THE PEDAGOGICAL VALUE OF NARRATION IN THE AGE OF ARTIFICIAL INTELLIGENCE

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ABSTRACT
Artificial Intelligence (AI), also driven by the rapid evolution of generative AI (GAI) systems, has brought about profound transformations in the educational sphere, both in terms of teaching practices and in the ways the self is constructed. With specific reference to the present contribution, the aim is to explore the value of narration in educational processes in relation to the changes brought about by enabling technologies. Narration, a privileged tool for learning, when integrated with GAI and digital storytelling, opens up new scenarios for identity exploration, offering students tools to connect cognitive, emotional, and social dimensions. Based on these reflections, a project is proposed for students enrolled in the Master's degree program in Psychology (LM-51), involving the creation of digital storytelling workshops and AI-assisted autobiographical writing, with the methodological goal of fostering critical and informed use of AI in identity formation.

KEYWORDS
Narration; generative AI; identity formation; educational processes; teaching workshops.

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1. Introduction

Artificial Intelligence (AI) currently represents one of the most promising and, at the same time, most controversial innovations, capable of profoundly redefining educational processes in their epistemological, subjective, and systemic complexity. The growing spread of Generative Artificial Intelligence (GAI) is profoundly altering the relationship between the subject, knowledge, and technology. In this scenario, pedagogical reflection must necessarily question not only the technical potential offered by enabling technologies, but also and above all the development and formation of the person in their entirety, in order to guide and optimize the processes of education and instruction. The continuity between educational processes and the evolution of events is central to the pedagogical ideal, since educational aims and practices are historically and socially situated and must therefore evolve in relation to the changes that traverse society.

Contemporary pedagogy is called upon to rethink its educational aims and practices in light of the profound social, technological, and environmental transformations that characterize the present, recognizing that education cannot merely react to change, but must contribute to critically orienting its development. This perspective lies at the heart of the UNESCO report (2021), which proposes a new social contract for education founded on the capacity to interpret and govern the transformations of contemporary society.

The planning of educational practices inevitably falls within a constructivist approach, which recognizes the reciprocal influence between the knowing subject and the reality that is the object of knowledge (Varisco, 2002). Meaningful learning can take place only if a dynamic relationship is established between the learner and the environment in which learning occurs; it is in this

bidirectional interaction that active education (Dewey, 1938) and the social constructivists identify the foundations of learning that can be defined as truly such. From this perspective, theorists of experiential and social-constructivist learning highlight how knowledge emerges from the interaction among experience, context, and social relationships, making education an active and culturally mediated process.

Learning is understood as a path that privileges the transformative dimension over the merely transmissive one, capable of valuing social interaction, the negotiation of meanings, the active participation of learners, methodological pluralism, and the promotion of a metacognitive kind of reflexivity (Black & McClintock, 1996; Novak, 2001). All of this is summarized in the concept of the learning environment, which does not refer solely to instruction, but rather to the variety of contexts in which formal, non-formal, and informal learning processes take place. Perret-Clermont (2006) states that context is represented by a system of multi-level frames, within which the pedagogical setting operates, substantiated in physical aspects, mental attitudes, symbolic interpretations, and social interactions, thereby arriving at two poles: one linked to material and logistical aspects, the other to a pedagogical construct made up of educational choices, paradigms, and theoretical references (Salomone, 1997).

The construction of meaningful learning cannot, therefore, disregard consideration of context, but it also requires priority attention to the subjective, personal, and identity-related dimension, through which the individual constructs their own self and attributes meaning to learning processes.

With specific reference to the present contribution, the aim is to explore the value of narration in educational processes in relation to the changes brought about by technologies. In the first part of the contribution, the value of narration will be analyzed as a privileged tool of formation. The latter, through the integration of GAI and digital storytelling, opens up new scenarios for the exploration of identity, offering students tools to connect cognitive, emotional, and social dimensions. Tools based on advanced language models now enable the automated production of texts, images, videos, and multimedia content, redefining learning processes and educational practices. These changes do not concern the cognitive dimension alone, but also affect the ways in which individuals elaborate representations of themselves, construct meanings, and develop their own identity.

Based on these reflections, this contribution proposes a theoretical-design perspective and illustrates the pedagogical architecture of a workshop course designed for the Master's Degree in Psychology (LM-51) at the University of Salerno for the 2026–2027 academic year. It must be explicitly noted that the workshop course described here has not yet been implemented or subjected to empirical evaluation. Consequently, arguments regarding its educational impact, the promotion of authorship, and the strengthening of critical awareness do not constitute verified evidence, but rather pedagogical hypotheses and expected learning outcomes that guide the design of the intervention.

2. The educational value of narration

Narration has always accompanied human beings in their evolution, taking on cognitive, affective, and formative values. In the educational field, narrative

thought constitutes a powerful tool for the construction of meaning and the reworking of experience.

Pedagogy, in questioning the meaning and aims of education, cannot disregard the consideration of the story as a privileged tool of formation, capable of connecting the cognitive, emotional, social, and cultural dimensions of development (Cambi & Piscitelli, 2005). The narrative approach considers knowing as a process of reciprocal appropriation of cultural visions and of tools endowed with symbolic value, through which one interweaves the personal plot of one's own life with the cultural plot of humanity (Smorti, 1994).

The act of narrating, which substantiates communication, is deeply rooted in human experience and manifests itself through these interpretative codes and in multiple forms, individual or collective; not only the thoughts but also the emotions of humanity, if they manage to be translated into a communicable language, can find in narration their most fruitful means of expression. One can affirm, with Bruner (1991), that each person is not merely the sum of their experiences or of the relationships they establish, but even more so represents the sum of their stories and of the contextual frames that are created around those stories.

Research on the formative and cultural potential of narration is of predominant importance in the most recent studies in the pedagogical field, particularly starting from the elaborations on the implications derived from the processes of narrative thought. Thought, in fact, is managed by the human subject in two different and mutually interpenetrating modes: one descriptive-rational, the other narrative (Bruner, 1995). The two modes refer to two different cognitive structures: the first is linked to rational thought, which operates through logical, linear, and sequential reasoning; the second mode is that of narrative

thought, which takes on the connective function of constructing the meaning of actions through the development of interpretative processes of reality: it has a non-linear and reticular mode of functioning.

Over the past decades, narrative practice has been subjected to a meticulous and complex analysis which, although it has revealed conceptual and semantic nodes, has shown even more clearly how ambiguous and problematic (Madrussan, 2007) the relationship between education *tout court* and narration can be.

In particular, research has been activated around the value and function of narrating from a psychological, sociological, and historical standpoint, which has brought to light its cognitive and communicative role (Cambi, 2010). These aspects make narration a primary and fundamental activity of the mind and must therefore be kept at the center of educational processes, since it allows individuals to communicate their lived experience and thus also to share it, imagining an other-than-self willing to listen to their story, but it also allows them to recover the meaning of their own experiences and to escape the risk of oblivion; writing consoles, *"writing is a power that liberates, a force that wards off the oppression of the world, a liberating passage from the I to the He"* (Blanchot, 1983, p. 89). Recalling pedagogical principles, by way of example, on the level of individual development, Piaget (1946) identified in the so-called symbolic function the necessary condition for narration to emerge. It is a decisive turning point, because it allows the child to evoke, imagine, and anticipate: from this moment on, pretend play and narration become possible. Narration is not a competence taught from outside, but a spontaneous mode that emerges from cognitive development.

Vygotsky (1980), while recognizing the role of cognitive functions, shifted attention to the social dimension of development. In *Thought and Language* we read: *"every higher psychological function appears twice in the course of development: first on the social plane and then on the individual plane; first between people (interpsychic) and then within the child (intrapsychic)"* (p. 102). Narration, from this perspective, arises and develops within social interactions: it is through dialogue with adults, listening to stories, and conversation with peers that the child learns to narrate.

Narrative thought is a specific cognitive mode through which individuals structure their own experience and construct the networks of interactions in which they are immersed. For this reason, the understanding of actions, behaviors, and experiences, according to the structure of narrative thought, represents a fundamental operation that guides the human mind in carrying out processes of meaning attribution, developing individual thought in relation to collective structures of meaning (Bocci, Castellana & De Angelis, 2023).

If learning is considered, in general terms, as a process that allows a lasting modification of behavior as a result of experience, thereby excluding all short-lived modifications due to temporary conditions, isolated episodes, occasional events, or traumatic facts (Mammarella, Cornoldi & Pazzaglia, 2005), the analogy is evident: the act of narration generates and constructs new meanings in those who receive it. From this perspective, narration can be interpreted as a powerful tool of transformation, since various dimensions are involved in the production and reception of narration, including the cognitive and the emotional, which inevitably refer back to the remote roots of narration. These functions could be translated into the need to give shape to experiences through ways of telling and listening to stories, which lead to processes of constructing the meaning of knowledge. Over the years, within this narrative

framework, the methodology of storytelling as a resource for education and training has proven extremely effective: it makes use of tools that promote experience, the observation of that experience, and the insights that derive from it; this methodology can be adapted to different educational and training contexts: not only from a *life-long education* perspective, but also in educational interventions aimed at the youngest, in both school and pre-school age.

The development of competences and the activation of cognitive processes that allow the understanding of the rules and conventions of writing occur more easily if students manage to attribute sense and meaning to the content through narration. All of this is fostered by the emergence of inferential and combinatory processes, such as the recognition of narrative signs and sequences, and of processes of identification and reflection (Petrucco & De Rossi, 2013). Narrative thought can be conceived as a specific cognitive mode through which individuals structure experience and construct their interaction with the social world. The understanding of actions, behaviors, and experiences according to the structure of narrative thought represents a fundamental operation that guides the human mind in carrying out processes of meaning attribution, developing individual thought in relation to collective structures of meaning (De Rossi, 2009). This leads to the affirmation not only that the organization of human experience occurs in the form of stories, but also that narration fosters the acquisition of a cultural sensibility capable of enabling the realization of reflective, formative, and transformative processes within groups.

Narrating, therefore, has a fundamental formative function on multiple levels: it trains the mind in rational, explanatory, argumentative, and narrative thought; it gives identity to the subject; it situates the personality within its

history, in a time, a space, and a culture; it allows the mind to withdraw into its own egoic space and to re-read itself. These aspects are undoubtedly crucial for the formation of the subject; therefore, it is possible to recognize narration as a key paradigm in the process of constructing the self and the personality.

At every stage of growth, the activity of narrating oneself must fully adapt to the resources available at the learners' age; thus, for example, in childhood it must be conceived through the reproduction and invention of stories, shaping an imaginative space capable of producing identification, because it expands and enriches the registers of the mind and of sensibility. At this stage, it is the school that is central, since it is able to organize and implement a pedagogy founded on the narration of stories (Cambi, 2010). Furthermore, in adolescence the practice of narration is a fundamental experience for narrating oneself to oneself (for example, through diary writing), for expressing states of mind (perhaps through poetic writing), and for being part of the world (fictional writing). It is at this stage that narration reclaims all of its cognitive and ethical potential and must be left free in its unfolding, in its adventure open to existence and to history. In adulthood, a further function is added, that of narrating in order to know oneself, to reorient oneself, to take stock of one's own life experience and of one's own existence (Madrussan, 2007). Educational services thus become narrative gymnasiums, in which users not only acquire words and linguistic structures, but also learn to construct representations of shared meanings. Narration therefore becomes a genuine cultural mediator that allows the subject in formation to move from the individual plane to the social one, from private language to the construction of a collective language (Vygotsky, 1980).

In fact, it can be maintained that through narration it is possible to activate genuine processes of constructing new knowledge and therefore of learning:

the organization of content into an ordered narrative certainly makes it more accessible and more easily usable by the final recipients. Indeed, the process of reworking knowledge is sustained by the need to give actions an organizing principle that endows experience itself with communicable and shareable meanings; this would activate in subjects the capacity to relate inner states to external reality, to reconnect the past with the present in a perspective of projection into the future; narration would thus contribute to making learning effectively situated and distributed. Narrative thought can therefore be conceived as a cognitive mode through which individuals structure experience, constructing their interaction with the external world. The events, actions, and behaviors described by narration are explained and understood; it is therefore possible to affirm that narration represents a fundamental operation that facilitates the human mind in carrying out processes of *sense-making* (De Rossi, 2009).

From a didactic standpoint, over the years narration has made use of the digital in order to stimulate and enhance students' expressive, communicative, and technological capacities in the learning process. Through the creation of digital storytelling, the subject becomes an active producer as the author, director, and producer of their own story. Digital stories are multimedia products created with digital tools and are realized by organizing multimedia content into a coherent system, governed by a narrative structure, so as to obtain a story composed of multiple elements of various formats (video, audio, images, texts, maps, etc.). Precisely because of its intrinsic characteristics and properties, a true digital story never takes on the features of a traditional documentary; rather, thanks to the inclusion of the narrative component and the emotional dimension, which stimulate and motivate learning, it can be considered a completely different genre: a narrated story, not a documentary,

with a didactic function and the structure of a story into which educational content has been inserted (Petrucco & De Rossi, 2013).

Digital storytelling does not narrate great stories, but everyday stories, stories of students, employees, and teachers, addressed to students, employees, and teachers: narratives that concern everyone and that are therefore engaging and often motivating even when they convey abstract concepts, helping to make learning a pleasant and interesting experience. From an educational perspective, digital storytelling has been widely recognized as a teaching methodology capable of promoting transversal competences such as critical thinking, creativity, metacognitive reflection, and digital competence.

The integration of GAI into digital storytelling practices represents one of the most significant developments in the processes of knowledge construction mediated by digital technologies. The emergence of GAI systems introduces new pedagogical possibilities, enabling students to co-produce multimodal narrative content through human-machine interaction processes that redefine the traditional concepts of authorship and knowledge production. From a social-constructivist perspective, such tools can be interpreted as cognitive artifacts that amplify individual and collaborative capacities for narrative elaboration, fostering forms of learning based on the negotiation of meanings and the shared construction of knowledge. At the same time, the use of generative AI in digital storytelling requires the development of new critical competences aimed at evaluating the reliability of generated content, understanding algorithmic biases, and reflecting ethically on the processes of narrative production. From this perspective, AI is not configured simply as a technological tool, but as a cultural agent that intervenes in the processes of educational mediation, transforming the ways in which individuals narrate, interpret, and attribute meaning to their own experiences. However, its

educational value depends on a critical and conscious integration on the part of teachers, avoiding standardized or passive forms of learning. In fact, the introduction of AI into teaching practices requires an intentional and deeply reflective approach, capable of balancing the potential offered by technological tools with the centrality of the educational relationship, respect for diversity, and the promotion of equity and inclusion (Iavarone, 2023). The personalization of learning is today a strategic priority of education at the global level (UNESCO, 2023). In this scenario, generative artificial intelligence certainly represents a promising resource for fostering adaptive teaching, capable of responding dynamically to the needs, cognitive styles, and learning rhythms of each student, and for contributing to the discovery of personal dimensions (Mori & Niewint-Gori, 2024).

3. GAI in teaching design

Artificial Intelligence (AI) is playing an increasingly prominent role in contemporary society, affecting a wide range of domains, including work, education, and leisure. Consequently, like any other innovation that has progressively shaped society, AI is becoming increasingly integrated into educational systems, making the development of critical AI literacy essential. It is important to avoid the misconception that AI represents only a risk. In a society such as ours, functioning without the support of algorithms would be extremely difficult. Therefore, educational systems must address not only the challenge of fostering critical thinking but also the need to promote a culture of AI.

AI has assumed an increasingly central role in educational contexts, emerging as a key resource for addressing challenges related to the personalization of

learning and pedagogical innovation. In particular, generative AI—that is, a class of systems capable of producing new, coherent, and contextually relevant content based on existing data—is profoundly transforming several aspects of educational practice, from instructional design and the analysis of learning needs to the assessment of learning outcomes and the direct support of teaching.

Generative Artificial Intelligence represents one of the most significant innovations in the contemporary educational landscape. Its potential to personalize learning pathways, enhance accessibility, and promote methodological innovation has been widely recognized at the international level.

However, the actual impact of AI depends on the ability of educational systems to guide its use in a critical, responsible, and pedagogically grounded manner.

The combination of digital storytelling and GAI makes it possible to further expand students' expressive possibilities, allowing the construction of multimodal narratives that interweave personal experience and digital creativity.

However, the use of GAI in autobiographical narrative entails significant critical issues regarding authorship, the preservation of the student's authentic voice, and the risk of stylistic homogenization. In line with recent literature on AI Literacy (Selwyn, 2023; Luckin, 2023; Holmes et al., 2023; Mori & Niewint-Gori, 2024; Iavarone, 2023), it is necessary to avoid both the uncritical delegation of writing to the algorithm and an attitude of prejudicial rejection. GAI must be embedded within a rigorous methodological framework that enhances its role as a "thinking partner" or maieutic scaffolding, ensuring that the direction of meaning-making remains firmly in the hands of the student.

The use of AI cannot be limited to an automated delegation of narrative production, but must be oriented toward the development of critical and reflective capacity. The risk of a progressive externalization of cognitive processes makes it necessary to promote educational practices that keep the active role of the student central in the construction of meanings. AI can therefore be interpreted as a tool of formative mediation capable of supporting processes of autobiographical reflection, provided that it is embedded within methodologically structured and pedagogically oriented pathways. AI can in fact serve as a cognitive artifact if it is designed to support, and not to replace, the educational relationship, recalling the pedagogical value of the zone of proximal development proposed by Vygotsky (1978). AI must be interpreted as an epistemic technology, capable of combining innovation and responsibility, guided by a conscious, equitable, and high-quality educational *governance* and guidance.

Starting from these reflections, within the framework of the Experimental Pedagogy course addressed to students of the Master's Degree program in Psychology (LM-51) for the 2026-2027 academic year, the design of workshops on digital storytelling and AI-assisted autobiographical writing is planned. The objective is to promote, on a methodological level, a critical and conscious use of AI technologies in the processes of constructing and defining personal identity. The choice to begin this first experimentation with Psychology students is motivated both by the generally small class size, which allows greater attention to individual pathways and to the dynamics of identity construction, and by the particular features of the educational program itself. The latter, in fact, fosters the development of reflective and empathic competences, as well as the capacity to analyze in depth one's own personal experience and the processes of self-knowledge. Moreover, the analysis of

entry prerequisites, based on evidence gathered in previous academic years, yields the profile of a class composed of students endowed with a solid theoretical foundation and well-developed critical-reflective competences. The construction of professional identity represents a complex process that involves cognitive, emotional, and relational aspects. University education does not consist solely in the acquisition of disciplinary knowledge, but implies the progressive elaboration of a representation of oneself as a future helping professional, in a capacity to balance *hard* and *soft* skills.

The training programme, with a total duration of 36 hours, will be divided into three phases of activities closely integrated with the four operational phases of the workshop:

- Phase 1 (18 hours): Assessment of participants' entry-level prerequisites and introduction to the theoretical frameworks of critical pedagogy, narrative, and AI Literacy (12 hours of classroom-based activities), integrated with the first Operational Phase of the workshop, devoted to the exploration and drafting of initial autobiographical narratives (6 hours);
- Phase 2 (12 hours): Applied workshop activities. This phase includes the Second Operational Phase, focused on reflective and dialogical interaction with Generative Artificial Intelligence (GAI) platforms (6 hours), and the Third Operational Phase, devoted to the transformation and production of multimedia Digital Storytelling artefacts (6 hours);
- Phase 3 (6 hours): Fourth Operational Phase, focused on peer sharing, presentation and feedback on the outputs produced, critical debriefing on their ethical and conceptual implications, and final evaluative synthesis.

As briefly outlined in the organisation of the activities, the workshop will be structured into four main phases. The first phase will be devoted to

autobiographical exploration. Autobiography, understood as a specific form of self-narration, has a long-standing tradition rooted in the writings of the Greek and Roman worlds. From this perspective, autobiography constitutes a privileged tool for identity construction and for attributing meaning to lived experience. During this phase, students will therefore be invited to develop autobiographical narratives aimed at exploring their personal histories and the processes involved in the construction of the self.

The second phase will involve reflective interaction with generative artificial intelligence systems. Through the use of platforms such as ChatGPT, Claude, or Gemini, students will be asked to rework their autobiographical narratives by engaging with prompting questions, alternative interpretive perspectives, and suggestions for further exploration. The use of these tools will be intended to support reflective processes by facilitating the articulation of implicit meanings, the narrative reorganisation of experience, and the exploration of different interpretive perspectives on their biographical trajectories.

The third phase will be devoted to the creation of digital storytelling products. The narrative materials developed in the previous phases will be transformed into multimedia artefacts through the integration of text, images, audio, and video, with the aim of promoting a multimodal representation of personal experience and of valuing different forms of expression in the construction of self-narratives.

Finally, the fourth phase will focus on the sharing of the outputs and on collective critical reflection. In this context, students will be invited to discuss the opportunities, limitations, and ethical implications associated with the use of artificial intelligence in processes of identity construction, thereby

developing greater awareness of the role that such technologies may play in practices of narration, self-representation, and self-formation.

The integration of GAI technologies into autobiographical practices requires specific methodological and ethical safeguards. GAI will be employed exclusively as a maieutic tool, intended to stimulate reflection, exploration, and reworking, without replacing student authorship, with students retaining full control over the content and narrative choices. Privacy protection will also involve, wherever possible, the use of protected environments or local models, as well as the pseudonymisation of personal data contained in the materials shared.

In order to respect individual sensitivities, students will be guaranteed the possibility of not using personal autobiographical experiences, opting instead for simulated or fictional narratives or professional scenarios, without compromising the educational objectives. It will also be made explicit that GAI outputs have no diagnostic, clinical, or interpretive value and cannot be regarded as psychological assessments of the individual. Finally, any use of the materials produced for research purposes will require specific ethical approval and separate informed consent, distinct from participation in and assessment within the course.

Consistent with the theoretical and design-oriented nature of the essay, the Expected Learning Outcomes (Learning Outcomes, LOs) and corresponding observable evidence are defined in order to establish an assessment framework capable of empirically verifying the effectiveness of the educational intervention during the experimental phase. The assessment, conducted through an analytical rubric from an ex-ante and ex-post perspective and

triangulated with the analysis of reflective journals and the artefacts produced, is structured around four dimensions.

The first concerns *autobiographical reflexivity and authorship*, understood as the ability to critically rework personal experience while preserving one's own narrative voice and maintaining control over the writing process. The evidence considered includes the depth of the reworking, the consistency of the individual stylistic register, and the ability to justify revisions, assessed through a comparison between the initial and final versions of the text and through analysis of the reflective journal.

The second-dimension concerns *AI Literacy and critical awareness*, understood as the ability to use GAI systems in a reflective and informed manner, recognising their limitations, biases, hallucinations, and ethical implications. The indicators include the quality of prompts, the ability to critically identify problematic outputs, and the integration of ethical criteria into the interaction process, assessed through the tracking of prompting sessions and specific reflection forms.

The third-dimension concerns *multimedia quality and digital storytelling coherence*, with particular reference to the ability to integrate text, images, and audio into a coherent and effective narrative structure. The assessment considers the coherence among different communicative codes, expressive effectiveness, and the originality of the artefact, through the application of the rubric to the final multimedia output.

The fourth and final dimension concerns *autonomy in the meaning-making process*, understood as the ability to exercise independent judgement regarding GAI outputs, selecting, reworking, or rejecting them according to one's own narrative and interpretive objectives. This dimension is assessed

through the articulation of the reasons underlying the choices made, the degree of personal reworking, and the metacognitive processes documented in the final debriefing and self-assessment grid.

Taken together, the four dimensions make it possible to adopt an assessment perspective focused not exclusively on the final product, but also on the processes of elaboration, negotiation, and meaning-making activated by students through their interaction with GAI.

2. Conclusion

As repeatedly maintained in the reflections of this paper, the spread of GAI is introducing profound transformations in the processes of producing, organizing, and mediating knowledge, prompting pedagogy to question critically the educational significance of such changes. In a scenario characterized by a growing interaction among the subject, technology, and learning contexts, the need emerges to reaffirm the centrality of the person and of the processes of meaning construction as indispensable elements of any educational project.

The analysis of the educational value of narration has made it possible to highlight how the story constitutes one of the privileged modes through which individuals organize experience, construct their own identity, and attribute meaning to reality. Narration, understood not only as a communicative practice but as a cognitive, reflective, and transformative device, continues to represent a fundamental reference point for contemporary educational design. From this perspective, digital storytelling is configured as an evolution of traditional narrative practices, capable of integrating different languages, media, and

expressive forms within learning environments oriented toward active participation and the collaborative construction of knowledge.

The encounter between digital storytelling and Generative Artificial Intelligence opens up further formative possibilities, offering tools capable of supporting processes of autobiographical exploration, metacognitive reflection, and identity construction. However, the educational value of such technologies does not reside in their generative capacities in themselves, but rather in the pedagogical ways in which they are integrated into educational pathways. AI can take on the function of a cognitive artifact and a cultural mediator, fostering new forms of dialogue with knowledge and with one's own experience, provided that its use is oriented by explicit educational aims and accompanied by the development of critical, ethical, and reflective competences.

The workshop proposal presented for students of the Master's Degree program in Psychology is situated within this perspective, configuring itself as a space of pedagogical experimentation aimed at promoting a conscious use of AI in the processes of constructing the self. Through autobiographical writing, reflective interaction with generative AI systems, and the creation of digital storytelling products, students are called upon to engage not only with the opportunities offered by emerging technologies, but also with the epistemological, identity-related, and ethical implications that these technologies introduce into the processes of learning and personal formation.

In conclusion, it is reiterated that the empirical validation of the pedagogical hypotheses outlined here will be conducted during the 2026/2027 academic year. The data collected through evaluation rubrics, prompt analysis, and reflective journals will provide systematic evidence aimed at verifying to what

extent interaction with GenAI effectively supports students' narrative agency and critical awareness.

The educational challenge does not consist in adapting education to emerging technologies, but rather in consciously governing their use so that they can contribute to the integral development of the person, to the growth of critical consciousness, and to the construction of more inclusive, reflective, and humanly meaningful forms of learning.

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