FROM EXPERIENCE TO NARRATIVE: ARTIFICIAL INTELLIGENCE AND DIGITAL STORYTELLING IN THE PROCESS OF AWARENESS WITHIN EDUCATION

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ABSTRACT
To foster participatory and responsible citizenship in the current socio-cultural context, amidst both challenges and opportunities, there is a need for education centred on emotional, digital and sustainability skills. To this end, educational approaches capable of combining awareness, wellbeing and digital literacy are identified as suitable. From the perspective of Embodied Cognitive Science (ECS), mindfulness practices and digital storytelling appear to meet these criteria, both by their very nature and on the basis of research and field trials. Therefore, in this paper, we will explore the most significant aspects of incorporating generative artificial intelligence and digital storytelling into Mindfulness-based Self-Awareness Workshops. In particular, we will examine the implications for students, in terms of individual and collective identity formation, and the development of digital skills

KEYWORDS
Embodied Education, mindfulness, digital Storytelling, artificial intelligence, social-Emotional Learning.

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1. Introduction

In today's world, schools are facing profound changes affecting the ways in which we learn, communicate, perceive and relate to one another. The processes of identity formation and the ways in which individuals interact are intertwined with technological evolution. Alongside the concept of *'onlife',* which highlights a hyper-connected reality in which the boundary between everyday life and digital environments is becoming increasingly blurred (Floridi, 2015), a 'post-digital' condition is emerging, characterised by the absence of any separation between real life and digital media (Jandrić et al., 2018). In this context, teaching is shaped by the impact of new technologies, whilst well-being at school is increasingly linked to the physical and mental wellbeing of pupils and teachers. The role of the school is changing; it is no longer limited to the transmission of subject-specific content, but consists of becoming a space for the formation of ethical, responsible and engaged citizens, ensuring both the promotion of socio-emotional skills, *life skills* and *soft skills,* and the development of critical digital competences (Marmocchi et al., 2004, p. 15; Vuorikari et al., 2022; World Health Organisation, 1994). This framework makes the task of education broader and more challenging, yet also rich in new possibilities, supported by national and European policies. The United Nations 2030 Agenda aims to ensure equitable access to quality education and lifelong learning, as an essential condition for enabling individuals to contribute actively to community life (United Nations General Assembly, 2017). Agency, social-emotional and digital skills are central to tackling these complexities, and *self-awareness* ranks among the fundamental aspects of personal and relational development. (Collaborative for Academic, Social, and Emotional Learning [CASEL], 2020; Organisation for Economic Co-operation and Development [OECD], 2019). Digital competences are guided by *DigComp 2.2*, where they are defined as a set of knowledge, skills and attitudes necessary to act critically, safely and responsibly in technological environments, including interaction with Artificial Intelligence and digital wellbeing (Vuorikari et al., 2022). A conscious engagement with digital technology and media implies not only focusing on the effective use of technologies, but also on understanding their cognitive and relational effects, as well as their ethical and political aspects (Rivoltella, 2017). In line with the biopsychosocial approach (Schalock, 2004), the development of these guidelines cannot be separated from the objective of ensuring quality of life and social inclusion for all individuals. The need to foster the development of socio-emotional and digital skills within the school setting calls for a rethinking of teaching practices that pays closer attention to the whole person. This goal can present a challenge, as schools today are expected to meet a wide range of needs, without always having the time, space,

specific training or adequate institutional support at their disposal. It is therefore necessary to rethink school contexts as environments that promote the overall *well-being* of the individual, whilst also considering the needs of teachers as central, along with their right to well-being and to emotionally sustainable professional development. Schools today can harness the potential of the ongoing transition and begin to establish themselves as environments that offer both pupils and teachers concrete opportunities to engage with the world and the complexities of the present, through integrated educational approaches. It is within this framework that there is a focus on educational practices capable of connecting learning, wellbeing, awareness and participation. *Mindfulness* programmes, digital *storytelling* tools and approaches based on *embodied education* appear particularly significant in fostering the exploration of identity and the development of affective and relational skills. With a predominantly workshop-based structure, these approaches enable students to learn through experience, emotions, the body and storytelling, valuing active participation and each individual's unique qualities, thereby fostering inclusive environments that are now also supported by digital technologies. In light of the framework outlined so far, we believe it is useful to identify pedagogical approaches that can combine self-awareness and digital literacy, with the aim of promoting the skills essential for personal growth and the exercise of informed citizenship. This paper examines the application, within an educational context, of *mindfulness* practices, digital storytelling and artificial intelligence, in order to analyse their impact on students. In particular, we aim to reflect on the integration of *digital storytelling* and generative AI into *mindfulness-based* self-awareness workshops, exploring the potential of this combination in relation to students' processes of identity exploration and the development of critical and reflective digital skills.

2. The evolution of storytelling: from *Digital Storytelling* to the challenges of Artificial Intelligence

The story, in its oral, visual and written forms, is present in every era, society and culture as a universal form of expression through which humankind has, since time immemorial, organised and communicated meanings, and constructed personal identities and a sense of belonging. Narrative thinking, unlike logical-scientific thinking, is an experience; it is 'felt' and draws on a symbolic, mythical and metaphorical code that speaks to the soul – a way in which individuals interpret and organise events into a narrative of meaning that underpins the construction of identity (Fontana, 2013; Bruner, 1986). From this perspective, storytelling acquires significant educational value through the teaching practice of *storytelling*, which enables students to rework experiences

and knowledge, to share them and attribute meaning to them, thereby fostering situated, transformative and lasting learning (Mittiga, 2018). With the advent of digital media, the possibility of creating subject-specific or personal content by synchronising multiple languages has emerged and become widespread. The ways in which a story is constructed and its functions remain largely unchanged; that is to say, even the creation of digital artefacts requires the selection, organisation and representation of one's knowledge in a coherent form, thereby activating deep cognitive processes. However, it comprises multimodal expressive codes that form a communicative fabric constituting a new narrative mode, capable of amplifying the power of the story and the emotional intensity of the message (Jiang, 2024). The art of digital storytelling was codified and popularised by Joe Lambert, who founded the *Centre for Digital Storytelling* (CDS) in Berkeley in the 1990s, recognising its autobiographical and community-building potential. Through the creative use of multimedia tools, *digital storytelling* enables anyone to have a voice, to tell their own story; and, through sharing, this story becomes like a small tile in a vast mosaic of stories, strengthening community bonds (Lambert, 2013). From there, with the rise of *Media Education* and studies concerning its use in an educational context, *Digital Storytelling* has spread as a cross-curricular teaching strategy, immediately recognised by international research for its specific intrinsic values, such as the ability to amplify the student's voice, lend a sense of authenticity to writing, link school subjects to real life, and connect formal learning with cultural identity and the local area (Kajder et al., 2005). Digital storytelling is applied in a wide range of educational projects, from global citizenship education (BRIGHTS Project, 2017) to the promotion of cultural heritage and inclusion (Giaconi et al., 2024), right through to supporting socio-emotional wellbeing and helping students process complex life experiences. In schools, the ability to combine images, video, audio and text enables pupils to articulate complex concepts through a variety of languages, using these to demonstrate, express and consolidate what they have learnt. This identifies the curriculum as a central factor in achieving their goals and provides an opportunity for multimodal learning, making *digital storytelling* a meaningful pedagogical practice (Hernandez, 2023). Creating digital stories requires collaboration, revising one's work in light of feedback received from peers, and expressing ideas towards a common goal, thereby reducing attitudes of individualism and competitiveness. Learning environments thus become more engaging and motivating, enabling pupils to experience narratives in an immersive way and develop a deeper emotional connection with the content and with others. The student becomes the author and director of their own narrative, an active and creative protagonist in the learning process and in their relationships, drawing on multidimensional skills that

foster self-expression, collaboration and inclusion (Pela et al., 2025). New technologies and media offer the opportunity to break down barriers and personalise learning pathways, making knowledge-building and the chance to participate accessible to everyone according to their own aptitudes. The theoretical framework developed by Bernard Robin (2008) identifies, amongst the key 21st-century skills (*21st Century Literacies*) promoted by Digital *Storytelling*, the ability to master the use of software, audio and video editing, the management of digital images and the copyright. The author highlights how creating a multimedia product enables students to become aware of images and their impact, to understand the messages conveyed by commercial media and recognise any manipulation, and to select appropriate content with a view to its potential dissemination via the web. (Robin, 2008). Designing a digital artefact requires students to constantly engage in *problem-solving* and self-assessment, driven by the need to collaborate in order to synchronise the various codes. Technical and digital skills are thus acquired in a situated and meaningful way within the context of an authentic project that pupils find enjoyable and in which they feel engaged (Niemi et al., 2014). In particular, sharing stories about their feelings helps them to become familiar with and express their emotions, to process the impact of social situations, and to build confidence through a better understanding of themselves. (School of Education and Human Development [TAMU], 2025). In this context, new opportunities linked to Artificial Intelligence are emerging, which could open up unprecedented prospects for educational *digital storytelling* and teaching. Broadly speaking, generative AI is defined as the set of systems capable of producing new synthetic content—whether textual, visual, audio or audiovisual—based on models trained on data and on received inputs. It is not limited to analysing or classifying information, but produces original and plausible outputs based on instructions, contexts or examples provided by the user (Ruiz & Fusco, 2023; Stanford Institute for Human-Centred Artificial Intelligence, n.d.). In an educational context, AI can be used for tutoring, to tailor learning to students' needs, for assessing communication skills and analysing performance, and even for creating interactive content of a recreational or educational nature (Di Tore, 2023). This application cannot replace experiential learning and cannot guarantee the standard of education that is built through human interaction. AI presents challenges relating to bias, implicit bias, inequalities in access, privacy and the risk of developing dependencies (Di Tore, 2023). Therefore, students and teachers should be able to acquire the basic knowledge necessary to prevent these issues and to engage with Artificial Intelligence in an informed manner, whilst keeping the human being, the body and the educational relationship at the centre of the learning process. As regards autobiographical and reflective writing, generative

technologies are emerging as potential complementary tools for facilitating an exploratory dialogue with one's own history, offering alternative perspectives on experience, providing suggestions on stylistic and grammatical aspects, and clarifying doubts. However, intuitive and critical skills, memories, introspection and the emotional sphere remain uniquely human; it is through these, mediated by the body, that the narrative is driven and rendered authentic. Being aware of this allows the individual to remain at the centre of the identity-building process fostered by writing, through a critical processing of lived experience which, as it is felt, a machine cannot reproduce (Balleri, 2024). Whilst, on the one hand, AI can, as a complementary tool, broaden expressive possibilities and offer new avenues for self-representation, on the other, it could introduce elements of ambivalence regarding the recognisability of one's own voice and the boundary between personal expression and algorithmic mediation. The same considerations apply to the ability of generative technologies to produce multimedia formats based on received inputs. If the educational value of *Digital Storytelling* lies in the process of constructing the artefact, entrusting the creation of the product to a machine risks removing the student from the experience, thereby emphasising the risk of passive delegation. On the other hand, entrusting the creation of a multimedia artefact to Artificial Intelligence does not mean abdicating the student's active role. The process, in fact, requires formulating precise instructions and *prompts*, making narrative and stylistic choices, and critically evaluating the generated product (Holmes et al., 2025) – steps that stimulate the ability to make selections, critical thinking, collaboration and metacognition. Educating students in digital literacy and the informed use of AI, therefore, forms part of a broader framework of skills. It does not merely involve providing tools to understand how technology works, but also promoting pathways to self-awareness that help students recognise their own feelings, guide their choices and engage with technology and others in a more balanced, critical and authentic way.

3. From bodily sensation to speech: Self-Awareness Workshops based on a mindfulness approach

Self-Awareness Workshops are experiential settings designed to facilitate self-discovery, promoting processes of integration between individual and collective experience, in which participants are guided to explore, recognise and understand their inner world through *mindfulness* practices and group activities, in a welcoming, non-judgemental and reflective environment. Although *mindfulness* is often regarded as a technique, it is first and foremost an innate disposition which, when consciously cultivated, enables one to look

after oneself, thereby promoting physical and mental wellbeing. It is the ability to consciously direct one's attention to the experience of the present moment – to the ever-changing flow of thoughts, emotions and sensations – with a curious, non-judgemental and open-hearted attitude (Bishop et al., 2004; Kabat-Zinn, 2015). This approach stems from Buddhist meditation, from which *mindfulness* originated, developing into a secular form accessible to all, whilst retaining the aspects of acceptance and compassion that enable one to observe one's own experiences dispassionately, with benefits such as reduced anxiety and stress, emotional self-regulation and improved mood. Intentional attention, which is also central to studies of Husserlian phenomenology, is therefore a way of relating to subjective and sensory experiences (Husserl, 2016). Accepting difficult emotions or moments of vulnerability helps us to identify and name them, to recognise them as transient episodes, and to break the automatic repetition of behaviours which would otherwise amplify the negative emotional state, creating greater distress (Iani & Didonna, 2017). The repetition of mindfulness and emotional regulation practices becomes a form of training through which the individual can put the experience into perspective without failing to acknowledge its complexity; distractions are reduced in favour of greater self-control, leading to *cognitive reappraisal* – a cognitive shift that broadens one's perspective on events perceived as negative (De Pisapia & Grecucci, 2017). First used in the 1980s, initially in clinical and healthcare settings, for the treatment of chronic pain and stress (Kabat-Zinn, 1982), *mindfulness* immediately demonstrated positive effects validated by international studies and trials, leading to its widespread adoption across a variety of contexts, including educational settings. Here, it is currently emerging not only as a technique for emotional regulation, but also as a potential pedagogical resource for promoting self-efficacy, cognitive flexibility, improved attention, behavioural regulation, and a reduction in students' externalising and internalising problems (Ghiroldi et al., 2020). Within the framework of Italian research, the programme involving *Mindfulness-based* Self-Awareness Workshops, aimed at both students and teachers, is of particular note (Cuccaro et al., 2024). These workshops are developed in line with the *Embodied Cognitive Science* (ECS) perspective, recognising that cognition is deeply rooted in the body and in emotional experience, in constant dialogue with the context (Varela, Thompson, & Rosch, 1991). This is an integrated view of the human being as a complex system in which body, mind, emotions and environment are interconnected, shaping behaviour and interpersonal relationships, and guiding future choices and actions (Immordino-Yang & Damasio, 2007). The benefits of the *mindfulness* approach are therefore also considered insofar as they can enhance emotional intelligence, which is regarded as fundamental to the teaching/learning process

and to the organisation and construction of knowledge (Gomez Paloma, 2017). In the Self-Awareness Workshops designed for students, intentional attention to the present moment is cultivated primarily through Energetic Movements and practices such as *Body Scan*, Breath Awareness and Psychosomatic *Mindfulness* (Montecucco, 2020). Energetic Movements are not gymnastic exercises, but conscious bodily expressions aimed at releasing psychophysical tensions, accompanied by periods of *Body Scan*, Breath Awareness and moments of silence that encourage the observation and description of moods and bodily sensations (Gentilozzi et al., 2024). In this way, they enable participants to perceive the stages leading from the recognition of initial disharmonies to progressive physical and emotional relaxation, culminating in the emergence of a state of integrated well-being. Movement thus becomes a tool that allows one to observe one's own inner experience with a non-judgemental attitude, facilitating the creation of a safe space in which to acknowledge and process any uncomfortable emotions. The group activities that complement these mindfulness techniques are creative and playful. Shared exercises, ‘ ’ exploration of the environment, cooperative play and musical expression enable pupils to experience both giving and receiving support, building empathy and relationships, self-expression and respect for their peers, with the aim of fostering an inclusive classroom atmosphere and positive peer-to-peer communication. The programme is delivered with the support of an external expert, through a series of themed and interconnected sessions tailored to the relevant school year group. Each workshop is structured around three main stages. An initial welcome phase with guided focus on one's own feelings, to identify early signs of stress or anxiety and foster emotional self-awareness. A central experiential phase featuring self-awareness practices (Conscious Energetic Movements, *Body Scan*, Psychosomatic Mindfulness, Listening to the Breath) and playful, creative group activities. A concluding phase of individual and shared reflection through *Circle Time* and *Inquiry*. At the end of the exercises, each student is given individual time to objectify their experience – marking the transition from lived experience to its initial symbolic and graphic representation – followed by a debriefing in a circle, with the aim of promoting empathetic listening and the co-construction of meaning. During *Inquiry* and *Circle Time*, the experience is consciously processed, not through abstract analysis, but by recounting how the body reacted during the practice. In this phase, positive keywords such as calm, tranquillity, relaxation, joy, vitality and lightness predominantly emerge. However, uncomfortable sensations or tensions, or feelings of judgement or shame, may arise; these provide opportunities to stimulate guided reflection, promote a kinder self-observation, and allow participants to draw support from the group. The structure of the workshops enables an immersive experience: a journey that

begins with bodily sensations, passes through transformative practices, and culminates in the written and shared word as an act of identity-building. The insights gained during the course lead the student to a new narrative of themselves which, at the end of a cycle of sessions, becomes an autobiography. The distinctive feature of this proposal lies in the fact that *storytelling* – whether individual or collective, written or digital – is centred on a transformative experience of self-awareness; it therefore serves to narrate the outcomes of the process of change, rather than to trigger it. The focus of the narrative is the construction of identity developed within the workshops, which is subsequently reorganised and consolidated through the recounting of the experience. In this way, events are transformed into a structure that loses its fragmentary nature and gains coherence (Ricoeur, 1988), enabling participants to construct meaning from their own lived experience, organise it, make it intelligible and shape the Self through narration (Bruner, 2015). Narration and sharing form part of the foundations *of Embodied Education* as practices of reciprocity that open up spaces for dialogue in which the student is authentically engaged, both in telling their own story and in their willingness to listen to others without prejudice, thereby promoting the appreciation of differences and fulfilling a significant educational function. (Damiani et al., 2025). Reorganising, in symbolic and written form, what has been experienced in the Self-Awareness Workshops means weaving a story that is imprinted on the body and concerns the exploration of one's own identity and the sharing of one's own experiences.

4. New narratives of the self through digital languages. A proposed application

The stages that characterise the Self-Awareness Workshops serve as a metaphor for each of our personal journeys of growth and bear a structural resemblance to Campbell's Monomyth – that universal narrative archetype which recurs in myths, legends and stories across entirely different eras and cultures. The hero's journey, marked by separation, initiation and return, represents a process of inner rebirth, an evolutionary path from which the protagonist re-emerges transformed and self-aware. (Campbell, 1949). The three-part structure of *the mindfulness-based* workshops mirrors these sequences to such an extent that it can be said that participants experience the same stages in every single workshop and throughout the entire programme. The initial phase of exploring personal experiences may correspond to the separation that marks the detachment from everyday life and the entry into an unfamiliar space of inner awareness. The initiation phase links to the central

phase, in which mindfulness practices (Body Scan, Breathing, ‘ ’ Mindful Movements, Group Activities) become genuine aids for overcoming challenges – tools that enable participants to navigate difficult inner states, transforming tensions into presence, positive qualities and sensations. The concluding *Inquiry* and *Circle Time* sessions mark the moment of return and integration of the experience, which is translated into symbols and words, giving the student a new narrative of themselves that they will then set down in writing at the end of the programme. As they are repeated over time, these journeys build upon one another, progressively constructing a new narrative of identity experienced first and foremost through the body and emotions, thanks to the immersive nature of the workshops in which critical events are reinterpreted with the aid of intentional attention, taking on new meanings. The body, as the primary locus of narration, sees writing as the vehicle that represents its symbolic and reflective extension. It allows experiences to be transposed into a tangible form, consolidating transformative stages, making the trajectory of growth explicit and reinforcing a sense of personal coherence (Demetrio, 1996; McAdams, 2001). Alongside the individual dimension, it is important to recognise that, within the Workshops, meanings are constructed and shared by all students and are closely linked to the group, to mutual recognition, and to the most challenging, delicate and moving experiences that are navigated together. Therefore, in light of the possibilities offered by *Digital Storytelling* and generative Artificial Intelligence, it makes sense to consider transforming the pupils’ autobiographies into a collective digital artefact modelled on the Story Circle approach. The *Story Circle* aims to create a safe environment in which to share and listen to individual experiences, and to give and receive feedback, thereby fostering the collaborative process within the group and the development of critical awareness necessary for media production (Gladstone & Stasiulis, 2019). The result is a shared narrative created by the students themselves, in which the convergence of multiple voices redefines individual experiences into a single story, collaboratively building individual and collective agency, with the aim of strengthening a sense of belonging and fostering emotionally oriented digital literacy. As we have highlighted through the literature, working with multimedia materials enables students to acquire technical, aesthetic and metacognitive skills, as well as *problem-solving* and personal expression skills. By making compositional choices and interacting with their peers on the most effective solutions, pupils go through the entire production cycle and develop a practical familiarity with media languages. The final artefact bears the tangible mark of the process, a sense of authorship that reinforces awareness of one’s own contribution and journey. In the context of the workshops, however, the process takes on further significance, as it is not a matter of conveying subject-specific content, but of giving form to emotional

and transformative experiences. Students are called upon to reflect on which elements authentically represent their inner experience, which emotions they wish to convey, and what meaning to attribute to the journey they have undertaken, making the selection of an image, the choice of a sound track and the editing of a sequence acts of self-reflection. In the production process entrusted to AI, students remain in charge of the design and selection, but their autobiographical stories, emotional experiences and chosen materials become the *prompts* through which the Artificial Intelligence is instructed on how to create the final product. Pupils must learn to engage with the machine in a deliberate manner, formulating clear and structured instructions, and choose the most suitable multimodal format, such as a video, a sequence of images, their own drawings or an audio track. Training AI enables students to grasp its computational and disembodied nature, to view the tool as lacking autonomy or experience, and to understand that algorithms do not replace human thought but operate as a symbolic extension of the mind and body, thereby reducing the natural tendency to anthropomorphise technology (Di Domenico et al., 2025). *Prompting,* as well as being a cross-curricular skill, takes on an introspective function. In order to formulate coherent instructions, the pupil must first clarify for themselves which stages of the *mindfulness* practice were significant, and which images or metaphors can convey what they have felt. Translating a physical and emotional experience into instructions for a machine requires a process of verbalisation and conceptualisation, of reflection and collaboration, which strengthens self-awareness. Added to this is the need to evaluate the output – a fundamental step in the use of generative Artificial Intelligence – which allows students to check whether the result corresponds to their initial intentions and aligns with their own vision. This comparison between the result and their inner truth prompts them to identify any inconsistencies and correct them based on their own aesthetic and emotional preferences, as well as according to objective parameters of coherence (Holmes et al., 2025), thereby ensuring that the use of AI is not reduced to a passive delegation of tasks. Recounting the experience gained in the workshops through collective digital storytelling thus becomes an opportunity to give value to that experience. Students not only recount their experience but also legitimise it in their capacity as authors, watching it take shape and thereby consolidating their awareness of the changes that have taken place within themselves and others. By learning to critically guide the use of digital tools and evaluate their outputs, students can develop a conscious use of technology and *media*, learning to distinguish what the machine can do, to recognise the areas that require human intervention and, above all, what only the narrator can decide, feel and convey. The integration of generative technologies and multimedia activities into Self-Awareness Workshops – contexts already geared

towards inclusion and participation – further expands the expressive possibilities for pupils with special educational needs or disabilities. The variety of languages offered by *Digital Storytelling* allows each individual to choose the channel that best suits them for self-expression. AI can act as a facilitator, supporting content generation without exposing the pupil to immediate peer judgement. In this way, technology helps to break down barriers, allowing every voice to emerge and be recognised within the community. In light of the above, the critical integration of *Digital Storytelling* and Generative AI tools into Self-Awareness Workshops opens up the possibility of simultaneously fostering affective-relational skills and technological competences, promoting emotionally aware digital literacy and an exploration of identity that is shaped and narrated through technology – understood as an extension of one's own creativity and uniqueness.

5. Conclusions

The reflections set out in this paper highlight how the interaction between self-awareness practices and digital narrative methodologies can enhance the process of identity formation in students and address the educational challenges of the modern world. The proposed approach reveals new forms of meaning-making, suggesting the potential to improve emotional regulation in digital environments. It highlights how technology can be harnessed to enhance distinctly human qualities such as listening, empathy, self-awareness and relational responsibility. In this sense, the *Mindfulness-based* workshops, by promoting the holistic development of the individual, aim to enable students to become aware of their own human intelligences – bodily, emotional, cognitive and relational – in order to support the maturation of their decision-making capacity and the development of the ethical dispositions that characterise the responsible citizens of tomorrow. The use of digital technology and AI as part of *the storytelling* phase, by becoming an integral part of the activity, can broaden the scope for expression, reflection, the attribution of meaning and active participation. It can also provide an opportunity to prevent the careless use of AI, at a time when reliance on technology – particularly amongst young people – is often seen as a shortcut. This creates a synergy from which we believe a more balanced approach to the use of current technologies in schools can emerge – including for teachers – mitigating both attitudes of rejection and an excessive technocentrism that delegates the entire learning process to automation. In this regard, the guidance of an external expert is also useful in supporting teachers who, through direct experience of the workshops and *digital storytelling*, can internalise approaches and skills and incorporate them into their own educational practice. Learning to use digital tools critically

means, in this context, consciously engaging with one's own story and recognising oneself as a co-author of shared growth. The arguments presented here cannot, of course, be confined to a theoretical or hypothetical systematisation of the activities explored, but we hope they will serve as a stimulus for reflection, questions and ideas, encouraging further empirical research and broadening the investigation into possible additional applications of the combination of *mindfulness* and digital *storytelling* in educational contexts.

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