain “computes” when the appropriate input is provided, but rather an interpretative activity that can be socially shared (Bruner, 1992).

A major consequence derives from this principle: the centrality of meanings. What is exchanged in a culture and any social context is exactly the attribution of meaning.

This Self arises and lives enveloped in a culture that, via the language, offers individuals valorization through meaning-laden narratives, namely the stories.

It becomes clear how we do not “discover” ourselves in the narration, rather we “create” ourselves in it. The term “stories” is intentionally used in an ambivalent way.

In fact, this applies to both the narrations that each of us produces about him/herself, and those socially shared within a family (the “family myths” for example), an Institution or State, a group, a community.

The two levels of the autobiographical narration are far from distinguishable: the individual one acts intentionally and performs the “discard” from which the narration begins, while the social one serves as unintentional background and political frame of reference that contextualizes the self-writing also in a historical key.

While you live, nothing happens. The scenery changes, people come in and go out, that’s all. There are no beginnings. Days add on to days without rhyme or reason. [...] But when you tell about life, everything changes (Lorenzetti, Stame, 2004, p. 7).

Jean-Paul Sartre indeed argued that the narrative structure, textual organization and syntax give order and select events, times, causes and effects, and pull them out of the indifference of living; in telling oneself the beginning and the end are established. Every story, every autobiography thus proceeds backwards, from the end (*ibidem*). In 1992 Bruner stated that recollection, reconstructed through narration, always entails a hermeneutic, interpretive effort starting from the tale.

The “subject-person” while talking about itself, about its own life, makes itself like others and at the same time different, bringing out its unicum. In this regard, Paul Ricoeur argues that, when the subject defines itself, it experiences two distinct aspects of identity, the “idem-identity” and the “ipse-identity”.

The “idem-identity” emerges from the story when the subject re-constructs its Self by referring to social routines and a traditional way of life; the subject practically “normalize” its life, and makes it similar to that of others.

The “ipse-identity”, instead, is constructed through the stories that contain elements that deviate from the canons: critical events and turning points. These turning points are exactly what gives the subject the feeling that the life he/she has lived is his/her own and no one else’s.

In the autobiographical account, the subject must be able to coordinate these two aspects of identity, the stability and the change, the collective and the individual, the congruent and the incongruent, to make a coherent sense of the self (Ricoeur, 1993, p. 231).

An essential component is, therefore, the autobiographical memory, the so-called memories, stories, even anecdotes concerning our lives and those of the people around us. The private and the public. The individual and the collective. Creating a space of identity through autobiographical memory that ensures a sense of continuity, trying to find a meaning to each memory, placing it within a broader plot, to form a coherent whole.

In short, we get into the world and get to know it, we reconstruct meanings and knowledge that can become fertile humus for a working memory, both individually and collectively.

Memory provides everyone – in the unity of a biography reassembled through the self-narrative – with a story of identity. Memory, therefore, is what enables the construction and maintenance of an identity over time despite the continuous and incessant changes. The past can change its effects on the present and can be changed subjectively; in other words, it can be changed in our way of thinking about ourselves and how we use the experience for the future.

For the French sociologist Maurice Halbwachs (2001), it is groundless to treat memory as a psychological function of the individual, considered as an isolated being. The key idea is rather that remembering means actualizing the memory of a group. However, the image of the past that memory updates is not provided once and for all: if the past is preserved, it is preserved in the lives of men, in the forms of consciousness that correspond to them in the present.

Bruner, in fact, emphasizes the cultural perspective of narration, because through the stories it is possible to negotiate common meanings and convey them: this would increase group cohesion and the reiteration of the value and belief system. The narrative device is therefore particularly effective in the clarification and understanding of events, happenings, experiences and human situations characterized by strong in-

tentionality. A central role is played by human subjects, their stories, cultural, ethical and value options, their intentions, motivations, choices and the intersubjective relations they weave on both a cognitive-cultural and an affective-relational level (Bruner, 1983).

The narrative device makes not only the intentions and motivations of the investigated and narrated actions visible, explicit, and aware, but also the knowledge structures to which the subjects refer when planning and carrying out their actions, as well as the construction processes involved in the action.

Therefore, through the narrative device, human action is placed in a specific time and space, is attributed to an individual and/or social subject, is endowed with intentions and motivations, and is inscribed in cause-effect and/or reciprocity relationships with other actions and events; eventually, it is connoted with a culturally recognized and recognizable meaning.

The pedagogical meta-reflection can and must take up the – democratically oriented – challenge of constructing and re-constructing subjects and communities, also through the virtuous contribution of the narrative device as a source of individual and social empowerment.

## 2. Reconstructing the Self: narration, memory and autobiography as pedagogical devices

Stories can be told in different ways: some are narrated explicitly, others are built on imagery, and then there are the stories of the voiceless, of those who do not have the opportunity or freedom to tell their experiences. Here is where pedagogy comes into play, taking on the crucial task of giving individuals and communities back the dignity of narration. This means acknowledging that narration is not only a means of artistic expression or communication, but also the first interpretative and cognitive device that individuals use to make sense of their experiences.

Through narration, individuals attribute meaning to their experiences and outline interpretations and perspectives on events and actions. This process not only helps us understand the past, but also provides orientation for the future. The stories we tell ourselves and others become reference points for our identity and aspirations. They are forms of knowledge that allow us to direct our future selves, to imagine and build the path we wish to take.

In this context, pedagogy is committed to enhancing and facilitating narration, offering spaces and tools for sharing individual and collective stories. This not only promotes reflection and understanding, but also personal and social empowerment, enabling everyone to participate fully in the construction and transformation of their living environment.

Often, human experiences that are not processed through narrative thinking have no functional knowledge generation to adapt to a sociocultural context (Longo, 2012). On the contrary, they remain shrouded in an aura of opacity and become difficult to place in a framework of meaning, since they cannot be interpreted in relation to the “intentional phases of a story, be it personal or collective. Consequently, these experiences appear as events of their protagonists” (Striano, 2005). Moreover, unconnected events, meaningless on multiple levels, such as the personal, social and cultural ones, do not find their place in the “living” part of a story and are therefore destined to be ephemeral and forgotten.

In this framework, emergency pedagogy<sup>1</sup> makes the narrative device its own and thereby enables people,

1 Emergency Pedagogy (Vaccarelli, 2017a), here presented as a science:

- Reflective, as it delves into categories such as risk, uncertainty, a sense of life’s precariousness, trauma, stress, resilience, resistance, etc.; exploratory, as it tackles, also through empirical research, the understanding of emergency phenomena considered in terms of their impact on individuals, educational institutions and communities;
- Critical and transformative, as it works to raise awareness and involve social actors in the (democratic, participatory, grassroots) management of decision-making processes that concern common interests and goods, in the re-designing of territories, and in the reconstruction of social and community fabrics; operational and methodological, as it studies and applies models useful for primary and secondary prevention, identifying actions and the best educational practices to face crisis situations;
- Oriented towards disciplinary openness, as it establishes interdisciplinary (particularly with emergency psychology and social sciences) and intradisciplinary (social pedagogy, intercultural pedagogy, adult education, pedagogy of deviance, didactics, etc.) relationships to better define concepts, methods, and tools for research and intervention (Vaccarelli, 2017a, p. 348).

victims of the crisis and the violent interruption of their daily lives, to rethink their experiences and actions, reconstruct their meaning and highlight their possible prospects for development. It also allows them to bring to light the intentions, motivations, ethical and value options implicit in them, inscribing them within a network of culturally shared meanings, making them part of a narrative ecosystem characterized by directionality and sense.

Emergency pedagogy starts from the assumption that human beings are inherently vulnerable, not only occasionally, but in their very foundation. This vulnerability is intertwined with its interdependence on others, which occurs in a wide range of relationships, from the most intimate and visceral ones, such as the maternal embrace, to the most anonymous and social. However, this interdependence can easily be forgotten when robust human, community and social infrastructures exist, including not only the physical ones such as roads and factories, but also symbols, imageries and possibilities.

When a catastrophe breaks out, it often irreversibly destroys part of these infrastructural networks. The emergency then becomes a space-time in which a new order is revealed and a residual reality is organized, which attempts, first of all, to deal with the paralysis, daze, fear and anxiety implied by the trauma. As pointed out by Erikson (1980), Heidegger (1999) and McNally (2012), the primary task is to cope with the immediate and psychological consequences of trauma, providing support and guidance to those affected by it. In this context, emergency pedagogy assumes a crucial role in promoting processes of subjectification that integrate everyone into the world, reorienting the organizing principles of residual reality and thus contributing to the reconstruction and rebirth of affected communities.

The narrative approach aims at reconstructing the meaning, highlighting potential development perspectives and revealing the intentions, motivations and ethical and value choices involved.

Experiences are thus included in a web of culturally shared meanings, becoming an integral part of a narrative framework characterized by clarity of direction and meaning. Based on the proposed pedagogical perspective, as in the case of educational autobiography (Demetrio, 1997), the aim is to promote personal reflection and involve the individual in the construction of possible existential trajectories.

Autobiographical narration performs a dual epistemic function essential to the knowledge process of individuals and society. In the first place, it acts as a catalyst for reflective thinking, encouraging individuals to process, interpret and understand their own experiences. Through narration, deep reflection on past events, emotions and perspectives is triggered, and a better understanding of oneself and the surrounding world is achieved. Moreover, autobiographical narration gives meaning and sense to individual experiences, providing an interpretative framework that places individuals within broader socio-cultural contexts.

This socio-cultural dimension helps define personal identity and establish connections with the outside world, thus contributing to the construction of a sense of belonging and meaning in the lives of individuals.

Without an effective organization of the narrative “world map” within autobiographical emergencies, it would be difficult to undertake a meaningful work on the construct of memory. Memory itself is fundamental to recovering the traces of our past, which reside in the “wandering motion” of our personal history, in constant change and adaptation. When properly explored through autobiographical narration, such traces of the past can take on new semantic and emotional nuances, enriching our understanding of ourselves and the world around us. However, this is not only a recovery but also a reconfiguration process: the same traces can be reinterpreted in ways that influence our perception of the present, sometimes challenging our current certainties and leading to a redefinition of our identities and perspectives. As Demetrio (2007) points out, this continuous dialogue between past and present through autobiographical narration not only helps us understand ourselves better, but can also undermine our established conceptions, paving the way for new forms of awareness and personal growth.

Demetrio directly addresses the subjective dimension, which is often difficult to reactivate. From a psychoanalytic perspective, it could be said that the “ancient” creates a crack in the apparently smooth surface of the conscious ego, thus allowing truth to emerge beyond it. Regarding the narration of the ancient, which is not only linked to a nostalgia for what is lost and never to be recovered, the autobiographical device allows us to investigate an existential dimension that often renders the present incomplete because it is unable to place memories in the right narrative setting. Demetrio (1997) addresses the complex subjective dimension of memory in-depth, emphasizing how difficult it is to reactivate and understand it thoroughly. Such truth does not simply refer to a nostalgic relationship with a lost past, but rather to an

existential dimension that permeates our being in the present. The ancient, according to Demetrio, is not something we try to recover in vain, but rather an element that influences our current existence in a deep and often subtle way. The existential dimension of the ancient makes the present unstable not only through memories, but also through desires and expectations linked to a past that cannot be completely relived. In this sense, pedagogy, understood as a discipline that deals with the development and education of the individual, must consider not only the contents of memory, but also the psychological and existential dynamics linked to our relationship with the past and the way they influence our present life.

Everyone's memory undergoes a process of re-elaboration through sequential distinctions that generate cognitive and emotional acts related to the following actions:

- Recollecting: This phase is dedicated to the sensory recovery of supposedly forgotten experiences, brought to light through the recollection of objects, places, “scenes”, perceptions and figures. This process takes place through solicited transcriptions, which activate autobiographies and, sometimes, first autobiographies.
- Recalling: This stage, according to the etymology of the Latin word *r cordari* (recalling in the heart) refers to experiences that have aroused emotional intensity. Here, the workshop demands the poetic, epigrammatic and dramaturgical transfiguration of such memories, to shift the emotiveness of painful or happy episodes, now concluded, towards an aesthetically sublimating representation.
- Remembering: Following the etymology of the word (from the Latin *m mbrum*), this moment aims at “piecing together the limbs of scattered memories”. It involves retrospective cognitive acts that attempt to reconstruct the entire life course into structures and figures. Like architecture, this process requires comprehensive and holistic reasoning about the closed or evolving forms of existence (Demetrio, 2007).
- Reminiscing: This is the moment when the most significant situations emerge from the narratives, often linked to places, circumstances and figures who have performed “mentoring” functions. These situations contribute to constructing particular stages along the path of growth and awareness (Demetrio, 2007).

These four moments of overall re-memorating, with their inner musicality, can serve as a pedagogical initiation to writing one's biography, as a self-informative device, involving metacognition.

Autobiography, therefore, becomes action and complete practice when one explores the twists, intrigues and knots of existence from the recalled stories, and enters the space of meanings through myths, archetypes and symbols: «a self-discovery traceable to that collective, universal consciousness that leads the autobiographer to the world of *topoi* and eidetic memory, recovering the Husserlian phenomenology» (Demetrio, 1996, p. 67).

Suppose memory is an inner process that mixes retrospective and introspective thinking, leading to reflections on the meaning of experiences. In that case, it is formed, trained and cherished as an asset and an identity that is both individual and plural. Through the autobiographical journey of memory reconstruction, distances between individuals are reduced by a return to the self, often triggered by listening to extraneous, faraway stories.

Autobiography plays an even larger and more significant role when we consider it not only as a simple educational act, but also as a pathway to and through memory education. Using narrative devices, autobiography encourages a return to writing about the self, stimulating deep reflection on personal experiences and their meaning. However, it goes beyond this, also serving as a tool for the education of memory itself. In this context, the aim is not only to recover and document the past, but also to empower the subjects in the face of the challenges and upheavals they may encounter along the path of life. As Annacontini (2019) argues, this process of memory education allows the individuals not to remain motionless “on the positions of a lifetime”, but to develop a deeper awareness of themselves and their experiences.

Learning to be strong, in this context, implies being aware of personal vulnerability and fragility. Through such awareness, one can identify the hidden resources, the “niches” that can help the individual grow and overcome difficulties. Subsequently the “spaces of speech, contact and participation” open up, where the subject can share his or her experiences, deal with others and build meaningful connections.

This process not only fosters individual growth, but also contributes to building more supportive and aware communities.

Educators, pedagogues and teachers are called upon to go beyond the limits of their own certainties and daily habits to immerse themselves in the margin, in that place that opens up to the intersection of two cultures. As bell hooks' thought suggests, this margin is a potential place of marginalization and exclusion, but also innovation and transformation. They must work from this starting point, contextualizing their educational skills to effectively deal with political, social, cultural and human emergencies, such as the one concerning territories involved in a war conflict.

In this perspective, it is crucial to adopt a new point of view that considers the dynamics and figures of the oppressed, the damned, those marginalized and outcast by society. From this position, alternative stories can be unveiled and claimed, brought to light by those living on the threshold, the refugees and the excluded, who ask to be recognized and to look at the world from a critical point of view, deconstructing dominant narratives. Through this process, educators, pedagogues and teachers can contribute to creating spaces for dialogue, mutual understanding and social transformation, promoting an inclusive, supportive and social justice-oriented education (Annacontini, Zizioli, 2022).

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