

STORYTELLING AS A DEVICE FOR PROFESSIONAL CHANGE IN INITIAL AND LIFELONG EDUCATION OF SPECIALIZED TEACHERS

LO STORYTELLING COME STRUMENTO DI CAMBIAMENTO PROFESSIONALE NELLA FORMAZIONE INIZIALE E CONTINUA DEGLI INSEGNANTI SPECIALIZZATI

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Abstract

Special Pedagogy legitimizes storytelling as a heuristic and educational device (Giaconi, Capellini, 2019). The value of narrating educational practices in initial and lifelong education and the role of autobiographical writing in the process of professionalization and recursive reconstruction of a professional identity allows us to understand the set of “action schemes [...] used in a profession”, that is the habit which a professional “wears” and it determines its perceptions, interpretations, analyses and decisions (Giaconi et al., 2021, p. 9). This contribution will illustrate the potential of storytelling and video narration through the introduction of a video-narrative format aimed at enhancing the life stories of people with disabilities in educational courses for all the teachers, with a particular attention to those who want to train as specialized teachers.

La Pedagogia Speciale legittima la narrazione come dispositivo euristico e di formazione (Giaconi, Capellini, 2019). Il valore della narrazione delle pratiche educative nella formazione iniziale e continua, e del ruolo della scrittura autobiografica nel processo di professionalizzazione e di ricostruzione ricorsiva dell’identità professionale, permette di comprendere l’insieme di “schemi di azione [...] impiegati nell’esercizio della professione”, ovvero l’habitus che un professionista “indossa” e che ne determina le percezioni, interpretazioni, analisi e decisioni (Giaconi et al., 2021, p. 9). Nel presente contributo si illustreranno le potenzialità della narrazione e della video-narrazione attraverso la presentazione di un format video-narrativo finalizzato alla valorizzazione delle storie di vita delle

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persone con disabilità nei percorsi di formazione per tutti docenti, con particolare attenzione a quanti vorranno formarsi come insegnanti specializzati.

Key-words

Video Narration, Storytelling, Teacher Education, Lifelong Education
Video-narrazione, Narrazione, Formazione iniziale e continua, Insegnanti specializzati

Introduction

Storytelling is now recognized and shared by numerous disciplines (anthropology, ethology, medicine, sociology, psychology, pedagogy, etc.) as a scientific paradigm. And the contamination among the different approaches proposed by these disciplines has precisely highlighted its therapeutic, emancipatory, heuristic, educational and self-educational potential (Giacconi *et al.*, 2019).

In the context of Special Pedagogy and Didactics, storytelling can prove to be a valuable device in educational courses addressed to future professionals for helping people and, more generally, those who are oriented to inclusion. In fact, storytelling – in particular, the life stories of people with disabilities – can be configured as a valuable subject of study and an effective device for understanding complex phenomena on the one hand, and a heuristic and rethinking tool of the theoretical approaches previously learned on the other hand.

Starting from these premises, this contribution will illustrate the potential of storytelling and video narration through the introduction of a video-narrative format aimed at enhancing the life stories of people with disabilities in educational courses for all the teachers, with a particular attention to those who want to train as specialized teachers.

Therefore, we proceed by introducing a *focus* on the ways storytelling and video narration can impact learning processes in a qualitative way, even in the light of the results of the most recent research and interdisciplinary theorizing. Therefore, we will continue with the introduction of a video format devoted to the life story of people with disabilities. This format was included in the adult trainees' educational course at an already advanced stage of their professional course. The use of this format made it possible to orient the future teachers' educational course in a circularity between practices and theories around the foundation of the stories of people with disabilities, also allowing a reflection on the repercussions in terms of their professional profile.

1. Storytelling, video narration and qualitative educational courses

1.1. Storytelling

Narrative research procedures are counted among the qualitative research methodologies. In fact, we are able to collect data and materials about the elaborate personal experience lived by people through storytelling (Sorzio, 2005). Stories and their narration represent the privileged way through which we build meanings by restoring order and sense to events. So the use of storytelling in educational practice can orient us towards highly significant didactic courses. In fact, the use of storytelling implies the acquisition of some skills which are contextually configured as an object and a tool for education and self-education. In fact, the use of narrative

resources in educational courses is not limited to offer a content (telling a story), but it extends to the acquisition of skills related to the construction and the revision of that content, especially the ones related to two important functions attributed to narration: the founding function and the regenerative function.

The first function derives from the linguistic perspective of storytelling. Luigina Mortari says that storytelling would consist of a subjective constitutive act (2007, p. 180) for this perspective: «The fact that storytelling does not put into words an objective essence of the person, but that it verbally produces his/her identity, is a question which must be carefully thought out by the researcher and, therefore, it is ontogenetically relevant. Whoever tells his/her story begins a significant adventure at an existential level and, at the same time, exposes his/her story to the listener» (Ivi, p. 81). Therefore, focus on storytelling implies a reflection on the construction processes of a personality. But if storytelling consists of a subjective constitutive act, as Mortari explains, the psychologist Jerome Bruner had already defined narrative writing as a constitutive act of reality a few years earlier (Bruner, 2002). Bruner argues that storytelling gives shape to things in the real world, the story models everyday experience. The psychologist continues that the human being uses narrative strategy because it «offers us a ready and flexible means to deal with the uncertain results of our projects and our expectations» (Ivi, p. 31). In fact, expectations and projects characterize all the people, who resort to storytelling in order to give shape to the waiting and to think up suitable means to achieve their goals (Ivi). Therefore, telling stories and sharing them are strategies implemented by people in order to face surprises in the first case and to train oneself in imagining solutions in unexpected contexts in the second case (Bruner, 2002, p. 33). Therefore, even in consideration of this, not only we cannot help but construct stories, but we also need to share them. In fact, the foundational and regenerative potential of narration can precisely emerge in the confrontation between the narrator and the listener in a better way.

Therefore, the life stories of people with disabilities are particularly significant, especially telling the resilience strategies implemented to face the difficulties encountered. In fact, these better explain the instrumental nature of storytelling, but they especially offer future educators the occasion to rethink the theoretical constructs previously learned. Therefore, the use of storytelling and reflection on its specificities, – like Bruner's literary narrative –, offer «alternative worlds which shed new light on the real world» (2019, p. 11)⁴. In the specific educational context, to which we refer in this paper, this means providing pupils with those tools which allow them to rethink and to revise their stories and narrative strategies implemented up to now and the professional role for which they are preparing. This process is even more evident with the use of a video narration, of which we will try to illustrate the peculiarities and its potential in educational courses in the next section.

1.2. Video narration

⁴ Bruner affirms (Ivi, p. 12) that the big narrative is subversive and non-pedagogical, precisely because of its shedding light, in making it seen in a new light. It allows the human being to re-think, to re-discuss his/her own world, as it shows and reveals to him/her those constraints imposed by memory and culture, of which he/she was not aware.

The use of video contents in educational contexts is not certainly new⁵ and, among various media, a video is the one which continues to arouse more perplexity on the one hand and attention on the other hand. However, although numerous studies devoted to what is the oldest form of a moving image – the cinema – and its effects on spectators can be counted, it should be noted that less attention is paid to the use of video tools and/or contents in didactic contexts. In particular, the studies devoted to those video contents which were especially produced for didactic purposes or to be used in educational contexts are rare⁶.

In this section, we will precisely focus our attention on this last type of video, which has been used for the *format*, object of this study. We will also try to highlight its potential in educational contexts on the basis of the most recent research in the field of neuroscience.

The type of video is the video-narrative-interview. These are videos lasting no more than 20 minutes, featuring a person who, stimulated by the questions of an interlocutor, narrates significant events in his/her life course. Our reference context deals with people with disabilities, who tell their stories by bringing out the resilience strategies they have implemented. There are two aspects characterizing this type of video. The first element to be highlighted is an important autobiographical narrative component; the second one concerns the visual aspect which refers more to the documentary genre than to the fictional one and it is the result of the characteristics which we are going to list:

- live recording mode;
- fixed frames in Half-Length format;
- a person who mainly looks at the camera or the interlocutor;
- reverse shots on the interlocutor;
- limited use of additional fictional elements.

Both elements: autobiographical narration and documentary visual aspect favour that «reflective component» which is «remarkable» in contemporary syncretic expressive forms (the multimedia contents created mainly using social media), as Montani affirms (2020, p. 19). And, among these forms, our video refers to that *selfie* mode which stands out for the most immediacy (or, perhaps, it would be appropriate to say for the least apparent mediation) and, therefore, for an important reflexivity.

The image and the sound of the person who tells his/her story, his/her gestures, movements, pauses and silences do not substantiate only the content of the narration, determining an attribution of sense by the user. In fact, the latter is involved in mirroring mechanisms (Gallese, Guerra, 2015), the most explicit of which is the one concerning facial expressions. That is in this way: «when we observe other people expressing a given emotion with facial expressions, the muscles of the observer's face are activated in a congruent manner with an intensity which appears proportional to his/her empathic nature» (p. 65). Gallese and Guerra continue (p. 67) that, even if feeling an emotion is a very different condition from observing an expression on other people's face from an experiential point of view, however, other people's emotion is «understood through the reuse of the same neural circuits on which our first-person experience of that given emotion is based», so that «observing the expression of an emotion also means simulating it internally» (p. 67), and this would be true both for the real context and the fictional

⁵ Please, think about the affirmation of Media Education, which is an expression of a «leap with respect to the educational implications of media» (Rivoltella, 2019, p. 130) in the scientific research context, as Pier Cesare Rivoltella explains.

⁶ These are mainly studies which highlight the usefulness of a video as a tool to facilitate the understanding and the memorization of didactic contents (Campbell, Cox, 2018).

one⁷. Therefore, the mirroring process is associated with the embodied simulation process, from which that involvement characterizing the condition of reflexivity in the visual process would derive. But Gallese and Guerra argue that the aesthetic experience aroused by the vision of a fictional representation precisely allows us to enhance the mirroring and simulation mechanisms through the «liberated simulation» mechanism (Ivi, p. 76). This would allow the construction of «possible, imaginary, parallel» worlds (Ivi, p. 75). This would be precisely determined by the fictional nature of the representation we are attending. This is because the human being's relationship with reality is always virtual, rather, it is always «filtered by our previous experiences and, above all, the result of a constant negotiation and linguistic-social construction» (Ivi, p. 75). In the presence of (narrative, cinematographic, representative, ...) fiction, which creates apparent duplicates of reality, a person suspends his/her grip on the world, arranging himself/herself in an attitude open to the aesthetic experience and the creation of new trajectories of sense and signification, which can «reveal to us new aspects of the world and ourselves» (Ivi, p. 75).

1.3. Towards qualitative educational courses

The use of a video narration, which is proposed in this contribution, is oriented towards a learning course which is not to be understood as an internalization of external educational models, but as a process which favours a «creative recombination of one's own action schemes through discussion and negotiation within a social group» (Sorzi, 2005, p. 17)⁸. Encouraging recombination and negotiation processes is necessary in educational courses for support teachers, kindergarten and primary school teachers and future professionals for helping people, because «they often arrive to address complex issues which require a necessary specific knowledge to support targeted observations and planning, in order to build inclusive contexts» (Giacconi *et al.*, 2021, p. 10). For this reason, the vision of the video contents must be followed by a critical reflection on them. In other words, it is a question of activating a didactic strategy which – making ours the definition which Pietro Montani attributes to the «digital sensor» (2020, p. 19) – is characterized by two distinctive features: «the element of the *archive* (i.e., the remembering and repeating functions in Freudian terms [...]) on the one hand, and the element of the necessarily *syncretic* procedures [...] on the other hand, with which we proceed not only with the creation, but also with the increase, the rewriting and the *re-elaboration* of that immense externalized memory» (*Ibidem*). In fact, the use of a video narration, which we are illustrating in this contribution, is not limited to just viewing a “remembered” and “repeated” material. The application of the format includes: an analysis of the video on the basis of a guided structure; a discussion of the class group; a presentation of the state of art of the studies on the topic proposed in the video narration. Thus, a didactic ecosystem is defined, the fulcrum of which lies in the contents of the video narration on the one hand and the way they are used on the other hand. As regards the contents, video narrations perform a heuristic knowledge function (as they provide information, which are not otherwise available) and suggest methods of intervention (by exposing the resilience strategies adopted) at the same time. As regards the second aspect, that is, the way they are used, the trainee is involved in a process which must be

⁷ «The emotions or the sensations experienced by other people, regardless of their real or fictitious nature, are firstly constituted and directly understood through the reuse of a part of the same neural circuits on which the first-person experience of those same emotions and sensations is based» (Ivi, p. 70).

⁸ With these words, Paolo Sorzi illustrates the educational model proposed by Egon G. Guba and Yvonna S. Lincoln in 1985.

configured as a «creative appropriation», to adopt Pietro Montani's definition (2020, p. 87), as it affects the professionalization and recursive reconstruction process of a professional identity.

2. A format for future teachers' education

In this section, we are going to introduce a video format where telling the life stories of people with disabilities is configured as the central fulcrum for future teachers' inclusive education. In line with the experimentation of lifelong learning courses for inclusion,⁹ the format, designed by the research group of Special Pedagogy at the University of Macerata (Giacconi et al., 2021), wants to orient educational courses in a circularity between practices and theories¹⁰ around the foundation of life stories in order to reflect on the repercussions in terms of a teacher's professional profile.

Now, we continue by illustrating the design of the format and how it was used in an educational course.

The format was designed with the purpose of writing and permanently staging the story of people with disabilities in the courses addressed to teacher education. The design team was made up of experts in Special Pedagogy and Didactics, video makers, IT technicians and people with disabilities.

The design of the format involved the following phases; each one is oriented towards a purpose (Table 1):

- choosing the stories to be told;
- punctuating the story of the person with disabilities;
- script writing;
- making videos of the person with disabilities;
- providing reflection devices.

| Purposes | Phases |
|--|---|
| Choosing meaningful stories to be told | Team work with people with disabilities |
| Punctuating the story and script writing | Identification of the significant phases to be told, with attention to the reconstruction of the sequence of the story and the reconstruction of anecdotes, critical situations, resilience and activated strategies. Script writing. |

⁹ G. Aleandri, C. Giacconi, Lifelong learning for inclusion, QN.

¹⁰ M. Altet, E. Charlier, L. Paquay, P. Perrenoud, Formare gli insegnanti professionisti, Armando, Rome, 2006.

| | |
|--|---|
| Making video narrations | Making videos with people with disabilities on the basis of the punctuation identified and the script. Creating a repository for videos. |
| Providing reflection devices for the trainee | Provision of sheets for video analysis and a Self-profile for reflection in professional terms |

Table 1 (Purposes and phases for the design of the format)

This composed format was then included in a 30-hour didactic course for the education of adult trainees at an already advanced stage of their professional course, often coming from very different fields¹¹.

The didactic course included the following sections which took place in the sequence indicated during the three-hour modules of the lessons:

1. presentation of a video narration;
2. group video analysis (Table 2);
3. presentation of the state of art of the studies on the topic proposed by the story of the person with disabilities;
4. individual compilation of the reflection sheet (Table 3).

| |
|------------------|
| Story about..... |
|------------------|

| Significant anecdotes | Context barriers | Facilitators | Resilience strategies | The analysis of my group's video | My personal analysis |
|------------------------|------------------|--------------|-----------------------|----------------------------------|----------------------|
| | | | | | |
| Reasons for the choice | | | | | |
| | | | | | |

Table 2 (Individual reflection structure after the analysis of the videos and the theoretical presentation)

The *Self-Profile* reflection device consisted of two parts and followed the entire 30-hour teaching. In the first part, the trainee was asked to indicate previous practical and educational experiences, the professional skills they think they have, the expectations from the course and the motivations, and it was compiled in the first lesson. In the second part (Table 3), compiled

¹¹ The format was permanently used in the teachings in 2019-2020 a.y. in “Special Pedagogy and Didactics of Intellectual Disability and Autism Spectrum Disorder” at the specialization course for support activities for the kindergarten, primary, lower secondary and upper secondary school syllabus at the University of Macerata.

in the last lesson, the trainee had to identify the experiences, the materials, the artefacts and the videos he/she considered the most significant ones for his/her personal professional education on the topic.

| Significant experiences | Significant materials | Significant artefacts | Significant videos | My map |
|-------------------------|------------------------|------------------------|------------------------|--------|
| | | | | |
| Reasons for the choice | Reasons for the choice | Reasons for the choice | Reasons for the choice | |
| | | | | |

Table 3 (*Self-Profile* structure - part two)

To go into more detail, we report the format co-designed with university students with Autism Spectrum Disorder. In this case, the design work led to making 9 videos. Each video represented the punctuation of nine significant moments in the story of these university students with Autism Spectrum Disorder:

1. Research and communication of the diagnosis
2. My family, my siblings and I
3. My school and I
4. My teachers and I
5. My classmates and I
6. My study and I
7. My friends and I
8. My university and I
9. My future and I.

Therefore, the thirty-hour teaching followed an organization oriented towards viewing the 9 videos with the compilation of the first part of the *Self-Profile* in the first lesson and the second part in the last lesson. Therefore, a circular educational course among storytelling, theories and reflection was configured and allowed the trainees to enter inclusive processes starting from the stories of people with disabilities.

Conclusions

This contribution has tried to highlight the potential which opens up from future teachers' educational courses marked by the life stories of people with disabilities. The reciprocity, which is determined in the relationship between the narrative voice of people with disabilities and the construction of an inclusive professional profile, allows us to reflect on the need to spend more and more in the creation of inclusive curricula, which are able to give space to life stories, even in university educational courses for all the teachers.

The first important dimension is the possibility of activating co-planning groups who see the active participation of young adults with disabilities¹².

The second area of project investment concerns going from listening to the stories to transcribing, analysing the punctuation of the stories up to writing the scripts of the most significant moments of the stories themselves and the educational course. As we have examined, the latter ones generate opportunities for understanding, sharing and authentically changing the implementation dynamics and the relationships which are brought into play in the educational and didactic field¹³.

Specifically, one of the tools, which can support this approach, is video narration, a tool which, as we have examined, allows a dialogue between universal and singular traits, practices and theories among different design levels.

In fact, when knowledge is reorganized and storytelling is changed into video narration, various soft skills, central to the continuous and permanent education of the teaching staff, are promoted. In this direction, the results of the most recent studies¹⁴ allow us to reflect on the potential of using videos in the entire curriculum of teacher education, opening up new scenarios for strengthening research in terms of circularity between practices and theories. The point of reflection, rendered with video analysis guides and Self-Profile, significantly impacted on the perception of educational and didactic planning¹⁵.

In short, future inclusive teachers' educational courses can be successful in determining professional *habits*, which are able to generate inclusive contexts, if they are oriented in the direction of implementing a close knowledge of people with disabilities through narrative and self-representation practices¹⁶.

¹² Giaconi, C. (2015). *Qualità della Vita e adulti con disabilità. Percorsi di ricerca e prospettive inclusive*, Milan: FrancoAngeli; D'Angelo, I., Giaconi, C., Del Bianco, N., Perry, V. (2020). Students' Voice and Disability: Ethical and methodological reflections for Special Pedagogy research. *Education Sciences & Society-Open Access*, 2020, 11, 1: 112-123.

¹³ Rossi, P. G., Giaconi, C. (2016). *Micro-progettazione: pratiche a confronto. PROPIT, EAS, Flipped Classroom*, Milan: FrancoAngeli.

¹⁴ See Ferranti C., De Rossi, M. (2020). The use of video narration to develop soft skills in initial teacher training. *Italian Journal of Educational Technology*, 28(2): 168-182.

¹⁵ For more information on impact studies, please see the recent publication: Amatori, G., Giaconi, C., Del Bianco, N. (2021). Formazione degli insegnanti specializzati e progettazione educativa individualizzata: una ricerca sulle percezioni. *Form@re*, 21, 1: 24-37.

¹⁶ See Del Bianco, N. (2020). *Autodeterminazione nelle persone con disabilità intellettive. Studi, ricerche e questioni di pedagogia speciale*. Milan: FrancoAngeli.

^[13] See Del Bianco N. (2020). *Autodeterminazione nelle persone con disabilità intellettive. Studi, ricerche e questioni di pedagogia speciale*. Milan: FrancoAngeli.

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