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Rereading "The Adventures of Pinocchio" to promote inclusion: story-telling workshops facilitated by digital technology

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Abstract: This paper explores the possibilities of reinterpreting "The Adventures of Pinocchio" to promote inclusion in primary schools. This theoretical and proposal-based study reflects on the pedagogical value of storytelling, analyses certain aspects of Collodi's work, and outlines a proposal for a narrative interpretation workshop facilitated by digital technologies. The analysis highlights how the vulnerability of Collodi's protagonist is met with different responses – ranging from care and support to manipulation and exploitation – focusing on the relationships that either support or hinder personal growth. The workshop involves shared reading of episodes, small-group discussion and the reworking of the story through digital narratives. The teacher's facilitation and the various modes of expression offered by digital tools could support the sharing of interpretations and the participation of each and every student. The opportunity to foster inclusion is thus linked both to an understanding of the relationships depicted in the narrative and to teaching choices aimed at listening to and giving space to each student's contribution.

Keywords: Pinocchio; narrative interpretation; vulnerability; inclusion; digital mediation.

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1. Introduction

Reading a work of fiction in school can provide educational opportunities for interpreting characters and the meanings behind their relationships. The actions, intentions and consequences of these characters' choices, as described in the story, can encourage students to ask questions, reflect and understand the plot. In this regard, children's literature takes on a pedagogical value, linked to the educational potential of the experiences narrated (Acone, 2024).

At school, reading can become a shared pedagogical experience when the teacher guides students to express what they have understood and, above all, to discuss the reasons behind their differing interpretations. Students' reflections on the relationships between characters are thus accompanied by the experience of dialogue with their classmates. The pedagogical value of this experience lies in the opportunity to combine an understanding of the forms of care, recognition or exclusion depicted in the story with activities in which everyone can be heard and contribute to the construction of meaning. This connection between narrative

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experience and participation in collaborative work enables reflection on the possibilities of fostering inclusion through education.

It is within this framework that this paper is situated, dedicated to a reinterpretation of "The Adventures of Pinocchio" and its potential educational applications in primary schools. The focus is on the relationships between the characters, in which the protagonist's vulnerability is met with different responses: ranging from care and support to manipulation and exploitation. The pedagogical reflection centres on how these relationships might be interpreted by students, in relation to the conditions that either support or hinder Pinocchio's development.

The paper first offers a reflection on the value of storytelling and children's literature in the processes of meaning-making, before going on to examine certain relationships within Collodi's work in greater depth. The final section outlines a proposal for a narrative interpretation workshop, in which digital technologies could support the sharing and re-elaboration of students' interpretations. The proposal is both theoretical and practical in nature and envisages the use of digital mediation in relation to teaching choices, thereby fostering individual expression and the participation of every student.

2. Storytelling and children's literature: interpreting experience and constructing meaning

In the debate within educational sciences, the focus on learning processes has increasingly shifted from the transmission of content to the conditions under which students participate in the construction of knowledge. With the rise of constructivism, a conception of learning has gradually taken hold whereby, in order to facilitate the acquisition of knowledge, it is necessary to design, organise and set up the learning environment, providing experiences in which each student can be involved in interpreting situations, engaging with others and gradually attributing meaning to what is learnt. This perspective leads us to view learning as a process in which the cognitive dimension, personal experience and relationships with others are closely intertwined. Knowledge is therefore not simply 'received' or 'transmitted', but takes shape through experience, interaction and the processes of meaning-making that accompany the individual's relationship with the context in which they learn: knowledge is constructed (Bonaiuti, Calvani & Ranieri, 2016).

It is precisely from this perspective that storytelling can take on particular pedagogical significance. The narrative experience draws the reader into a plot in which events, situations, emotions and relationships are organised within a meaningful framework. As well as presenting a sequence of events, the story offers the reader the opportunity to reflect on the characters' actions, the intentions behind them and the consequences of their choices. The reader is thus drawn into a process in which understanding the story also means taking a stance on what is happening, making connections and attributing meaning to the experiences depicted.

Children's literature constitutes, in this sense, a particularly significant 'cultural space'. Recognition of its scientific and educational value has led to it being regarded as a field of research in which literary, educational, historical and cultural perspectives converge, moving beyond a conception of works aimed at young people that was predominantly linked to entertainment (Boero & De Luca, 2012; Bacchetti et al., 2009). The evolution of this field of study is also closely linked to

changes in social representations of childhood and in conceptions of education, resulting in a body of work that reflects different images of the child, of education and of society. The diversity of languages, genres and narrative forms further contributes to this richness, making children's literature a space where different experiences and perspectives can be encountered and connected.

This evolution has made it possible to establish a dialogue between the aesthetic-literary dimension and the historical-cultural and pedagogical dimensions (Cambi, 2013). The educational function of narrative works cannot, therefore, be attributed solely to the content they present or to the messages that can be derived from the stories told. A significant part of their educational potential lies in the experience that reading makes possible: children can engage with situations, relationships, questions and conflicts that broaden the boundaries of their immediate experience, whilst encountering different ways of living and interpreting reality. Reading could thus contribute to the development of imagination, sensitivity and critical thinking, whilst also fostering a progressive understanding of human relationships and the many ways in which experience can be lived (Nobile, 2015).

If the educational function of children's literature can also be traced back to the interpretative experience it facilitates, it then becomes necessary to examine the reasons why storytelling takes on particular significance in the processes of meaning-making. A story can be understood as a particular way of organising experience, through which events, intentions, emotions and contexts are brought into relation with one another. It is precisely in terms of the construction of meaning that Bruner's reflection on narrative thinking offers a particularly significant interpretative framework. Human beings organise and understand experience partly through narrative forms that enable them to link events, interpret intentions and attribute meaning to actions within a recognisable plot (Bruner, 1992). Narrative is not, therefore, limited to representing reality, but contributes to its interpretation, offering the reader different ways of understanding themselves, others and the relationships that characterise human experience.

The transition from understanding a story to interpreting it raises a further pedagogical issue. If meaning does not coincide exclusively with what the text communicates, but also takes shape in the encounter between the narrative and the reader's experience, the educational value of the work can be found in the opportunities for reflection it opens up. Acone (2024) refers, in this regard, to the 'educational residue' of the narrative, shifting the focus from explicit messages to what the story manages to generate in the reader. The story can thus become an opportunity to ask questions, take a stand, reconsider situations and re-elaborate meanings. From this perspective, the pedagogical value of storytelling may lie less in the answers it offers than in the questions it manages to raise and in the processes through which it guides the reader in engaging with the complexity of experience.

The stories told enable us, through the characters, to encounter certain fundamental aspects of the human experience: error, limitation, dependence on others, care, conflict, change and the possibility of transformation. These aspects can be recognised and discussed without necessarily being reduced to a single explanation, leaving room for different interpretations. Narrative thus becomes an educational setting in which children can engage with the complexity of existence and the diversity of relationships that shape it. It is through this opportunity to encounter experiences different from their own that children's literature can take on

particular significance in fostering a perspective capable of recognising the complexity of others.

The construction of meaning takes on a further significant dimension when the interpretation of a story becomes a shared experience. The same event can be understood from different perspectives; a character can elicit different judgements; a relationship can be interpreted as a form of care, protection, control or manipulation. The comparison of these interpretations is not an element external to the reading process, but can become an integral part of the narrative experience. Articulating what one has understood, listening to others' points of view, defending one's own interpretation and engaging with a different reading means experiencing that meaning can also be constructed within a relationship. Narrative can thus be transformed from an individual experience of understanding a text into an opportunity for discussion and the shared construction of meanings.

It is precisely this relational dimension of interpretation that makes storytelling particularly fruitful from an inclusive perspective. Engaging with different experiences and perspectives can foster an appreciation of the plurality that characterises human experience, helping to challenge interpretations based on uniformity and on simply adhering to a single point of view. Literature can create a space in which differences, vulnerabilities, conflicts and opportunities for connection are portrayed, observed and discussed, without necessarily being reduced to rigid categories.

The recognition of differences is thus accompanied by an attention to the needs and vulnerabilities that may characterise each person's experience, and to the role that relationships play in meeting those needs and offering support in times of difficulty. From this perspective, vulnerability can be seen as a dimension of human experience that highlights the need for care and recognition, and prompts reflection on our educational responsibilities towards others.

In this regard, a re-reading of "The Adventures of Pinocchio" offers a particularly significant 'canvas'. Collodi's tale is permeated by relationships in which the protagonist encounters different forms of care, support, conflict, deception, dependence and recognition. Vulnerability, therefore, does not concern merely the puppet's individual condition, but takes shape in the relationships he establishes and in the ways in which the other characters respond to his presence, his difficulties and his potential for growth. Re-examining these relationships means being able to explore the various ways in which vulnerability is recognised, embraced, ignored or exploited. It is within this framework that Collodi's narrative can provide an opportunity to guide students in recognising this dimension of human experience and reflecting on the relational conditions that can foster respect, participation and inclusion.

3. "The Adventures of Pinocchio": Vulnerability, Relationships and Inclusive Processes

The story of Pinocchio unfolds through a journey of growth characterised by encounters, separations, mistakes, moments of confusion and opportunities for change. Collodi's protagonist finds himself in situations where his curiosity, inexperience and desire for independence continually expose him to choices and consequences that he is not always able to foresee or manage. His journey cannot be reduced to a simple succession of right and wrong behaviours, nor to a process in

which growth coincides exclusively with the acquisition of rules of conduct. The construction of his identity takes shape through the experiences he undergoes and, above all, through the relationships within which these experiences are embedded.

From this perspective, the encounters that punctuate the narrative play a decisive role. Geppetto, the Blue Fairy, Jiminy Cricket, Mangiafuoco, the Cat and the Fox, and the Butter Man represent different ways of relating to the protagonist and his potential for growth. Some relationships seem to offer protection, guidance and support; others, by contrast, exploit his inexperience, fuel illusions and turn his difficulties into opportunities for their own gain. Pinocchio's adventures can thus be read as a journey in which his relationships with others help to shape his ability to understand himself, his choices and the consequences of his actions.

Among the characters who recognise the puppet's vulnerability, Geppetto plays a central role. His decision to part with his own jacket in order to buy Pinocchio the ABC book – which he needed to go to school – is a particularly significant moment. The decision to invest in his son's education precedes any proof of his responsibility or maturity and shows how an educational relationship can begin with trust in the other's potential, even when this has not yet fully manifested itself. The sacrifice of the jacket is not merely a material sacrifice. Through that gesture, Geppetto recognises Pinocchio as a person to be 'guided' on his educational journey, without allowing the mistakes and difficulties that already characterise his behaviour to limit his potential for growth.

Collodi recounts this episode with great simplicity. Geppetto does not present his sacrifice as a gesture to be reciprocated, but 'hides' it behind the reply, 'The jacket was making me too hot' (Collodi, 2022, Chapter VIII). It is Pinocchio who gradually comes to understand the significance of what has happened, recognising in his father's gesture a form of educational care made tangible through action. The protagonist's vulnerability is thus acknowledged without being attributed to his mistakes and difficulties; it becomes the starting point from which the adult assumes an educational responsibility and supports the possibility of a path towards change.

This responsibility does not waver when Pinocchio wanders off, fails to meet his father's expectations and allows himself to be drawn into deceit and illusions. In his attempt to find him, Geppetto braves the sea and is swallowed by the shark, yet continues to search for his son. His search represents a relationship that is not severed in the face of error and in which the person is once again recognised beyond their behaviour. From this perspective, the story told by Collodi, through the character of Geppetto, shows how educational responsibility may also lie in the ability to continue to recognise, beyond mistakes and confusion, the possibility of change and growth (Bertolini, 1988).

A different approach to dealing with vulnerability emerges in the relationship between Pinocchio and the Blue Fairy. Whilst Geppetto's care is based primarily on trust and the continuity of his support, the Fairy appears to take on an educational role in which acceptance and responsibility go hand in hand. The various occasions on which Pinocchio returns to the Blue Fairy after making mistakes reveal a relationship in which he can find acceptance without being relieved of responsibility for his own choices. The Blue Fairy continues to represent, for the protagonist, a figure to whom he can turn in times of difficulty, but her intervention does not replace his ability to choose and to take responsibility for his own actions.

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The relationship with the Fairy thus demonstrates how acknowledging vulnerability need not necessarily mean shielding the individual from every difficulty. Welcoming Pinocchio also means accompanying him as he comes to terms with what has happened, allowing the experience to become an opportunity for understanding and change. Her educational role seems to lie precisely in her ability to keep open the possibility of a new direction without erasing what precedes that possibility. In this sense, acceptance becomes a condition through which the individual can be supported on their journey, whilst at the same time retaining the ability to exercise their freedom and direct their own choices.

Pinocchio's response, however, is one of refusal. Annoyed by the constant reprimands, he goes so far as to hurl a wooden hammer at the Cricket. This episode, in its apparent harshness, shows how educational intervention cannot mechanically determine the subject's response and must reckon with the subject's freedom, even when this is expressed through refusal. The educational significance of the Cricket does not seem to lie in Pinocchio's immediate compliance, but in the possibility that this admonition might subsequently be re-evaluated in the course of his experience. From this perspective, the relationship with the Cricket represents a different way of responding to the protagonist's vulnerability: not through protection or acceptance, but through the reminders and admonitions with which the Cricket seeks to guide him towards recognising his limits, his responsibility and the consequences of his actions.

The encounter with Mangiafuoco introduces a further way of relating to Pinocchio's vulnerability. The puppeteer initially appears as a menacing figure, dominated by strength and authority. Upon seeing Pinocchio, he does not hesitate to throw him into the fire to stoke the embers needed to cook the mutton. At this early stage, the puppet is viewed primarily in terms of the utility he can provide in meeting an immediate need. Pinocchio's vulnerability is not recognised as a personal condition, but remains hidden behind his apparent nature as a 'piece of wood'.

The situation changes when Pinocchio tells his story and, above all, when, faced with the threat directed at Harlequin, he decides to put himself on the line to save his friend. It is at this moment that the relationship seems to take an unexpected turn. Collodi recounts that 'Mangiafoco, who seemed a hard and wicked man, began to be moved; and, after holding out for quite a while, ended up giving a great sneeze' (Collodi, 2022, chap. XI). The sneeze, which Arlecchino immediately interprets as a sign of the puppeteer's emotion, reveals the transformation of a character initially portrayed through harshness and the exercise of power. The encounter with the other's vulnerability and with Pinocchio's selfless gesture seems, in fact, to open up a different possibility for their relationship.

From that moment on, Mangiafuoco's behaviour changes. Not only does he spare Pinocchio and Arlecchino, but, having learnt of Geppetto's poverty, he gives the puppet five gold coins to take to his father. Compassion thus translates into a concrete gesture of solidarity. Mangiafuoco stops viewing Pinocchio solely in terms of what he can do and begins to recognise in him a person capable of affection, bonds and responsibility. Vulnerability thus becomes an opportunity for mutual recognition: it is not Pinocchio's weakness, considered in itself, that brings about the change, but the encounter with a person in whom a history, bonds and the capacity to take responsibility for others become visible.

The story of Mangiafuoco thus introduces a further perspective compared with the relationships analysed previously. Vulnerability is not merely accepted, supported or held to account, but can also become the means through which the person on the other side of the relationship changes the way they view the other. The episode seems to suggest that a genuinely educational relationship can take shape when a person ceases to be regarded solely in terms of their usefulness and is recognised for their dignity and their potential for relationship and growth.

The relationships analysed so far show how Pinocchio's vulnerability can elicit different responses: from Geppetto's trust and care to the Blue Fairy's responsible welcome, from the Talking Cricket's admonishment to the recognition of the other that transforms his relationship with Mangiafuoco. The encounter with the Cat and the Fox, on the other hand, introduces a profoundly different dynamic, in which the protagonist's inexperience and naivety are recognised not to be supported, but to be exploited. The two characters immediately identify Pinocchio's vulnerability and use it to steer his choices towards the so-called Field of Miracles, fuelling in him the illusion of easy gain achievable without effort. Their actions go beyond mere deception: they construct their own narrative by capitalising on the puppet's trust and his still-immature desire to quickly attain what he considers desirable.

This episode illustrates how vulnerability can become a means of manipulation when it encounters a relationship devoid of any educational intent. The Cat and the Fox do not help Pinocchio to understand the reality in which he finds himself, but rather fuel his expectations, tailoring their deception to his beliefs and aspirations. The promise of the Field of Miracles appears credible precisely because it plays on what Pinocchio desires and transforms his trust into a tool serving the interests of the two characters. Vulnerability is not recognised so that it might be supported, but so that it might be deliberately exploited. The relationship thus takes the form of a kind of domination in which Pinocchio is regarded solely in terms of the benefit that can be derived from him, rather than being recognised in his dignity as a person.

Collodi thus demonstrates how the nature of a relationship can profoundly affect a person's potential for growth: the very same lack of experience which, in an educational context, may require guidance and responsibility, becomes, in the hands of those seeking to take advantage of it, a space for manipulation and exploitation.

A different, yet equally significant, role is played by the Butter Man, who capitalises on Pinocchio's and the other boys' desire to live a life free from rules, responsibilities and obligations. The Land of Toys initially appears as a place where every desire can be fulfilled and where the absence of constraints is presented as the most authentic form of freedom. It is precisely this promise that makes the experience 'alluring' to Pinocchio, who is drawn to the prospect of escaping the

demands of adults and living without worrying about the consequences of his choices.

Vulnerability manifests itself, in this case, in the protagonist's difficulty in distinguishing between what appears desirable and what might actually foster his own personal growth. The Little Butter Man does not, on the face of it, impose any choice. He offers a possibility capable of indulging the children's desires and turning them into a means of attraction. The apparent freedom of Toyland thus turns into a gradual loss of responsibility, in which the abandonment of all rules coincides with the renunciation of the possibility of consciously steering one's own path. The transformation of the children into 'donkeys' symbolically highlights the outcome of this process: what is presented as liberation leads, on the contrary, to the gradual loss of one's humanity.

The story of the Little Butter Man allows us to grasp a further aspect of the relationship with vulnerability. It is not always exploited through explicit deception or the promise of immediate gain. It can also be exploited by indulging desires and offering a freedom devoid of responsibility. In this sense, *The Land of Toys* highlights a contradiction: what is presented as liberation from rules leads to the loss of the ability to choose and to consciously shape one's own life. The relationship between freedom and responsibility finds an important point of reference in Mounier's personalist perspective, which attributes to freedom a meaning deeply linked to responsibility and commitment in one's relationships with others (Campanini & Pesenti, 2004). The educational relationship cannot, therefore, be limited to merely indulging the individual's immediate desires, but should guide them in developing the ability to interpret situations critically and to recognise what can genuinely foster their own growth.

Taken as a whole, the relationships that run through Pinocchio's adventures allow us to shift our focus from vulnerability – understood as an individual characteristic – to the relational contexts within which it is recognised, embraced or exploited. A state of inexperience and dependence can, in fact, elicit profoundly different responses: it can become an opportunity for guidance and growth, or it can turn into a space for manipulation, exclusion and a loss of direction. Collodi's narrative thus seems to demonstrate that a person's potential for development does not depend solely on their characteristics or the experiences they undergo, but also on the quality of the relationships within which those experiences take shape.

Such a perspective allows us to understand vulnerability not as a condition to be eliminated or compensated for, but as a dimension of human experience that highlights the responsibility of the relationships and contexts in which a person lives and grows. In this vein, Prosperi and Sannipoli (2026) urge us to consider vulnerability as a condition that takes shape within specific relational, cultural and institutional contexts, shifting the focus from presumed individual shortcomings to the conditions that may either facilitate or hinder recognition and participation. From this perspective, care, too, does not seem to amount to the mere protection of the individual, but can be understood as an educational practice geared towards recognising the other and supporting their developmental journey (Mortari, 2006).

It is precisely this shift in perspective that makes the relationship between vulnerability and inclusion pedagogically significant. If inclusion is not merely about welcoming those considered most vulnerable, but involves creating contexts in which everyone can be recognised, participate and develop their potential, then the

quality of relationships becomes one of the conditions through which this process can be effectively realised. From this perspective, special education is called upon to examine not only the characteristics of the individual, but also the educational and social conditions that may support or limit their participation (de Anna & Covelli, 2021; Bocci, 2021). The story of Pinocchio can therefore be read as a narrative device through which this complexity can be made visible: it is not vulnerability in itself that determines exclusion or the possibility of growth, but the way in which relationships and contexts respond to it.

4. Workshop on narrative interpretation and digital mediation: teaching proposals

Reflection on the relationships depicted in narratives and on the different responses to vulnerability finds in the educational workshop a potential opportunity for educational development. The workshop, which has been specifically designed, set up and organised, could represent – as has already been argued elsewhere (Muscarà, 2022, pp. 4–6), a favourable environment for student participation and the exploration of meanings through interpretation and re-elaboration. In this context, "The Adventures of Pinocchio" would be presented as a text on which to formulate questions, develop one's own interpretations and compare them with those of others, focusing on the characters' experiences and the nature of the relationships that characterise them.

The workshop would thus take the form of an educational space in which learning processes would take shape through participation and dialogue. In this regard, the sociocultural perspective of Mercer and Littleton (2007) provides a framework for understanding the role of linguistic and social interactions in the development of thought and the shared construction of knowledge. Peer discussion could be regarded as an integral part of the reading experience, through which individual interpretations are expressed, justified and re-examined. Discussing the characters' choices, their motivations and the consequences of their actions would allow for a deeper exploration of the meanings attributed to the events, whilst keeping open the possibility of recognising different interpretations.

The programme, aimed at primary school students, could begin with a shared reading of an episode, followed by a question around which to organise small-group work. In the case of the encounter with Mangiafuoco, for example, the teacher could invite the students to consider what causes his attitude towards Pinocchio to change and which words or gestures reveal this change. Each student would be guided to formulate their own interpretation, to identify the elements in the story that support it, and to discuss these with their classmates. The focus would thus be on the ways in which the protagonist is viewed, the situations in which he finds himself in difficulty, and the reactions of the other characters. The teacher would take on a guiding role, steering the discussion through questions and prompts designed to encourage reasoning, active listening and consideration of different points of view. This approach would form part of a teaching methodology focused on the quality of interaction and students' participation in the learning process (Calvani, Marzano & Morganti, 2021).

At the same time, the design of the workshop would require attention to be paid to the conditions under which each student can contribute to the group work. Guided reading, the opportunity to revisit sections of the story, and the provision of

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sufficient time to formulate their own thoughts could support the participation even of those who find it difficult to understand the text or to speak in front of their classmates. Interpretations could be expressed through short texts, images, drawings or voice recordings, making the most of different modes of communication. The teacher's support and peer collaboration would accompany these contributions, ensuring that everyone has a voice in the discussion and can contribute to the development of the learning pathway.

In this context, digital mediation could support the collection, sharing and re-examination of interpretations. The teacher could set up a shared noticeboard, for example using Padlet, on which to collect students' contributions, making them available for discussion during the class debate. The opportunity to revisit what has been expressed would allow different interpretations to be compared, common elements to be identified and the reasons behind the differing interpretations to be explored in greater depth. Under the teacher's guidance, the content that has emerged would then be organised into a digital concept map, linking the characters to their actions, their presumed motivations and the consequences identified in the story. The map would thus provide a visual representation of the interpretative work, whilst also retaining any questions that remain unanswered.

Building on this analysis, students could create a short digital narrative of the episode from the perspective of one of the characters, using tools such as Book Creator or Genially. This reworking would involve selecting the events to be recounted, deciding how to present them, and choosing text, images and any voice recordings capable of conveying the chosen perspective. In the case of Mangiafuoco, for example, the story could be reconstructed from the perspective of Pinocchio or Harlequin, to reflect on how the same situation can be experienced and interpreted differently. The teacher would guide the students in distinguishing between the elements present in the text and the imagined additions, asking them to explain the reasons behind their choices. This approach would take the form of a digital storytelling activity, in which narrative creation becomes an opportunity to re-examine the content and representations developed throughout the course (Kritikos, Moutsios-Rentzos & Panytsidou, 2025). Sharing the narratives would offer a further opportunity for discussion, whilst ensuring that the different interpretations that have emerged remain recognisable.

Further insight into the relationship between digital storytelling and inclusion is also provided by the study by Manganello and Baldacci (2024), which focuses on a digital storytelling experience in a multicultural Italian primary school class. Referring to this research allows us to situate the proposal within a broader reflection on the use of digital storytelling as an opportunity for participation and discussion of differences, whilst recognising the need to take into account the characteristics of the students and the context in which the programme would be implemented.

5. Conclusions

The reflections set out here have sought to highlight the relationship between Pinocchio's vulnerability and the different responses it elicits in relationships, drawing attention to the conditions under which a person is recognised and supported as they grow. The proposed workshop could translate this interpretation into an experience in which students are guided to interpret the events and discuss

the reasons behind their interpretations. This approach would be situated within the framework of the cultural and shared construction of meaning (Bruner, 1992). Digital mediation could support this through various modes of expression and re-elaboration.

Reading could thus help to foster inclusion, guiding students to understand, through the story of Pinocchio, how relationships can either support or hinder a person's journey of growth. Discussing these events would require the workshop to be organised in such a way as to ensure that those who find it difficult to express themselves or take part in the discussion are also given a voice. Reflection on inclusion would thus be reflected in teaching choices designed to enable the participation of each and every student, in line with the principles of current legislation on inclusive education and with the pedagogical approach of inclusive teaching (Legislative Decree 66/2017, Art. 1, as amended by Legislative Decree 96/2019; Canevaro & Ianes, 2022).

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