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Elda Margarita Monetti
Universidad Nacional del Sur, Argentina
ORCID: 0000-0003-1780-2993

The narrative approach in undergraduate and in-service teaching training devices

Summary

Teacher training has become one of the major challenges facing education at all levels. Among the different approaches to this issue, this article presents our experience with the use of narration as a research and methodological strategy in undergraduate and in-service teacher training for Secondary and Higher Education. Narration functions not only as a form of expression but also as a tool that enables teachers to reflect on and reinterpret the meanings they attribute to education. By recalling transformations related to their actions, thoughts, attitudes and behaviors, narrators are encouraged to explore new ways of intervening in educational settings. The first objective of this article is to outline the main characteristics of the narrative approach and to discuss its relevance for teacher training. For this purpose, we define key notions such as teacher training and training devices. The second objective is to present several experiences developed in academic and professional contexts where training devices based on the narrative approach were implemented. These include: headmasters' narratives, the Device for the Articulation of Extension, Research and Teaching Practices (DAPEID), autoethnographies of educational experiences, and narrative-based courses and workshops. Finally, we reflect on the transformations that participation in these devices generates in the subjects involved.

Keywords: narration, teacher training device, undergraduate and in-service teacher training, transformation of the subject

> "Everyone who listens to a story is in the company of the narrator; even the one who reads, participates in that company" (Benjamin, 1973, p.12).

Introduction

Teacher training is currently presented as one of the educational challenges at all levels. Among the various ways of approaching it, in this article we present our experience focused on the use of narration as one of the research and methodological approaches in pre-service and in-service teacher training spaces for Secondary and Higher Education. Narration allows the narrator to construct and reconstruct the meanings assigned to education, as well as to evoke changes in terms of actions, thoughts, attitudes, and behaviors modifications.

The article objectives are to show the general characteristics of the teacher training device focused on the narrative approach; to present the experiences using this device, and finally to reflect on the transformations that occur in the subjects who participate in these training spaces.

The article is organized in three sections, in the first one the theoretical conceptualizations referring to the notion of teacher training and training device centered on the narrative approach are made explicit. The experiences developed using this device make up the second section, and finally, in the last one we reflect on the transformations produced in the subjects and their environment.

Teacher training and teaching training devices

One of the aspects – although we recognize that it is not the only one – that is considered relevant when reviewing teaching in secondary and higher education is undergraduate and in-service teacher training. This section develops the meanings that we assign to teacher training and the device focused on the narrative approach that we deploy in the experiences carried out in the training spaces that we coordinate.

Teacher training

The teacher training concept denotes different meanings according to the theoretical perspective in which it is framed. As a formation, it supposes assuming the unfinished man, as a project and with the capacity to form himself, that is, to transform himself. Thus, it is related to the humanist conception inherited from the European Renaissance and which will be taken up again in the idea of Bildung or cultural training (Yurén Camarena, 2000). From this perspective, the individual is an unfinished being, and by objectifying himself, he creates the world of culture and recovers himself, through his experience as an "enriched subject" (Yurén Camarena, 2000, p. 20).

In this article, we are interested in recovering two other meanings of teacher training: as that which designates a personal dynamic of development and transformation, and as a practice that delimits its own functioning logic. The first of them refers to a personal process in which the subject forms himself through mediation. It implies "getting in shape", "acquiring a form". The emphasis is placed on the personal development dynamics. By defining training as a personal process (Ferry, 1997), the subject does not receive it. No one forms another, but the individual forms himself through mediation. These mediations can be other subjects, readings, relationships with others, or a course, among others.

In teacher training, there is a search for forms, ways of teaching. It is to put oneself in a position to exercise teaching practices, which implies knowledge, skills, representations of the teaching work, conceptions of the role, one's image as a teacher, among others. From this perspective, teaching and learning are different from training:

> Teaching and learning can enter into training, they can be supports for training, but training, its dynamics, this personal development that is training consists of finding ways to fulfill certain tasks to exercise a trade, a profession, a job (Ferry, 1997, p. 54).

Souto (2017) deepens this idea by stating that teacher training implies the capacity development, ways of relating to others and to knowledge, including "...instrumental and organizational modalities, reflection on himself, analysis of his ways of getting involved in practices with his team, his colleagues, his students, the school institution, his society" (Souto, 2017, p. 5). As a dynamic of personal and professional development, training produces identity transformations that revert to the subject's self, shaping his or her teaching identity. Thus, Contreras Domingo (2010, p. 66) states that by training as teachers, we are doing something with ourselves.

A second meaning of the teacher training notion is the one used in phrases such as "initial training", "continuing training", or "students receive very important training". In these cases, rather than talking about training, the supports and conditions of the training are designated (Ferry, 1997). The training process takes place in an institutional time and place. Training is seen here as a system that is carried out in educational institutions created for this purpose. The emphasis is placed on its organization, that is, on a training experience that is offered. It is possible to affirm that becoming a teacher is one of the transformations that take place in it and that gives it specificity. Identity transformations that may or may not be carried out are made possible in the subjects. This is how Souto (2011, p. 25) expresses it:

Training is an organized set of actions, more or less broad, that offers teachers or future teachers the possibility of relating to knowledge, developing capacities, aptitudes, and basic dispositions or promoting attitudes that can, in professional practice, be transformed into skills.

A training device focused on the narrative approach is the proposal we developed to organize and provide teacher training in institutional settings. The following section develops its conceptualization.

A teacher training device focused on storytelling[1]

In our performance as training spaces coordinators for future teachers and in-service teachers, we build training devices[2] focused on storytelling. When conceiving the idea of a device, we refer to an artifice or complex creation that presupposes the presence of heterogeneous components (people, times, resources, objectives, among others), whose objective is the participating subjects' transformation (Souto, 1999, 2019). It is an invention, that is, a creation based on the demands of those who participate in it. It implies placing ourselves on the action plane in the education field.

The device disposes, but at the same time creates situations in which teachers, in individual and collaborative instances, build and reconstruct their ways of seeing education. It is a creative, open space, where trust in the other and in what they plan enables individual discourse. In this sense, it is provocative, as it generates transformation processes, learning, thought, and criticism. It also facilitates group processes and training.

The device meets several conditions that characterize it, among which we can point out its condition of being a meaning revealer and analyzer (conscious, unconscious, ideological, political, etc.). It enables the possibility of analyzing the situations that arise within it, giving rise to a meta-analysis. It is also open and flexible to changes, to typical modifications of the complexity and uncertainty of the situations that are experienced in it. It is dynamic, it is not predetermined, but is built from interactions, in the complexity of the processes and relationships that occur within it (Souto, 2019).

Souto and Tenaglia (2012, p. 43) state that the device "is an analyzer of itself, of those who participate and of the processes that occur in its operation".

Although there is a wide variety of approaches and proposals for the devices design, this article presents the experiences of devices focused on the narrative approach deployed in undergraduate and in-service teacher training instances.

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[1] We use the terms storytelling and narration as synonyms.

[2] In order to avoid excessive repetition, when mentioning the term device, reference will be made to the training device.

The narrative approach consists of a way of investigating one's own teaching practice (Arfuch, 2002; Blanco, 2011; Bolívar & Domingo, 2006; Clandinin & Connelly, 2000; Clandinin, 2007; McEwan & Egan, 1998; Porta & Méndez, 2021; Suárez, 2021) as well as in a methodological strategy used in teacher training spaces (Alliaud, 2005; Caporossi, 2009; Cifali, 2005; Contreras Domingo, Quiles, & Paredes, 2019; Litwin, 2008; Souto, 2017). In the latter case, the narrative is at the center of various training proposals such as the training diary (Caporossi, 2009; Mastache, 2023), school biographies, and the educational situations report (Contreras Domingo, & Paredes Santín, 2019; Souto, 2017), among others.

Narration is a form of expression of the human condition, present since the very birth of humanity (Barthes, 1982; Bruner, 2013; Clandinin & Rosiek, 2007; Piglia, 2015), situated in the here and now. It reflects experience as the temporal passage of our life events and as the subjects involvement who are the protagonists of them. We narrate what was felt, lived and thought; what affected us and deserves to be told because of its novel or unexpected nature (Contreras Domingo, 2010).

The narratives show life complexity, the impossibility of simple answers and the tensions inherent in life. It also arises as a need to share one's own experiences (Benjamin, 1973; Contreras Domingo, 2010).

Narrating implies giving the experience account that we are building. By telling what happens to us and the decisions we make, we give meaning to our actions, thus configuring the world we inhabit and our own identity (Ricouer, 1997).

The narrating action is distinguished from other discourses modes, such as description or explanation, because it refers to human actions and presupposes the existence of something significant to tell. Every narrative presents a temporal and causal sequence: something happens first and then something else. Generally, an unexpected event or an imbalance situation is recounted that constitutes the story core and leads to the outcome. According to Bruner (2013), an apparent break with habituality is necessary to initiate the narrative process. This knot can be linked to the notion of "estrangement", understood as a detour or refraction that offers a different look at the world we inhabit. It is that unpredictable thing that affects us, distances us and allows us to observe our daily practice with new eyes, as if we were strangers to it. It allows us to detach ourselves from reality by choosing a narrative voice that re-creates the world by enunciating it, thus making it new, presenting it from (that) point of view. That is why what I have lived becomes alien: it is not what I lived, it is what I tell about my experience.

In this same line, the narrator reconstructs the meanings assigned to education, as well as evokes the changes as modifications of his own actions, thoughts and attitudes.

The use of narration in our devices prioritizes the formative process over instruction and conceptual knowledge. As Mastache (2023, p. 110) puts it, "... the important thing is not the data or the facts as such, but the process of forming, of thinking about oneself based on reflection on those facts and data."

The following sections describe and analyze the different devices focused on the narrative approach carried out.

The use of the narrative approach in teacher training spaces: our experiences

In recent years, we have been outlining and putting into practice devices focused on the narrative approach in teacher training spaces with different degrees of formalization in various institutions and with different actors (see Table 1).

First, we presented the workshop called "The Headmasters' Narratives," which, as its name indicates, was aimed at management teams of initial, primary, and secondary schools in an Argentine province. Second, the reader will encounter a device that was intended for teachers at a local high school. Subsequently, autoethnography as a narrative approach to education is the third device theme presented. Finally, experiences are described in which the storytelling occupies a significant space in the realization of various devices.

Table 1. Overview of devices, participants, and types of narratives produced

Device	Participants	Results
"The headmasters' narratives" workshop	Pre-primary, primary and secondary schools headmasters' teams	Narratives about school management during the COVID pandemic
Articulation device for extension, research and teaching practices (DAPEID).	Secondary university school teachers	Narratives about the educational processes built during the COVID pandemic.
Seminar "Autoethnography and I in educational research and pedagogical counseling"	Students in the final year of the Bachelor's Degree in Educational Sciences	Autoethnographies around the educational field
Narrative as a methodology	University teachers in teacher training courses and undergraduate teacher training students	Personal stories around the topics developed

Source: Author's own work.

All these devices have in common the use of the narrative approach and in the first three cases the written productions are presented in open-access publications to be used later in teacher training spaces.

Headmasters' narratives

During the COVID pandemic, the government of an Argentine province developed an action line that sought to recover the initial, primary, and secondary schools management experiences about their management during that period. The device was offered to all the province management teams from pre-primary, primary and secondary schools who wanted to participate. Thus, a registration of thirty assistants was achieved.

One of the moments of the device took the form of a workshop for the writing of their experiences with the aim of recovering the voices of the management teams to make them resonate with others. With this intention, they have been invited to put into words experiences, perceptions, representations and experiences when leading the institution in times of pandemic.

The workshop objectives were to investigate the headmasters' and their teams' perceptions and representations about the managerial role and the challenges involved in its exercise; to value management experiences and to recognize how institutions configure their uniqueness; to socialize experiences and generate instances of exchange that strengthen management practices. Likewise, it sought to value writing as a practice that enables reflection and collaborative work as a training strategy both personally and professionally; to produce stories about the teaching and assessment management, which are open to dialogue and the possibility of sharing experiences. The device was composed of various moments related to each other (Table 2).

Table 2. Device moments, their tasks and results in the virtual workshop context

Moments	Tasks	Results
First	Workshop attendance: three virtual meetings	Story construction
Second	Stories delivery for correction and edition	Twenty published stories
Third	Use of the stories in various teacher training spaces on in teacher training spaces	It is expected that the stories will become cases to be worked on in teacher training spaces.

Source: Author's own work.

The first of these is the workshop, which is the accompaniment strategy for the collaborative work of story construction and writing. It consists of three synchronous virtual meetings. In these group and individual writing activities, the narratives themselves alternate with discussion on their reading. It began with a short story individually written, which is later shared with the group. The objective is to work on the notions related to the narratives construction and their difference from academic formats such as description and explanation. The exchange enabled collaborative work and the sharing of common and unique experiences. The theoretical frameworks that underpin the relevance of narratives in teacher training are interwoven throughout these activities to finally expose them as a tool for deepening the constructed narratives comprehension.

In the following meetings, they worked with the narratives about management and evaluation in pandemic times. The themes that became the stories axes, always from the perspective of the management team, were: the teacher-student and teacher links with each other; communication; the use of technology; the curriculum; the contents; ways to facilitate teaching and learning from management; the family-teacher, family-school, and learning relationship and evaluation.

In the stories, the conflicts, the conquests, the challenges through which they were going emerge. All of them were read at the meetings and put to the consideration of the group. This collaborative work not only allowed the revision of the writing formats, but also to continue thinking about the situations they have gone through.

The device's second moment is the story delivery by the management teams one week after the end of the workshop. Here began an editing work, since from the beginning the headmasters knew that their stories would be made available to the general public on a website. Thus, each one was reviewed by the workshop coordination and the organizing team, and in specific cases, they were returned to their authors for final review. Finally, twenty stories were published in a digital book entitled "Decide, intervene, intermit..." (2022) [3]. It is organized into three sections in which the stories were organized around topics that link and prioritize some of the daily school management dimensions.

As indicated in the prologue of the publication, "The richness of the narratives lies not only in the texts presented here, but also in the mobilization and reflection that it generated during the production process in those of us who shared the workshop" (p. 5).

[3] Publication of the Training School for the Management of Educational Institutions of the General Directorate of Planning and Directorate of Continuing Teacher Training of La Pampa Province. Argentine.

In order to be published, the stories had to meet the following evaluation criteria:

- The issue revolved around the management of teaching and evaluation from the perspective of the management team during the year 2021, considering what was done in 2020.
- The explicitness of some of the following aspects: sensations, perceptions, concerns, reflections, denaturalizing questions, motives that founded the making of some decisions and/or the definition of the purposes of certain interventions of the management team.
- Structure of the writing as a narrative sequence
- Coherence and internal cohesion of the writing.
- Minimum attendance at two of the three workshop meetings
- Verisimilitude
- Reflexivity
- Maximum length of 1000 words.

Revisions and returns were made to authors stories where revision of wording was necessary

The articulation device for extension, research and teaching practices (DAPEID)

Within the framework of a research project called "Extension, research and teaching practices at the university: their links"[4] (Monetti et al., 2020), the articulation of extension, research and teaching device (DAPEID) is carried out. It is characterized by combining intervention with the articulation of the aforementioned practices. It arises from the management team call of one of the UNS secondary schools, to address and give visibility to the educational processes that had been built during the COVID pandemic. "The aim was to create a space for teachers not only to record and retrieve the work done, but also to share it with the community" (Monetti, Molina, Baigorria, 2023, p.12). The device was composed of various moments related to each other (Table 3).

The first was a face-to-face workshop open to the school's teachers entitled "Our teaching practices: contributions for their visibility and reflection". It was made up of three meetings of three hours each in which around twenty teachers from the school initially participated together with the coordinator and an observer, the latter members of the research team. All school teachers who wanted to participate were invited to do it.

[4] This project, directed by Dr. Elda Monetti, is accredited and funded by the General Secretariat of Science and Technology of the National University of the South.

Table 3. Device moments, their tasks and results in the face-to-face workshop context

Moments	Tasks	Results
First	Attendance at the workshop: three face-to-face meetings	Story construction
Second	Stories delivery for correction and editing	Six published stories
Third	Use of the stories in various teacher training spaces	It is expected that the stories will become cases to be worked on in teacher training spaces

Source: Author's own work.

The workshop objectives were to promote a reflection on the educational experiences developed during the years 2020 and 2021 – a period crossed by the COVID-19 pandemic – to use storytelling as a strategy for the construction of one's own knowledge; to share the learning and knowledge generated in the context of forced virtuality[5]; to recognize writing as a practice that favors reflection and collaborative work as a modality of personal and professional training; and to elaborate stories about the work carried out during the pandemic that enable dialogue and the experiences exchanges (Monetti, Molina, Baigorria, 2023).

Alongside the meetings' development, group and individual personal narratives writings alternated, along with reading, discussion, and collective contributions moments. The exchange favored collaboration and the possibility of sharing personal and collective experiences. The understanding of the theoretical frameworks about narration, which supported the proposal, was progressively woven throughout the activities, until it was presented as a tool that allowed for deepening the narrative produced interpretation and the training space understanding itself.

Between resistance, erasures, rewritings and extensions, a space was created that allowed, on the one hand, to narrate the experiences lived during 2020 and 2021 and, on the other, to collectively reflect on the teaching challenges in a context marked by profound transformations. These situations significantly questioned the being and doing foundations in the school environment.

The workshop ended with the production of six stories that the assistant teachers prepared to be shared and, later, published. Its delivery constituted the beginning of the second moment of the device that ended with six stories publication stories (Monetti, 2023).

[5] Monetti (2021, p. 30) calls the combination between the Covid-19 pandemic and the government's political decisions "forced virtuality," among other factors that resulted "in the obligation to teach and learn only using virtuality."

The evaluation criteria for the stories were:

- Coherence and cohesion of the writing
- Structure of the writing as a narrative sequence
- The topics had to revolve around the educational practices developed during the COVID-2020/2021 pandemic
- The explicitation of aspects related to sensations, perceptions, concerns, reflections, denaturalizing questions, motives that founded the decision-making with respect to the educational practices developed
- Verisimilitude
- Reflexivity
- Maximum length of 1000 words.

The third moment of the device is related to the use we expect to be given to the narratives published in the training spaces.

Autoethnographies about education

Another of the devices developed from the narrative approach was oriented to work with stories about the educational field, produced by a student group, from the autoethnographic research approach.

Autoethnography, as a qualitative and ethnographic inquiry, is characterized by considering the culture study relevant, "involving the self, the subject who investigates as the main actor" (Monetti, 2014, p. 120). This positioning causes a rupture in the classic differentiation between the subject to be investigated and the subject who investigates (Monetti 2010). In this sense, it is from the personal experience researchers description and systematic analysis that we sought to understand the culture in which they are immersed (Chang, 2008; Ellis, 2004; Ellis, Adams, & Bochner, 2010; Holman Jones & Adams, 2010).

The research focus is epiphanies, that is, the moments in which certain educational situations experienced have had a significant impact on the narrator's personal lives trajectory (Bochner & Ellis, 1992; Couser, 1997; Zaner, 2004). In this way, it is hoped to show the facets of a cultural experience, focused on the educational field, and thus make its characteristics gain visibility and become familiar to readers.

Narration is the way in which autoethnographies were selected to be presented, since it would have been possible to select performance, theater, painting, poetry, among others, are possible ways to disseminate the results of autoethnographic inquiry (Chang, 2008; Ellis, 2004).

From an epistemological perspective, the knowledge that is generated reveals naturalized or unfamiliar cultural processes, leading the reader to seek to

transform and improve social conditions. In this sense, "autoethnography requires the reader to care, to feel, to show empathy and to do something, to act" (Ellis & Bochner, 2006, p. 433).

In this framework, a narrative is valid when it manages to be credible, that is, when the reader perceives that what is told could have happened (Ellis, Adams, & Bochner, 2010). The essential thing lies in the story capacity to allow the reader to enter the narrator´s subjective world and adopt his perspective, even when that universe does not fully coincide with reality (Plummer, 2001).

Table 4. Device moments, their tasks and results in the seminar with autoethnographic stories constructions

Moments	Tasks	Results
First	Attending the seminar for a semester	Autoethnographic stories constructions
Second	Stories delivery correction and edition. Construction of collaborative autoethnographies focused on the seminar course	Publication of eleven individual stories plus four collaborative autoethnographies
Third	Use of the stories in various teacher training spaces de los relatos en diversos espacios de formación docente	It is expected that the stories will become cases to be worked on in teacher training spaces

Source: Author's own work.

The device first moment (Table 4) was developed as a Bachelor's Degree in Education Sciences last year orientation seminar at UNS. It was called "Autoethnography and I in educational research and pedagogical advice". Fifteen students attended the seminar at the beginning, eleven ended it.

The main objectives of the study revolved around the autoethnography understanding as a qualitative research approach and the production of autoethnographic accounts within the field of education and pedagogical advice. The students has built their autoethnographic research: a story focused on the educational field. The proposal included the theoretical frameworks essential for the understanding of the research approach, along with the reading and analysis of the advances of the autoethnographic narrations. In the second moment of the device (Table 4), eleven stories were collected, which went through an editing process and made up the book publication (Monetti, 2025) in which collaborative autoethnographic stories were also included in co-authorship with the professor in charge of the seminar.

Narratives in workshops courses pre service and in service

The devices described above are characterized by the use of the narrative approach as the central working methodology. In this section we are going to refer to experiences in which narrative is used as another methodology within training devices in the development of undergraduate and postgraduate courses.

In these spaces, attendees are invited to write personal stories related to the subject of the educational field under study. First, the narrations' characteristics as a discourse, as opposed to description and explanation, are presented. It is emphasized that the stories have to be written in the first person, include the contexts in which they occur, as well as the feelings of the subjects who participate in them. Then, the writing of situations experienced as a student or teacher in relation to the contents to be dealt with is proposed. It can refer, for example, to evaluation, ways of programming or developing a class, among others. Subsequently, these stories are read, and collaborative feedback is provided – mainly concerning their format – since the content itself, what is told or reported, is not considered incorrect (Piglia, 2015). It represents what has been lived and experienced by the subject. In the author's words, it is "...the way narration responds to reality, because it is open, does not judge, does not close meaning. It shows rather than says" (Piglia, 2015, p. 33). Afterwards, narratives are used to provoke reflection on educational practices in the conditions in which they occur. This work, on the one hand, fosters the capacity for empathy and creates links between subjects, generating a learning community (Wenger, 2001).

On the other hand, for teachers and future teachers, at that moment, what occurs is what Richardson (2000) describes as the possibility that, through narration, we construct forms of knowledge we did not know we possessed. Later, when the written text is revisited in subsequent meetings, it also generates a greater sense of estrangement regarding the situation, as the authors become readers of their own stories, which opens up new possibilities for analysis and reflection.

Common aspects in the devices described

The devices focused on the narrative approach that we have described have some aspects in common that we consider relevant to systematize.

In the first place, the workshop classroom is the methodological strategy that was implemented. The workshop, as its word indicates, is a space and time focused on a elaboration and transformation work, in our case of stories (Ander-Egg, 1999). It is in them that teachers connect with their practice. They become instances that make it possible to interact with their peers, build bonds, and share experiences

(Hernández, 2009; Vera, 1984). In our case, not only did it enable them to commit themselves to the elaboration of the narratives as a common project, but it also functioned as an accompaniment in listening to significant situations. In the workshops, a symmetrical relationship is established between the coordinator and the attendees, that is, a space of horizontality is produced, since the knowledge that circulates is the product of their experience rather than of the transmission of knowledge to be learned. In this sense, we would be in the presence of a form of situational knowledge (Edwards, 1997) in which the legitimation and validation of the knowledge that teachers or future teachers carry prevails.

Collaborative work is another aspect that is repeated in the devices presented. This is how the meanings' construction and reconstruction emerge through not only the process of narrativization in solitude, but also in conjunction with colleagues, which opens the possibility of sharing one's own experiences. To narrate, it is necessary to listen carefully and pay concentrated attention. The narrative community is a community who listen carefully.

The narratives produced in the workshops were transformed into material open to thought, questioning, and revitalization toward divergent horizons, with the ultimate aim of fostering transformations that transcend teacher training and extend to education as a whole.

Narrative production thus becomes a means of accounting for lived experience, which subsequently enables reflection and the construction of new knowledge about education. At the same time, it fosters awareness of naturalized aspects of practice, making visible what we do, live, and feel so that these can later be reexamined (Cifali, 2008). It is through the very act of writing that teachers come to recognize what they know, think, believe, and feel. In this sense, narratives emerge as "tools for thinking" (Richardson, 2000, p. 516) – revealing insights that were not accessible prior to the act of writing.

The teachers, when writing their stories, had the possibility of rereading as readers, rather than as authors, what constituted their experience in the beginning in order to be able to share it, in a coming and going from interiority to distancing, from objectification to confrontation (Souto, 2017) until they were able to build a new experience from what they read.

The narratives produced were evaluated according to the criteria of verisimilitude, thematic relevance, relationship with context and culture, reflexivity, their structure as a narrative sequence as well as the coherence and cohesion of the text. The explicitness of aspects related to sensations, perceptions, concerns, reflections, denaturalizing questions, and motives that founded the decision-making with respect to the educational practices developed was also taken into account. In the case of autoethnographies, the inclusion of specific bibliography on the selected topic was considered as an evaluation criterion.

Device challenges and limitations

The realization of the devices also revealed some challenges and limitations that were repeated in all of them. One of them is located at the time of writing the stories. The resistance to using the first person of the narrator, the exclusion of feelings, the predominance of description and explanation over narration are some of the difficulties that teachers had at the beginning of the workshops. This situation could be due to the fact that, in general, their written productions in their work and academic field have an impersonal, descriptive-explanatory format in line with the didactic-pedagogical report, which they are used to producing more than the narrative one.

In this sense, the challenge of the group coordinator is to offer situations in which they can contrast the narrative format with respect to the academic report. From an epistemological perspective, one of the tensions that emerges is the need to debate the validity of narrative forms that include feelings and the subject who enunciates, as opposed to the academic report in which the subject who researches or writes the text is expected to be absent from the enunciation. Questions related to the subjectivity and objectivity of science and its intersubjective construction are at stake here rather than as a reflection of reality (Rorty, 1996; Toulmin, 2001;). It is possible to think about the place that narrative discourse occupies in the scientific field. In contrast, when narratives took the format as such, the possibility of denaturalizing practices was valued by being able to account for what happens under another gaze in which the decentralization of one's own prevails.

One of the limitations of the use of the narrative approach is located in the training of the coordinator in skills related to written expression. Correction and accompaniment in the writing of the stories is a relevant aspect when implementing these devices. Not only when the productions are read in the meetings, but also once the process of correcting the texts is completed, it is conscientious. Despite these challenges and limitations, those attending these training spaces value recovering their knowledge about their practice and the educational world they inhabit, while at the same time feeling valued and accompanied by other who listens to their stories and comment on their sayings.

The narrative approach and the possible transformations

The devices focused on the narrative approach are built as a training offer for in-service teachers and future teachers. As we have already said, training is a process of transformation, a movement of change that leads to new situations or knowledge that did not exist before. We can speak of formation when this process

produces lasting transformations in the person, in their way of thinking and reflecting on themselves, in their ways of feeling, bonding, listening and giving place to the other.

In this sense, it is possible to affirm that in these spaces there were transformations of their own and of the environment. In the progressive development of the workshops, as well as in the final reading of the publications of the stories, their authors were giving an account of the movement of "finding other problems, searches, capacities, attitudes, rethinking, ways of seeing and thinking, new ways to empower oneself and others" (Souto, 2017, p. 69) as opposed to the accumulation of information.

From the beginning, reflection was present as an ability to rethink experiences, but from another perspective. It is the opposite path of the story. In the latter, the aim is to investigate and carefully observe the details of the experience. Reflection implies momentarily suspending the action in order to examine it from another perspective. It is not a matter of evaluating, but of reviewing what is done, thought and felt, both individually and collectively. It starts from one's own experience and follows an inductive path: theory and knowledge act as mediators that are put at the service of experience, allowing it to be interpreted, clarified and to transform points of view. This process supposes an opening towards new ways of understanding and expressing what has been experienced.

It is in the process of making the stories, in making them available to others through their reading, that we shape the world we inhabit and constitute ourselves as subjects. It is in this narrative identity (Ricoeur, 1997) where the narration is intertwined with the cultural, becoming part of its production and reproduction.

The use of narration in devices that unfold in a workshop format transforms the subject. It leads him to look at himself and the culture he inhabits. He becomes someone who acts in his environment differently and perceives himself as someone different, rather than as someone who knows or knows something about something. Similarly, the participants experience a certain distancing from situations of suffering that, in many cases, they might never have articulated verbally. The act of putting their experiences into words enables them to view their educational journeys from a new standpoint, as well as through the eyes of others who not only reflect upon what has been shared but also offer accompaniment and emotional support.

Finally, taking up Ellis (2009) the words, we can affirm that making our stories not only transforms us, but also transforms those who read them.

> Stories can be transformative for listeners and readers as well as for tellers and writers. As Arthur Frank.. […] points out, 'Storytelling is for the other, just as much as it is for oneself.'

Telling a story is an attempt to 'change one's own life by affecting the lives of others.' In listening to a story, we open ourselves up not just to the possibility of sympathy and tolerance, but also 'to the possibility of radical self-transformation' (Ellis, 2009, p. 150).

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