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THE NARRATIVE AS A STRATEGY FOR THE DEVELOPMENT OF EMOTIONAL COMPETENCES OF ADULTS

Key words: human emotionality, emotional competence, cultural theory of emotion, narrative

Abstract: The purpose of the article is to discuss the problem of adults' emotional development. To describe the skills and abilities connected with human emotionality, the term "emotional competence" is used.

The concept of emotional competence originates from the cultural theories of emotions, which emphasize that emotions are socially created or constructed in the sense that what people feel is conditioned by their socialization in the culture and participation in social structures. Cultural ideologies, beliefs and norms affecting social structures define what emotions to experience and how to express them. Emotional competence is therefore the result of the processes of broadly defined learning and participation in social practices. It means that everyone can develop skills connected with emotional sphere at such a level that they will give them a sense of self-efficacy in situations activating emotions.

Placing deliberations on human emotionality in the socio-cultural approach draws attention to one more important issue, which is the narrative format of emotional competence. According to many researchers (representatives of the socio-cultural approach) we can talk about emotional scripts treated as narrative structures giving form and meaning to affective feelings.

Juxtaposing emotion as a script with the most basic and natural human "being in the world", which is storytelling (narrating a story) makes us aware of the new possibilities of combining them in pedagogical theory and practice.

The procedure of constructing the narrative may be used to understand and interpret one's own emotions and those of others. Psychologists present the study results which argue that many emotions such as pride, fear and shame are the products of the processes of interpretation of the condition of one's self, in the context of specific stories. Self-narrative emotional patterns are usually formed at an early stage of our lives, and then they are developed and woven into many areas of functioning. And although the process of learning emotional scripts usually takes place without any conscious control on our part, adults, as confirmed by researchers, can understand these patterns and change their structure. In this context the narrative is a tool for changing the structure of emotional competence. Thus it becomes a noteworthy instrument of pedagogical influence.

Introduction

We are currently dealing with significant changes in the area of social life, which is essential for the development of the individual's identity. Symptoms of this include changes in the nature of professional work. Understood traditionally, i.e. as possible to be accurately defined, work including well-defined tasks and responsibilities or a scope of duties towards an institution (organization) is disappearing. The boundaries between activities performed individually and those performed as a team are also becoming blurred. Changes in the nature of work are reflected also in the process of contracting work. A new, previously unknown category of the so-called „psychological contract” has emerged (Bańka 2009), which weakens organizational loyalty and safety, as well as job security. Loyalty, devotion (commitment to work) do not guarantee the stability of a career. This causes that the individual is required to fit their knowledge, abilities and attitudes to the nature of work and specific tasks.

Competences have appeared in place of the traditional expression of *qualifications*. Workplaces are more and more frequently organized around them. Competences mean the sum of knowledge, abilities, attitudes, skills and behaviors valuable to their holders. Competences also include „subjective” elements such as aspirations, expectations, values, needs, a sense of satisfaction, a sense of agency and emotions regarding professional experience (Bańka 2009, p. 11). In contrast to qualifications, competences are distinguished by the lack of clear division into professions, occupations or private (family) and professional areas.

The purpose of this article is to draw attention to one of life competences, i.e. the so-called **emotional competence**. The text will describe the relationships between the understanding of emotions and emotional competences and the possibilities to support the development of an adult proposed by the so-called *narrative approach*.

What are emotions?

For decades human emotions have been an important theme of considerations in the social sciences, and for several years they have been one of the most interesting objects of research in pedagogy. In the second half of the 1980s, the study of emotions progressed following multiple paths, i.e. biological, social, developmental, and anthropological ones. On the basis of various sciences, numerous attempts are made to seek answers to questions about the emotional life of man. These questions relate to what constitutes the essence of emotions, what they depend on, or how emotions are expressed and what is the impact of emotions on human activities, as well as whether and how they can be developed (to control them, manage them).

The term „emotions” is expressed as a generic term including such components (or equivalents) as arousals, affects, emotions, impressions, moods, sentiments, feelings, etc., as well as their particular forms (varieties) such as joy, sadness, fear, anger, pride, shame, and others. Attempts to define emotions pose similar problems as definitions of other general terms. In the literature of the subject we find a multiplicity of different terms depending on the adopted orientation of research and theoretical assumptions.

Many contemporary scholars represent the cognitive approach, which is considered the most fruitful in understanding emotions. Theories grown on the basis of cognitive psychology deal with the nature of emotions from the perspective of their functions in the process of broadly understood adaptation. Hence, the axis of understanding emotions is the category of objectives of a subject, defining the processes of primary and secondary evaluation, and the nature of the relationships between the individual and the environment, mainly the social one. According to Nico Frijda, what distinguishes affects from other experience is the fact that they are evaluative in nature (Frijda 2005, p 93). An affect is something specific and unique and one has to accept the existence of a process that allows to evaluate an event in order to explain it. This process is „assessment” or „evaluation”. Evaluation can be automatic (the smell of roses) or be a result of a cognitive estimate of a stimulus or event. According to these assumptions, „emotions are a result of evaluation of events as conducive to the well-being of man, his interests, motives or current objectives, or as disrupting them” (Frijda 2005, p. 93). Thus, emotions can be regarded as processes related to the control of action or, as Nico Frijda says, readiness to act.

Emotions as a system of interpretation. The socio-cultural approach to emotions

The cultural approach to emotions is evident, inter alia, in James Averill's constructivist theory of emotions. His vision of emotions is based on the following four assumptions:

- 1) emotions are reactions of the whole person, not only a part of it (its physiology or cognitive processes);
- 2) emotions are syndromes;
- 3) the rules that govern emotional syndromes have social roots (rather than biological ones);
- 4) emotions perform important functions in the social system.

According to Averill, „we mean emotional syndromes when we talk about anger, fear, love, etc. 'in general'. These are concepts coming from certain popular theories and they have both the descriptive and prescriptive aspect. For example, the syndrome of anger both describes and dictates what an angry person can (or should) do” (Averill, p. 227). The concept of the **emotional**

syndrome should be clearly distinguished from emotional states and emotional reactions.

According to Averill, the concept of the **emotional syndrome** proves to be useful in the perception of emotions as social roles. A social role is always associated with certain expectations on the part of members of society as to how to react in a given situation. Certain rules of behavior (ways of responding) appropriate for their position are determined for a given role. These rules inform people about emotions, that is, they indicate to them how to interpret their own reactions and those of other people, how to evaluate them, and how to behave in response to this evaluation.

Geoffrey White is of similar opinion treating emotions as mediators between a previous event and its consequence (event – feeling – mental/behavioral response). Emotions are treated here as a **process**, as a phenomenon embedded in social and psychological scenarios that do not only provide a context for emotion, but also define it. Emotions are here elements of the whole chain of events, while a change of preceding factors or consequences implies different feelings (White, 2005, p. 63).

Also Steven Gordon studied the importance of culture for the explanation of emotional dynamics. Gordon introduced a distinction between *biological emotions* and *social feelings*. Biological emotions are bodily sensations and gestures that occur in response to stimuli, whereas social feelings are „combinations of bodily sensations, gestures and cultural meanings, which we learn in the course of social relations” (quoted in Turner, Stets 2009, p. 46). After the period of childhood, biological emotions (such as anger, fear) are converted into cultural meanings, which are organized into an object, another person or social group. For example, the feeling of love develops towards parents or partners; the feelings of sadness or grief towards someone who has died; jealousy towards a person who has something we desire. According to Gordon, all these feelings are defined by culture, and we learn their meaning in the course of socialization. It is culture that determines how emotions should be expressed and how we should manage them. The power of culture is visible especially in the vocabulary which describes emotions, in the beliefs that people have regarding emotions, and in the rules concerning what people should feel, and when and what emotions should be expressed. Gordon calls the complex of emotional vocabulary, beliefs, and norms the **emotional culture** of society. Emotional culture manifests itself in various forms: academic publications, religious texts, books and magazines, the Internet. Stories and family histories can also be a source of emotional impact. As a result of direct or indirect contact with others, children learn emotional behaviors, symbols and norms binding for them in a given culture (or subculture).

Thus, in the course of socialization, individuals learn the emotional culture of a given society, which allows them to be **emotionally competent** in certain situations. Gordon applies the concept of emotional competence to the extent to

which man, in certain, defined by a social role, contexts understands the emotional messages contained therein. A measure of emotional competence is the ability to accurately read culturally-defined messages.

Gordon's stance is directly referred to by Carolyn Saarni, who shows how the development of emotional skills is woven into human development. The similarity of Steven Gordon's and Carolyn Saarni's concepts also arises from the adoption of the same theoretical perspective, i.e. social constructivism, by both authors.

According to Carolyn Saarni, **emotional competence means effectiveness in carrying out social transactions inducing emotions**, in other words, „this is an ability to engage in transactions in a changing and sometimes unfavorable physical and social environment, which leads to the development of the individual” (Saarni 1999, p. 76).

In order to define emotional competence Saarni uses the category of **self-esteem** and **agency** (efficacy). According to her, self-esteem performs a superior role in explaining the development of emotional competence and, as the author says herself, the problem what is primary, emotional competence or self-esteem, is unsolvable. In Saarni's concept, these two notions actually overlap. Agency in turn means being able to decide one's own actions and influence the course of events, in other words, it is an ability to formulate and achieve a desired objective. Carolyn Saarni understands „social emotions” as human emotional reactions, which means the strategic use of knowledge about emotions and the ability to express them in their dealings with other people. The human skills mentioned above allow both to regulate one's own emotional experience and correct interpersonal exchange.

The issue of the sense of agency and its impact on the quality of life of adults was a subject of research already in the 1970s. Researchers wrote then that the sense of one's impact on the course of events, or efficacy, are those properties of the subject that determine their action in different situations. People strive to find themselves in such situations where they can choose and cause changes in the environment, whereas they feel bad when they do not have such opportunities. The sense of agency produces changes in the performance of tasks, processes of learning, creative activity, as well as in the sphere of the emotional life of the individual and their motivational states. Mirosław Kofta's studies (Kofta 1991) prove that people with a sense of agency can boast doubled energy in action, they are willing to selflessly engage in what they are doing, and appear to be the most optimistic. Agentic orientation is also accompanied by a worsening of cognitive activity (i.e. improving the efficiency in performing tasks) and an increase in creative behavior. Studies on the adoption of agentic orientation in the elderly unanimously indicate beneficial effects on mental functioning, but also beneficial effects on health, increased life activity, and even contribute to the prolongation of life (Kofta 1991, pp. 197-199).

Augustyn Bańka (Bańka 2009), who speaks of the need to develop in individuals other characteristics than the ones developed so far, i.e. subjectivity and the individual's responsibility for life chances and life effectiveness, draws our attention to the need to develop such skills in adults. The idea is to prevent the development of the „**undecisiveness syndrome**” in adults. Undecisiveness is the inability to make decisions, which manifests itself in feelings and emotional states that are experienced by decisive-indecisive people. According to Bańka, a prototype of a responsible and effective individual is a „proactive person, that is, one that can not only independently define the best life goals for themselves, but also to actively change and adapt their closer and farther surroundings to their needs” (Bańka 2009, p. 20).

The narrative format of emotional competence

Among the cognitive patterns that organize human perception there are also narrative ones. Describing cognitive functioning, Jerome Bruner distinguished two types of thinking, each of which provides specific ways of organizing experience and constructing reality. Both of them (although complementary) are irreducible to one another. This is about the paradigmatic type (*paradigmatic mode of thought*) and the narrative one (*narrative mode of thought*). The paradigmatic type, which is also called a logical-scientific one, is suitable for expressing physical „things”. It takes on its ideal form in mathematics, based on categorization, conceptualization and accuracy of procedures. The narrative type, on the other hand, is predestined to express people and situations related to them (Bruner 2006, p. 64). Jerzy Trzebiński emphasizes that the narrative is a special form of understanding the world around us (although not the only one). The narrative is a very important form of representation of knowledge and one of the first in the development of the individual (Trzebiński 2002b, p. 23). The inability to narratively structure experience in areas of life important for the individual has negative effects on their functioning, while finding a story, which organizes great changes in our lives, allows us to understand a disaster, failure or threat. It is also a basic condition for adaptation to stress; hence, providing material to build a story is often regarded as the basis of a therapeutic process (Trzebiński 2002; Tokarska 2002, 2009).

Moreover, narratives are such a way of organizing and managing knowledge of the world which is primary and natural for human beings. Jerzy Trzebiński holds that „a natural form of the processes of thinking about oneself and decision-making ones is to construct a self-narrative, that is, a plot presenting a story limited in time, in which one's own person appears. It can therefore be assumed that an important part of self-knowledge takes the form of patterns to build a self-narrative” (Trzebiński, 1992, p. 90). Trzebiński also adds elsewhere that **the emotional life of man is ordered in a narrative way** (Trzebiński 2002, p. 60).

Works of the already mentioned Averill, as well as other representatives of social constructivism, include the concepts of narrative emotions.

Richard Shweder, an anthropologist, argues that emotions are neither concepts nor objects, or linguistic terms. They are in fact „complex narrative structures (patterns of short stories), providing a form and meaning of somatic and affective feelings, sensations of the body (such as muscle tension) and soul (emptiness). The unity of those feelings cannot be found either in the precise criteria of logic, or in what is subjected to observation, but in their forming the same story, a meaningful sequence of events concerning the 'I' „(Shweder 2002, p. 42).

The names of emotions (joy, anger, shame, etc.) are the names of specific interpretative patterns of a scripted narrative structure, resembling a story, and which patterns can, but do not have to, be used by people to give the meaning and form to their own somatic and affective feelings. These feelings (both somatic and affective) take on the form of „emotions” when they are experienced as perceptions of some states of the world which are important for man and as a plan of action to protect his dignity, honor and self-esteem (Shweder 2002, pp. 36-37).

Emotions are certain schematic structures. Richard Shweder distinguishes the following elements of this pattern: the state of the world, a kind of somatic sensations, affective sensations, goal-action plan; a way of expressing emotions (Shweder 2002, p. 42). What is important, for a person whose feelings take on the form and meaning of emotions, the experience of fear or shame is not something separate or independent from the conditions which justify these sensations, or from the actions that they require.

„Emotion” is the whole story, a unity containing both somatic events (fatigue, pain in the chest) and affective ones (panic, a sense of emptiness) experienced as a kind of perception (loss, risk) associated with some kind of action plan (to attack someone, to retreat, to hide). In addition, these stories **organize** what we experience for us.

Emotion is therefore burdened with a „mission”, it is a feeling activating a program of protection of self-evaluation or a pattern of a person.

Also for Bruner, it is obvious that „the ability to construct and understand the narrative is crucial for constructing our life and 'place' in a possible world, which we will have to face” (Bruner 2006, p. 65).

In a word, making up a story, a narrative, is necessary for man to be able to create such a version of the world in which he can see his own place, his own personal world.

The narrative activity of man is sense-making in its nature because people involved in a story (by reading, listening, watching), also create (experience, write down, tell, play) their own stories, above all, because by this process their life becomes meaningful and becomes more consistent and purposeful (Tokarska 2009). This applies to both partial thematic self-narratives, and to

constructing one's own biography allowing for longer time frames (the so-called *autobiographical narratives* or *stories of life*). We give the form of a story to our most precious and most important experience, but also the direct one, that is such that happened only yesterday or the day before. It is in the form of the narrative that we also present our whole lives (to ourselves and to others).

The educational dimension of constructing narratives

If we assume that emotional patterns are forms of representation of knowledge in the form of a narrative, it is an important task for education to take the challenge of developing the skills of constructing and understanding narratives.

School and other formal and informal institutions should facilitate and support the development of „narrative sensibility”, says Bruner. It is true that narratives are already present in most educational institutions, but they are treated rather as „decoration”, an addition serving introducing variety to additional classes. At the same time, as rightly observed by Bruner, a tacit assumption that the ability to narrate a story comes in a „natural” way and that it is not necessary to teach it, was usually assumed. (Bruner 2006, p. 65).

Dorota Klus-Stańska adds that narrative knowledge has always been and is marginalized by traditional school, which promotes „paradigmatic” knowledge, to use J. Bruner's term. Meanwhile, it is worth noting that the narrative is more and more frequently used in therapy, because giving the form of a story to one's own important matters, or even the whole life, brings an important therapeutic effect, i.e. it has a stimulating influence on the development of the whole person, including the emotional sphere (cf. among others: Tokarska 2002, 2009; Pietkiewicz 2002; Cierpka 2002).

This is because unlike other species, as claimed by Paul Harris, people are able to put their emotions into words (Harris 2005, p. 362). Speech enables people not only to communicate what they feel in relation to a current situation, but also to express feelings related to future or past events. In other words, talking about emotions allows us not only to express emotions, but also to describe them, and not only those felt or experienced at the moment. Descriptions provide an opportunity to share past emotional experiences and their explanations.

However, there is an even more important reason why we should create self-narratives. Expressing emotional experience in the framework of the narrative makes the emotional life of the individual more „orderly”. Constructed stories have clearly defined „beginnings” and „endings”, as well as „stages” on which they are happening. This causes that our own emotional reactions can be more easily understood and evaluated from the perspective of a developing story and the main intention and the problem which constitute the axis of the story. In a word, owing to stories we can consciously **understand** the relationship

between emotions and consequences of our actions. Thanks to reflection, we can understand the reasons for our agitation (Otley, Jenkins 2005).

In no society (or in no culture), as Otley and Jenkins write, is there a deficit of narratives, those listened to, read or created. Participation in culture offers many opportunities to experience (tell) them in the form of a ritual, drama, music, poetry, novels, etc. But not only art contributes to the understanding of emotions. Also a variety of everyday social practices that we engage in for entertainment, and not for educational or therapeutic reasons, such as listening to music, going to the cinema, conversations with relatives, are the practices that can be an incentive to narratively interpret an event when we encounter life problems and do not know what to do. Their role may be to make us aware of emotions, to explain and express them. Narrated, read or written in such moments, narratives can sometimes lead to a complete reorientation of emotions and cause us to become active creators of our own emotional experience.

The differences between people having and not having competences to construct a self-narrative are clearly visible in times of a disruptive change in life, caused, for example, by graduating from school, entering into a new professional role, childbirth, death of a loved one. The sense of their own fate, found or perpetuated thanks to the narrative, causes in the individual a greater sense of cognitive control over the environment and life, and allows them to understand an event and their own place in it. And because emotion precedes action, it gives us a chance to function in the environment as individuals better adapted, more flexible, efficient in operation, and more believing in ourselves.

Conclusions

The concept of emotional competence is rooted in cultural theories of emotion, which emphasize that emotions are socially created or constructed in the sense that what people feel is conditioned by their socialization in the culture and participation in social structures. Cultural ideologies, beliefs and norms affecting social structures define what emotions should be experienced and how to express them. Emotional competence is therefore a result of the processes of broadly understood learning and participation in social practices, which means that every person without any special abilities in this sphere can develop skills at such a level that they will provide them with a sense of self-efficacy in situations activating emotions.

Locating considerations of human emotionality in the socio-cultural approach draws attention to yet another important issue, namely, the narrative format of emotional competence. According to many researchers, we can talk about emotional scripts treated as narrative structures, giving somatic and affective feelings a suitable form and meaning.

Juxtaposing emotion as a script with the most basic and natural way of human „being in the world” which is storytelling (narrating a story) makes us aware of the possibility of combining them in the context of pedagogical theory and practice.

The procedure of constructing the narrative can be used to understand and interpret one's own emotions and those of others. Psychologists present results of studies that argue that many emotions such as pride, fear, or shame are products of processes of interpretation of the condition of one's self, in the context of specific stories. These stories also contain rules of public expression of our emotions (in a given culture). Self-narrative emotional patterns are usually formed early in life, and are then developed and woven into many areas of functioning. And although the process of learning emotional scripts usually runs without any conscious control on our part, adults, as confirmed by researchers, can understand these patterns and change their structure.

Proposals of narrative pedagogical interactions taking into account the emotional dimension of the functioning of modern man seem to be promising inasmuch as they relate to a natural human tendency (which is storytelling), and also refer to areas commonly overlooked in educational processes and broadly understood education.

Translation: Beata Luc

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Narracja jako strategia rozwijania kompetencji emocjonalnych dorosłych

Sowa kluczowe: emocjonalność człowieka, kompetencje emocjonalne, kulturowa teoria emocji, narracja

Streszczenie: W artykule podjęto problem rozwoju emocjonalnego osób dorosłych. W celu opisu zdolności i umiejętności związanych z emocjonalnością człowieka posłużono się pojęciem „kompetencji emocjonalnej”.

Pojęcie kompetencji emocjonalnej ma swoje źródło w kulturowych teoriach emocji, które podkreślają, że emocje są społecznie tworzone czy konstruowane w tym sensie, że to, co ludzie czują, jest uwarunkowane ich socjalizacją w kulturze i uczestnictwem w strukturach społecznych. Kulturowe ideologie, wierzenia i normy rzutujące na struktury społeczne definiują to, jakich emocji należy doświadczać i jak wyrażać. Kompetencja emocjonalna jest zatem wynikiem procesów szeroko rozumianego uczenia się i uczestnictwa w praktykach społecznych. Oznacza to, że każdy człowiek może wykształcić umiejętności związane ze sferą emocjonalną na takim poziomie, że zapewnią mu poczucie własnej skuteczności w sytuacjach aktywizujących emocje.

Usytuowanie rozważań o emocjonalności człowieka w podejściu społeczno-kulturowym zwraca uwagę na jeszcze jedną ważną kwestię, mianowicie na narracyjny format kompetencji emocjonalnej. Zdaniem wielu badaczy (przedstawicieli nurtu społeczno-kulturowego) można mówić o skryptach emocjonalnych, traktowanych jako struktury narracyjne, które nadają postać i znaczenie odczuciom afektywnym.

Zestawienie emocji jako skryptu z najbardziej podstawowym i naturalnym sposobem ludzkiego „bycia w świecie”, jakim jest opowiadanie (prowadzenie narracji) o własnych odczuciach emocjonalnych uświadamia nowe możliwości ich łączenia w ramach pedagogicznej teorii i praktyki.

Procedura konstruowania narracji może służyć do rozumienia i interpretowania własnych emocji i emocji innych osób. Psychologowie przedstawiają wyniki badań, które przekonują, że wiele uczuć takich jak duma, obawa, wstyd – to produkty procesów interpretacji stanu własnej osoby w kontekście określonych historii (opowiadań). Autonarracyjne schematy emocjonalne tworzą się zazwyczaj we wczesnym okresie życia, a następnie są rozbudowywane i wplatane w wiele obszarów funkcjonowania. I chociaż proces uczenia się skryptów emocjonalnych przebiega zwykle bez udziału świadomej kontroli, dorosłe osoby – jak potwierdzają badacze – mogą te schematy rozumieć i zmieniać ich strukturę. Narracja stanowi w tym ujęciu narzędzie służące zmianie struktury kompetencji emocjonalnej. Stanowi tym samym zasługującą na uwagę propozycję oddziaływań pedagogicznych.

Narration als Strategie zur Entwicklung emotionaler Kompetenz von Erwachsenen

Schlüsselwörter: Emotionalität, emotionale Kompetenz, kulturelle Emotionstheorie, Narration

Zusammenfassung: Im Artikel wurde die Frage der emotionalen Entwicklung der Erwachsenen thematisiert. Zur Beschreibung der mit der menschlichen Emotionalität verbundenen Begabungen und Fähigkeiten wurde der Begriff „emotionale Kompetenz“ verwendet.

Der Begriff „emotionale Kompetenz“ leitet sich von kulturellen Emotionstheorien her, welche betonen, dass die Emotionen gesellschaftlich in dem Sinne entstehen bzw. gebildet werden, dass das, was die Menschen empfinden, durch ihre Sozialisierung in der Kultur und ihre Beteiligung an gesellschaftlichen Strukturen bedingt ist. Kulturelle Ideologien, Glauben und Normen, die sich auf gesellschaftliche Strukturen auswirken, bestimmen, welche Emotionen zu empfinden sind und wie sie zum Ausdruck gebracht werden sollen. Die emotionale Kompetenz ist also ein Ergebnis eines breit verstandenen Lernens und der Beteiligung an gesellschaftlichen Praktiken. Gemäß diesem Konzept kann jeder Mensch die mit der emotionalen Sphäre verbundenen Fähigkeiten so entwickeln, dass sie ihm das Gefühl der eigenen Wirksamkeit in den die Emotionen aktivierenden Situationen sichern.

Die Einbeziehung der Überlegungen zur Emotionalität des Menschen in die gesellschaftlich-kulturelle Betrachtungsweise veranschaulicht noch eine sehr wichtige Frage und zwar den narrativen Charakter der emotionalen Kompetenz. Nach Auffassung von vielen Forschern (Vertretern der gesellschaftlich-kulturellen Strömung) kann man von emotionalen Skripten sprechen, die als narrative Strukturen behandelt werden und den affektiven Empfindungen Gestalt und Bedeutung verleihen.

Die Zusammenstellung von Emotionen als Skript und der grundlegendsten und natürlichsten menschlichen Art des In-der-Welt-seins, d.h. der Erzählung (Narration) von eigenen, emotionalen Empfindungen, verdeutlicht neue Möglichkeiten ihrer Verbindung im Rahmen der pädagogischen Theorie und Praxis.

Das Verfahren zur Bildung der Narration kann eigene Emotionen und Emotionen der anderen Personen verstehen und interpretieren lassen. Psychologen stellen Forschungsergebnisse dar, die davon überzeugen, dass viele solche Gefühle wie Stolz, Furcht, Scham infolge der Interpretation des eigenen Zustands im Zusammenhang mit bestimmten Geschichten (Erzählungen) erscheinen. Autonarrative, emotionale Schemata entstehen gewöhnlich im frühen Lebensabschnitt und werden dann ausgebaut und in viele Lebensbereiche eingeflochten. Obwohl der Lernprozess der emotionalen Skripten in der Regel unbewusst verläuft, können die Erwachsenen, was die Forscher bestätigen, diese Schemata verstehen und ihre Struktur verändern. Die Narration stellt hier ein Werkzeug dar, das dazu dient, die Struktur der emotionalen Kompetenz zu verändern. Damit ist sie ein bemerkenswerter Vorschlag der pädagogischen Einwirkungen.

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