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Formative Narration as a Tool for Fostering Digital Well-Being Awareness Among Teachers

Ilaria Fiore [1], Elisabetta Lucia De Marco [1] and Laura Pia Schiavone [1]

[1] Università Telematica Pegaso; ilaria.fiore@unipegaso.it; elisabettalucia.demarco@unipegaso.it; laurapia.schiavone@unipegaso.it

Abstract: Autobiographical narrative is an established formative method (Cambi, 2002; Demetrio, 1996). However, its use to promote awareness of digital wellbeing among in-service teachers remains scarcely explored, and existing studies focus mainly on students. Digital wellbeing is understood as a multidimensional, dynamic construct centred on how people regulate their use of technology, with particular attention to agency (Vanden Abeele, 2021). This theoretical-design contribution proposes an autobiographical writing device for in-service teachers, within the framework of continuing professional development. The device integrates narrative writing with the Digital Wellbeing Questionnaire (DWBQ; Priyanka, 2023), a 13-item instrument measuring emotional resilience, agency, communion and social connection. Its four-factor structure has recently been confirmed (Liberacka-Dwojak et al., 2026). The hypothesis is that writing about oneself can bring out tacit patterns of digital use that self-assessment alone risks leaving under-articulated. The device is structured as an asynchronous online workshop, designed for trainees attending the teacher qualification programmes at Università Telematica Pegaso. Writing a digital biography is combined with pre/post administration of the DWBQ and with non-evaluative peer feedback, which makes the path formative rather than merely expressive. Evaluation indicators are intended for a future pilot study. The contribution remains proposal-based and offers a transferable model for continuing teacher education.

Keywords: Digital well-being; autobiographical writing; teacher education; biographical narration; digital awareness, Digital Storytelling

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1.Introduction[1]

Autobiographical narration as a teacher education method represents a well-established tradition, both in the Italian context (Cambi, 2002; Demetrio, 1996) and in more recent international literature (García-Lázaro & Reyes-de-Cózar, 2025), where reflective writing is the subject of systematic research, although it is often characterized by limited reflective depth in the absence of structured tools. However, the specific relationship between biographical practice and teachers' awareness of digital wellbeing remains underexplored. The most relevant literature primarily focuses on students: in this context, digital storytelling is used as an

[1] Despite the authors have shared the whole construction of the paper, Ilaria Fiore has written paragraphs 2, 3, 5, Elisabetta Lucia De Marco has written paragraphs 1 and 7 and Laura Pia Schiavone has written paragraphs 4, 6 and 6.1.

instructional support (scaffolding) rather than as an autobiographical tool aimed at fostering self-awareness. A specific research gap therefore emerges: it does not concern a generic connection between narration and digital wellbeing, but rather the specific combination of formative autobiographical narration (according to the tradition of Cambi and Demetrio), digital wellbeing, and continuous professional development for in-service teachers. At the conceptual level, digital wellbeing is currently regarded as a multidimensional and dynamic construct, distinct from general psychological wellbeing and focused on how individuals regulate their relationship with technology—rather than on mere exposure or time spent in front of screens (Vanden Abeele, 2021)—with particular attention to the dimension of agency, namely the perceived control over one's digital habits. In this regard, the present contribution draws on data emerging from a recent exploratory study conducted on a sample of trainees enrolled in special education teacher training, aimed at investigating perceived digital wellbeing through the Digital Wellbeing Questionnaire (DWBQ). Among the dimensions examined, particular attention is given to agency, which refers to the perceived control and ability to self-regulate one's relationship with digital technologies and recorded a mean score of 5.30 on a seven-point scale. This finding provides a starting point for designing educational activities aimed at teachers, intended to integrate narrative competence with reflection on their own digital practices, with the aim of strengthening awareness of their relationship with technologies and promoting more conscious forms of digital wellbeing.

2. From Narrative Thinking to Formative Autobiography

Within this framework, autobiographical narration is adopted as a tool for reflection and guidance in professional training pathways (Castellana, 2024). Recent research (Giaconi et al., 2021; Di Carlo, 2023) has highlighted how the growing use of this practice in school and academic settings responds to the need to prepare individuals for different contexts of professional and personal life. Through narration, individuals thus learn to positively address existential challenges and the related changes arising from different biographical trajectories (Muscarà, Romano, 2023). To understand the reasons for the spread of this practice, it is first necessary to define what is meant by narration: a tool capable of providing a privileged channel for connecting with oneself, one's desires, and one's inclinations (Jedlowski, 2000). Narration constitutes an intentional act through which individuals activate their imagination, construct their own representation of reality and, consequently, develop processes of self-recognition that enable them to integrate what lies outside themselves into everyday experience (Jedlowski, 2000). From this perspective, narration is conceived as a fundamental means of communication, but also as an effective mediator in the construction of dialogue (Lounsbury et al., 2019).

The act of narration is an activity inherent in human beings, who have always felt the need to define themselves by retracing, assimilating, and interpreting all the events of their lives. This statement finds an epistemological foundation in Bruner's thought, who, in Actual Minds, Possible Worlds (1986), refers to so-called narrative thinking, summarized by Consalvi as “the human tendency to organize experience in narrative form in order to negotiate meanings and convey them from a very young

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age, reinforcing values and increasing group cohesion, but also to ensure that events, in the form of personal narratives, are consistent with one's self-concept, which defines the individual as a subject endowed with goals and intentionality" (Consalvi, 2016, p. 234). Thus, this type of cognitive functioning differs from so-called paradigmatic thinking, which, in a complementary manner to the former, provides, albeit through different approaches, a specific method for organizing experience and constructing reality (Vitellio, 2009). Paradigmatic thinking, in fact, is characterized by a cognitive process in which facts are linked through causal relationships and proceeds through deduction and induction, pursuing the ideal of a formal descriptive and explanatory system (De Marco & Fiore, 2025). Narrative thinking, on the other hand, serves to organize human experiences in the form of stories, fostering the acquisition of cultural sensitivity necessary for activating reflective, educational, and transformative processes (Mittiga, 2018).

From this perspective arises the need to emphasize the importance of narrative strategies also in teaching and learning processes. In light of this pedagogical value, Cambi (2002) attributes to narration, in addition to the cognitive function already outlined, a specifically educational and intercultural role, highlighting how storytelling makes it possible to understand human differences through the exchange of stories between different cultures. This function finds its fullest expression when narration takes the form of self-narration. Duccio Demetrio (2020) states, in fact, that it is impossible for human beings to escape the desire to tell their own stories. He refers to "autobiography," a word derived from Greek that literally means "writing about one's own life," also translated as "writing" about one's life, in order to emphasize the importance of the process rather than the resulting product (Gaudio, 2020). Thus, an autobiography, in this sense, focuses on one or more personal experiences of the narrator, who, although adopting a retrospective perspective on the past, is also an active protagonist of their own story (Altavilla, 2025). According to Demetrio (2020), self-narration produces three effects. Hetero-esteem arises when another person finds the narrated story interesting and offers attentive and engaged listening: the esteem perceived gratifies the narrator and is reflected in the person who expresses it. This gives rise to self-esteem: the narrator discovers that they possess a story worthy of being heard and reinterprets their own experience, recognizing previously unexpressed potential and uniqueness within it. The process concludes with exo-esteem, which is associated with the presentation of the completed work back to the narrator. At this stage, hetero-esteem and self-esteem converge and generate a new vision of oneself and the Other, understood no longer as a single individual but as otherness, world, and encounter, opening up possibilities for future developments (Altavilla, 2025). Writing autobiographies, constitutes a pedagogical practice of self-care (Altavilla, 2025).

3. Digital Storytelling as a Reflective Method

This practice of self-care does not remain confined to traditional writing but extends to digital environments, where it takes on new forms and meanings.
Today, autobiographical writing, understood as a pedagogical act, finds new forms of expression through digital technologies: digital storytelling makes it possible to intertwine words, images, and sounds in a narrative of the self (Lambert & Hessler, 2018) which, in the case of teachers, may focus on digital experience itself,

transforming the medium into an opportunity for reflection (Wu & Chen, 2020), including reflection on one's own digital wellbeing.

According to the framework developed by the Center for Digital Storytelling, now known as StoryCenter, the construction of a digital story follows a process consisting of seven steps, guiding the narrator from identifying the story to its multimedia composition and, finally, its sharing (Lambert & Hessler, 2018). In this case as well, therefore, the educational value lies in the process rather than in the product: selecting episodes, choosing images, and lending one's voice to the narrative requires individuals to question which experiences they consider meaningful and what meaning they attribute to them.

International literature confirms this value. In the systematic review conducted by Wu and Chen (2020), which examined 57 studies, reflective and reconstructive approaches are among the orientations through which digital storytelling is employed in educational contexts. Alongside cognitive and technological outcomes, the findings also include affective and ontological outcomes, namely those related to self-perception. It is precisely this dimension that makes digital storytelling a coherent extension of formative autobiography. Furthermore, the sharing phase reactivates the dynamics of listening and recognition that Demetrio describes as hetero-esteem: the digital narrative, intended to be seen and heard, places the narrator in a relationship with others that can support self-esteem and open up new perspectives on oneself.

In the case of teachers, digital storytelling takes on an additional meaning. Digital wellbeing can be understood as a subjective experience of optimal balance between the benefits and drawbacks of connectivity, based on affective and cognitive evaluations of how digital technologies are integrated into everyday life (Vanden Abeele, 2021). Understood in this way, it lends itself to investigation precisely through self-narration. Narrating one's connected day, the moments when technology supports teaching activities and those when it intrudes upon them, means making explicit and subjecting to reflection what usually remains implicit. From this perspective, the medium is both the tool and the object of narration: teachers use digital technologies to narrate their relationship with digital technologies, and the narrative act becomes an exercise in awareness.

From this perspective, digital storytelling should therefore be regarded as a genuine method capable of mobilizing situated practical knowledge, in which people, biographical events, objects, languages, technologies, institutions, and norms intertwine in the realization of a discursive and narrative project (Kim, Li, 2021).

The discursive and narrative nature of digital storytelling thus becomes functional for those who engage in its use by enabling them to work through several mechanisms, including: a) the "unpacking" of one's own experience; b) the differentiation of feelings, subjective interpretations, actions, actors, contexts, and consequences; c) the adoption of a decentered perspective in relation to identification with what has happened; and d) the overcoming of polarized positions (self versus others, self versus world, young people versus adults, children versus parents, etc.) and negatively connoted emotional entanglements (Occhini et al., 2021). This results in a reorganization of meaning structures that incorporates new awareness, fostering a more inclusive and clearer interpretation of experience and its fuller integration into personal identity (Occhini et al., 2021).

4.The Project Proposal: Objectives

The present contribution, theoretical and project-oriented in nature, therefore proposes an autobiographical narration framework focused on the relationship with digital technologies, aimed at in-service teachers and/or prospective teachers, regardless of school level or professional seniority. This choice responds to the characteristics of teacher qualification programmes, which involve a highly heterogeneous population of trainees. It is precisely within this setting, and particularly in the online educational context of a distance-learning university, that the proposed framework is intended to be tested. The general objective is to investigate whether autobiographical writing for educational purposes, when systematically combined with a validated psychometric instrument, can serve as a means of bringing to light tacit patterns of digital technology use and translating them into professionally applicable self-awareness. Three specific objectives derive from this general objective. First, to design a structured biographical writing pathway, grounded in the Italian tradition of autobiographical pedagogy (Cambi, 2002; Demetrio, 1996), capable of bringing to light teachers' implicit representations of their relationship with digital technologies throughout their lives, from their first exposure to their current professional practice. Second, to integrate this qualitative and narrative dimension with the quantitative measurement provided by the Digital Wellbeing Questionnaire (DWBQ), so that the two sources of data—the biographical text and the psychometric profile—can be interpreted in dialogue with one another rather than treated as separate outcomes. Third, to examine, at the project design level, the conditions under which an asynchronous online format can support the depth of reflection that the literature on reflective writing identifies as the main limitation of unstructured autobiographical exercises. The underlying hypothesis is that autobiographical writing can make visible patterns of digital technology use that are not always accessible through direct self-assessment: patterns of avoidance, compensation, dependence or, conversely, already acquired self-regulatory competence, aspects that a standardized questionnaire might leave insufficiently articulated. By situating this hypothesis within the context of continuing professional development, the contribution also aims to test the transferability of the proposed framework beyond the research setting and into ordinary in-service teacher training practices, where time constraints and participant heterogeneity require formats that are structured but not rigid, individual but not isolating, and capable of integrating a standardized instrument (the DWBQ) with a biographical and process-oriented dimension of awareness.

5. Methodology

The DWBQ, developed by Priyanka (2023) through a mixed qualitative-quantitative process, consists of 13 items and measures four dimensions, each corresponding to a distinct aspect of digital experience: emotional resilience (the ability to regulate affective responses triggered by online interactions), agency (perceived control over one's screen-related habits and digital choices), communion (the sense of closeness and reciprocity experienced in digitally mediated relationships), and social connection (the broader perception of being connected to

a social network through digital means). A recent validation of the English version of the instrument, conducted on a large sample from the United States and the United Kingdom (N = 1,853), confirmed the four-factor structure through confirmatory factor analysis, demonstrating good fit indices, high internal reliability, and full measurement invariance across countries and genders (Liberacka-Dwojak et al., 2026); this confirms the psychometric robustness of the instrument selected as the reference basis for the proposed framework. The framework is structured as a four-phase workshop adapted to online educational contexts. The choice of an asynchronous format directly addresses the constraints of teacher qualification programmes, which are often attended alongside teaching activities or other professional commitments and are characterized by participants' fragmented availability throughout the year; the tools have been selected for their ease of access and low technical barriers. Writing prompts are distributed through a Telegram channel, in which participants are not visible to one another. The framework distinguishes between two levels of visibility, emphasizing the importance of the private time devoted to autobiographical writing that precedes any form of sharing (Demetrio, 2020; Formenti, 2017). The complete autobiographical texts remain private and are collected, together with the DWBQ, through institutional online forms requiring authenticated access; the texts are pseudonymized before analysis. Sharing takes place in small groups within a single private Padlet board, organized into sections dedicated to each group, where each participant publishes, under a pseudonym, only the excerpts they choose to make visible. The board keeps contributions accessible for consultation, a feature that supports the cumulative and non-linear nature of autobiographical reflection. The facilitator reviews the shared contributions and provides the entire cohort with feedback on recurring themes. This organization protects confidentiality and makes the framework sustainable even with large groups.

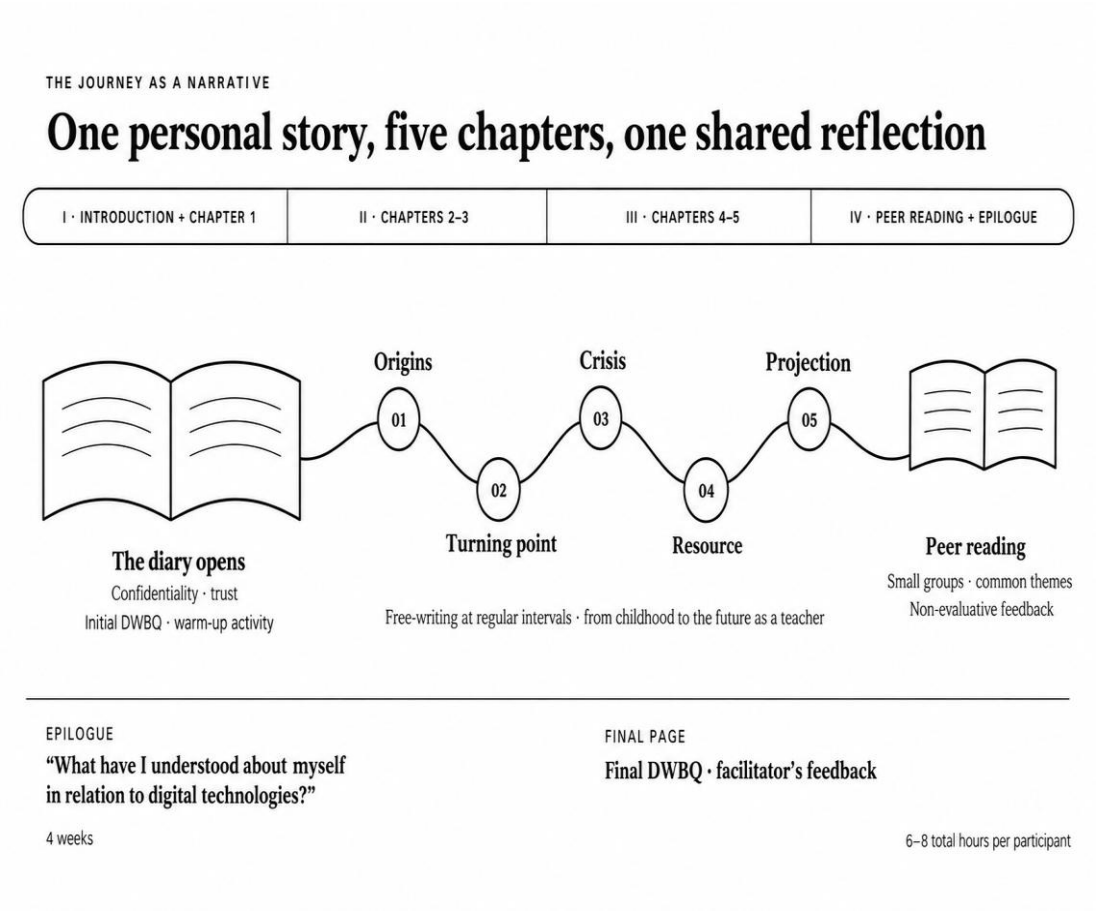
1. Introduction: confidentiality agreement, administration of the DWBQ as an initial assessment (baseline), a warm-up exercise ("my first memory associated with a digital device"), and a brief introduction to the objectives and rules of the programme, aimed at creating an atmosphere of trust before requesting any form of personal disclosure.

2. Writing the digital biography: five free-writing prompts structured according to a classic narrative arc—origins, turning point, crisis, resource, projection—focused on the personal relationship with digital technologies, from childhood to the projection of one's future professional role as a teacher. Each prompt is presented at predetermined intervals, allowing time for reflection and elaboration between writing sessions, rather than compressing the entire biography into a single session.

3. Dialogic feedback: reciprocal reading in small groups, non-evaluative in nature and aimed at identifying common themes. The facilitator collects and presents recurring themes to the group, transforming individual experience into shared awareness through peer dialogue, without expressing judgments about the quality or content of the written narratives.

4. Closure and reflective elaboration: a concluding prompt ("what have I understood about myself in relation to digital technologies"), a second administration of the DWBQ, and final feedback from the facilitator, aimed at consolidating, at the individual level, the connections that emerged during the dialogic phase.

Figure 1. Design Framework



The figure presented here illustrates the proposed pathway through the narrative metaphor of an opening diary. The pathway is expected to unfold over a period of four weeks. The first week will be dedicated to the introductory phase and the first writing prompt, the second and third weeks to the remaining four prompts, presented at a rate of two per week, and the fourth week to dialogic feedback and closure. The estimated commitment for each participant is expected to be approximately 6–8 hours in total.

6.Data Collection Instruments: The Digital Wellbeing Questionnaire (DWBQ)

The Digital Wellbeing Questionnaire (DWBQ) is an instrument designed to assess digital wellbeing from a multidimensional perspective, aimed at considering not only patterns of technology use but also the emotional, self-regulatory, and relational components that characterize experiences in digital environments. The recent psychometric validation of the English version confirmed a structure consisting of four correlated dimensions: emotional resilience, agency, social connection, and communion (Liberacka-Dwojak et al., 2026). The instrument consists of 13 items rated on a seven-point Likert scale, ranging from 1 (strongly disagree) to 7 (strongly agree). The items are distributed across the four dimensions that contribute to defining the construct. Emotional resilience concerns the ability to regulate one's emotional responses in relation to experiences in digital environments; agency refers to perceived control and the ability to self-regulate one's behavior when using technologies; social connection considers the perceived sense of connection and support derived from digitally mediated interactions; and communion, finally, concerns the relational dimension of online experience, with particular attention to kindness, respect, and responsibility in digital behaviors and interactions (Liberacka-Dwojak et al., 2026). The structure of the DWBQ therefore makes it possible to move beyond a conception of digital wellbeing based exclusively on the amount or frequency of technology use, providing a more comprehensive representation of how individuals experience and regulate their digital lives. The four dimensions make it possible to jointly consider the relationship with one's emotions, the ability to exercise control over digital practices, and the quality of relationships developed in online environments. The validation of the English version confirmed the instrument's four-factor structure, demonstrating adequate psychometric properties and supporting its use in the study of digital wellbeing (Liberacka-Dwojak et al., 2026).

6.1. Expected Results

The original contribution of the proposed framework lies particularly in Phase 3: in the absence of shared feedback, autobiographical writing would remain predominantly expressive in nature, whereas peer feedback is expected to give it a fully educational value, generating awareness through dialogue rather than solely through isolated introspection. This hypothesis may be tested in a future pilot study by comparing a group that engages in both writing and sharing with a group that engages only in individual writing. The outcomes of the pathway will be examined on two complementary levels: on the one hand, changes in individual profiles across the four dimensions of the DWBQ between the initial and final assessments; on the other hand, the possible progression towards higher levels of reflection in the texts produced between the second and fourth phases, coded using a validated protocol (Kember et al., 2008). The second level is more directly related to the objective of the proposed framework, namely self-awareness in relation to digital technologies, which the questionnaire alone is unable to assess. Furthermore, the proposal-oriented rather than experimental nature of the project design should be emphasized: the indicators described are intended for a pilot study that has not yet

been conducted, in which the potential effects of social desirability and participant self-selection will need to be considered.

7. Conclusions

The present contribution proposes a transferable design model for teachers' continuing professional development, applicable to educational contexts both at the level of individual schools and within school networks. By addressing a specific research gap—one that has so far remained relatively underexplored—between formative autobiographical narration and teachers' awareness of digital wellbeing, the proposed framework integrates an established pedagogical tradition with a psychometrically updated measurement instrument, laying the foundations for future empirical validation. From this perspective, autobiographical narration can represent an educational space in which teachers are encouraged not only to reconstruct their relationship with technologies, but also to recognize patterns of use, personal experiences, and meanings that often remain implicit in everyday professional practice. The integration of the narrative dimension with assessment through the Digital Wellbeing Questionnaire (DWBQ) makes it possible, at least at the project design level, to complement the measurement of digital wellbeing with a reflective process capable of providing greater depth to subjective experience. Particular importance is also attributed to the dialogic dimension of the proposed pathway, through which sharing experiences and engaging in peer dialogue can transform individual reflection into an opportunity for mutual recognition and the shared construction of awareness. The proposed framework could therefore constitute a starting point for designing educational activities aimed at prospective and/or in-service teachers, with the purpose of strengthening a more conscious relationship with digital technologies and integrating the topic of digital wellbeing into professional development pathways. Furthermore, its online and asynchronous structure promotes its potential adaptability to different educational contexts, although empirical investigation is still required to verify the actual conditions under which it can be implemented. Among the limitations of the present contribution, the first aspect to be considered is its theoretical and project-oriented nature, since the proposed framework will need to undergo future empirical testing in order to assess its effectiveness and transferability within teacher education contexts. An additional element requiring caution concerns the use of the Digital Wellbeing Questionnaire (DWBQ): although the Italian version has undergone a careful process of translation and revision aimed at preserving its semantic equivalence with the original instrument, it has not yet been subjected to a formal validation process within the Italian context. At the same time, these limitations outline possible directions for future research, focusing on the empirical testing of the proposed framework, the evaluation of its outcomes, and further investigation into the relationship between autobiographical practices, awareness, and digital wellbeing in teacher education.

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