

<https://doi.org/10.53656/ped2026-6s.04>

*Artificial Intelligence
and the Future of Education
Изкуствен интелект
и бъдещето на образованието*

THEATRICAL NARRATIVE AS A MEANS OF EDUCATING IN EMPATHY AND SOCIAL SENSITIVITY

Elena Nedeva

Trakia University – Stara Zagora (Bulgaria)

Abstract. This article examines the potential of the theatrical narrative as a means of developing empathy and social sensitivity in primary school children. In the context of increasing technological advancement and the growing integration of Artificial Intelligence (AI) into the educational process and beyond, there is an increasing need for pedagogical approaches that develop not only cognitive, but also socio-emotional and moral competencies in pupils. The study explores the pedagogical potential of theatrical narrative and dramatized educational tales as a means of supporting the development of empathy and social sensitivity in primary school pupils. The narrative tales reveal the experiences of children with chronic diseases (asthma, diabetes, epilepsy), conveyed metaphorically, without medical terminology and labelling. The aim was for pupils to step into the character's perspective, to experience the situation from within and, through action, to discover what support, acceptance and care truly entail. The study was conducted in a real school setting with the participation of 24 second-grade children. The theatrical performances were prepared and enacted by nine students from various pedagogy programmes at Trakia University, Stara Zagora, in collaboration with two teachers. The data was collected using observational protocols with predefined indicators for emotional reaction, engagement, and willingness to cooperate. The results indicate a clear increase in pupils' involvement and empathic responses during the theatrical activities. The proposed educational approach has potential for application across diverse educational settings and offers an alternative approach that integrates technological innovation with human interaction, collaboration, and value-based education. Teachers describe the model as applicable and adaptable to various instructional situations. The presented work forms part of a broader study, the full analysis of which will be addressed in a subsequent publication.

Keywords: empathy; social sensitivity; theatrical narrative; educational tales; learning through experience; children with chronic diseases

*"In the theater we reach out and touch the past through literature,
history and memory so that we might receive and relive significant and
relevant human qualities in the present and then pass them on to future generations"*
Anne Bogart

Introduction

In the context of accelerated digitalization, the introduction of artificial intelligence is reshaping the dynamics of the educational process and placing new demands on pedagogical practice. Pupils grow up in an environment saturated with information and digital stimuli, but at the same time show deficits in emotional understanding, empathy, social interaction and moral orientation. This requires rethinking the role of the school, not only as an institution for transmitting knowledge, but also as an environment for building values and socio-emotional competencies.

Modern pedagogical theory and international strategic documents of the European Commission¹, emphasise the importance of socio-emotional skills as a key factor for full personal development and active civic participation. The results of PISA² show a worrying trend and report that a significant share of the pupils in Bulgaria do not reach functional literacy, which calls into question the ability of the education system to form resilient, motivated and socially competent individuals.

In parallel, the role of the teacher is changing. From a "knowledge bearer", he becomes a facilitator of experience, a mediator of interaction and a creator of meaning (Freire, 1998; Hattie, 2008). This transformation requires methods that emotionally engage learners and create opportunities for active participation, personal choice, and the shared experience of values within different educational contexts.

The present study explores an educational approach based on theatrical and game techniques and educational tales. The theatrical narrative uses symbolism, metaphor and role-playing situations, through which pupils put themselves in the place of the character, experience situations "from the inside" and make sense of concepts such as difference, mutual aid and care. The stage miniatures recreate the difficulties in the everyday life of children with chronic diseases (asthma, diabetes, epilepsy), without labeling or using medical terminology, which creates a protected environment for co-experiencing and understanding difference.

The theoretical framework is based on the concept of experiential learning (Dewey, 1938; Kolb, 1984), social constructivism (Vygotsky, 1978) and the theory of emotional intelligence (Goleman, 1995). All three approaches emphasize the role of experience, interaction and emotional awareness as factors for educational impact.

The study aims to analyze how theatrical narrative and educational tales support the development of empathy and social sensitivity, while affirming the educational role of the school in building a valuable and inclusive community. The approach combines pedagogical innovation and empirical exploration by exploring how creative experience and theatrical storytelling can support inclusion, empathy and positive group dynamics in the classroom.

The relevance of the topic stems from the need for educational practice to support the development of empathy, social sensitivity and an inclusive attitude towards difference, by combining pedagogical tradition with innovative, creative and experiential methods. The presented approach emphasizes personal participation and social interaction, contributing to the formation of a value-oriented and supportive school community.

Theoretical Framework

The present theoretical framework integrates concepts from upbringing, inclusive education, socio-emotional learning and drama-based pedagogical practices. At the heart of it is the idea that experiential learning using theatrical and narrative forms supports the cognitive, social and emotional development of pupils.

In the context of this study, “theatrical narrative” is used as a collective term for dramatization, role-playing situations and educational tales through which learners experience value content.

It functions not as a literal performance stage, but as a pedagogical environment in which empathy and social sensitivity are formed through symbol, role, and embodied action.

1. Upbringing, inclusion and social sensitivity

Modern pedagogy considers upbringing not as the transmission of moral norms, but as a process of building value attitudes through interaction and experience. The basis is the understanding that emotion precedes moral action, and empathy is a condition for social sensitivity and tolerance.

Inclusive education, as defined in the Index for Inclusion (Booth & Ainscow, 2002), requires a school that provides participation and belonging, not just physical presence. In this perspective, the teacher is a facilitator of interactions in which difference is accepted as a resource, not an obstacle.

It can therefore be concluded that inclusion implies educational practices that create conditions for empathy and active social participation. Theatrical narrative is one of the possible tools.

2. Chronic illness as an educational context

Children with chronic illness often remain “invisible” in school settings, even though their experiences require empathy and support from peers. According to the World Health Organization³ the most common childhood conditions include type 1 diabetes, asthma, and epilepsy. They affect physical activity, social inclusion, and self-esteem (Mokkink et al., 2008; Wijlaars et al., 2016). Research over the past decade (Coelho et al., 2016; Bhagat et al., 2018; Williams, L., 2021; Thoft et al., 2022) has shown an increased risk of anxiety and social isolation in these children.

In the current model, chronic illness is not a medical diagnosis, but an educational context. It is an occasion to experience values such as care, support, and mutual assistance.

In this context, the theatrical narrative allows for “visibility” of the experiences of children in vulnerable situations, without stigma and labeling. From this we

could conclude that theatrical narrative not only visualises moral dilemmas, but also provokes emotional and social response.

3. Socio-emotional and experiential learning

The development of socio-emotional skills has been identified as a key component of quality education^{1,2}.

Goleman (1995) defines emotional intelligence as a set of five competencies: self-awareness, self-regulation, motivation, empathy and social skills. In pedagogical and psychological literature, empathy is commonly understood as the ability to understand and share the emotional states of others and to respond to them in a socially appropriate way (Goleman, 1995). The concept of social sensitivity is closely related to empathy, which refers to the ability to recognise the needs, difficulties and differences of the others and to respond with supportive and prosocial behaviour in social situations. Experiential learning (Dewey, 1938) and Kolb's cycle (1984) place experience at the center of the understanding that children learn what they experience.

Panayotova (2021, 2023) shows that theatrical and game forms create a context for social interaction and the development of empathy, including in multicultural and vulnerable groups. Her research on applied theatre demonstrates that participation in creative theatrical processes enables children and young people to develop confidence, communication skills and a stronger sense of belonging, particularly in socially sensitive contexts.

In the Bulgarian pedagogical context, the educational potential of theatre and drama has also been explored in several pedagogical works. Research emphasizes that theatrical and dramatic activities stimulate creativity, encourage active participation and support the development of communication and social skills among pupils (Kovchazova, 2022). Dramatization is also viewed as an effective pedagogical approach that transforms literary content into experiential learning situations and promotes cooperation, tolerance and creative expression in the classroom (Ivanova, 2022). Other authors underline the role of narrative forms and educational storytelling in creating emotionally meaningful learning environments that support the development of imagination and emotional intelligence among pupils (Stoyanova, 2021). These contributions outline different approaches to social-pedagogical work with pupils through theatre in education and educational drama, demonstrating the potential of artistic and narrative forms for educational and value-oriented development.

While these studies demonstrate the pedagogical potential of theatre and drama in the educational process, they focus mainly on creativity, participation and communication among pupils. The present research, however, explores a more specific dimension of these practices, namely the development of empathy and social sensitivity through theatrical narrative and educational tales. In this context, theatrical storytelling, dramatization and reflective discussion are used as experiential educational practices that allow pupils to emotionally engage with social situations and develop empathic understanding.

The experiential learning approach provides a neutral environment in which emotions lead to moral action and empathy becomes visible in behaviour.

4. Theatre as a pedagogical and educational tool

Dorothy Heathcote (Aitken, 2013) proves that the dramatic context activates collective decision-making, critical thinking and cooperation. Boal (2000) turns the viewer into a “spectator-actor”, i.e. an active participant in change, rather than a passive observer.

In the present study, pupils are spectators of theatrical miniatures that provoke reflection and emotional involvement.

Artistic language mediates between knowledge and empathy, which allows values to be felt, not simply named.

From this we could conclude that theatrical representations not only visualizes moral dilemmas, but also provokes emotional and social response.

5. Narrative, play and creativity in education

Bruner (1991) considers narrative as a mechanism for making sense of human experience. In a pedagogical context, storytelling supports the understanding of moral and social categories by translating abstract ideas into personally meaningful experiences. Narrative not only teaches, but also educates by translating values through plot, symbol, and experience.

Narrative pedagogy (Diekelmann, 2001; Goodson, 2013) proves that the story translates abstract ideas into meaningful personal experiences.

Therefore, we could conclude that narrative forms a value attitude, not through explanation, but through embodiment.

Summary of the theoretical framework

The theoretical analysis suggests that theatrical narrative can function as a pedagogical approach that connects elements of inclusive education, socio-emotional learning and experiential learning. Through narrative situations, role interaction and shared reflection, pupils are provided with opportunities to experience value-related situations and to translate them into attitudes and behaviour.

It creates an environment in which pupils experience values such as: empathy, tolerance, mutual assistance and transform them into behaviour. This highlights the need for empirical research into the impact of the theatrical-narrative model on the development of socio-emotional competencies in a real school environment.

Research Methodology

1. Context and General Concept

The study is a pedagogical experiment, implemented in a real school environment, aimed at establishing the educational potential of a theatrical-narrative model for the development of empathy and social sensitivity in primary school pupils.

The model stems from the academic discipline “Pedagogical Support for Children with Chronic Illnesses and Their Families”, developed at the Faculty

of Education of Thrace University. As part of the training, university students create educational fairy tales, through which the experiences of children with chronic illnesses are presented through symbolism and metaphor, without the use of medical terminology.

Three fairy tales were adapted into theatrical mini-productions and performed in the school setting. The empirical part was conducted over two months and included four visits, three theatre-based sessions and one final creative reflection.

2. Object, subject, aim and tasks of the study

Object: the educational process in primary school age, implemented through experiential and theatrical-educational practices.

Subject: the impact of theatrical narrative on the development of empathy, social sensitivity and group dynamics.

Objective: to analyse the educational potential of the theatrical-educational model as a means of supporting the development of socio-emotional competencies and empathetic reactions in pupils.

Tasks:

1. To implement a theatrical-educational model in a real school environment.
2. To select and use tools for monitoring individual and group manifestations.
3. To analyze the results reflecting empathy and social sensitivity.
4. To assess the applicability of the model in other pedagogical contexts.

Hypothesis:

Experiential learning through theatrical and narrative practices leads to increased empathic responses, social sensitivity, and group support among pupils.

3. Organization of the study

Sample: 24 second grade pupils.

Performers/observers: nine university students from different pedagogical specialties, as well as one of the teachers, together with the author of the article.

Structure of the visits: three theater sessions and one reflective session.

Before the first session, the observation criteria included in the protocols were explained in detail by the researcher. Particular attention was given to the indicators and the types of reactions to be observed during the theatrical sessions, such as facial expressions, verbal reactions and behavioural responses. During the sessions, the classroom teacher and the researcher completed the observation protocols independently, focusing on the predefined indicators.

The use of structured observation protocols and clearly defined indicators ensured consistency in the observation process and supported the reliability of the collected data.

4. Research approach and instruments

The following were used to collect data:

Tool	Purpose
Individual Observation Protocol	Tracks empathy, behavioural and emotional responses
Group Observation Protocol	Tracks atmosphere and group dynamics

An individual protocol contains seven indicators, rated on a four-point scale (0-3) where 0 indicates absence of the observed behaviour, 1 – weak expression, 2 – moderate expression and 3 – clearly expressed behaviour: empathy, tolerance, concern/help, active participation, interest/attention, anxiety/uncertainty, behavioural reactions.

The group protocol contains five indicators: emotional atmosphere, pupil involvement, group support, leadership manifestations, reaction to content.

5. Procedure

Each session includes three stages:

- Introduction – a short conversation, without prior disclosure of the plot.
- Theatrical experience – a mini-performance, observed by the class.
- Reflection – a facilitated discussion; the children formulate messages and value-oriented conclusions.

Ethical considerations

The study was carried out under the principles of voluntariness, informed consent from parents and anonymity. The content of the performances is age-appropriate, the topics of chronic diseases are presented symbolically and without labeling, without collecting personal data.

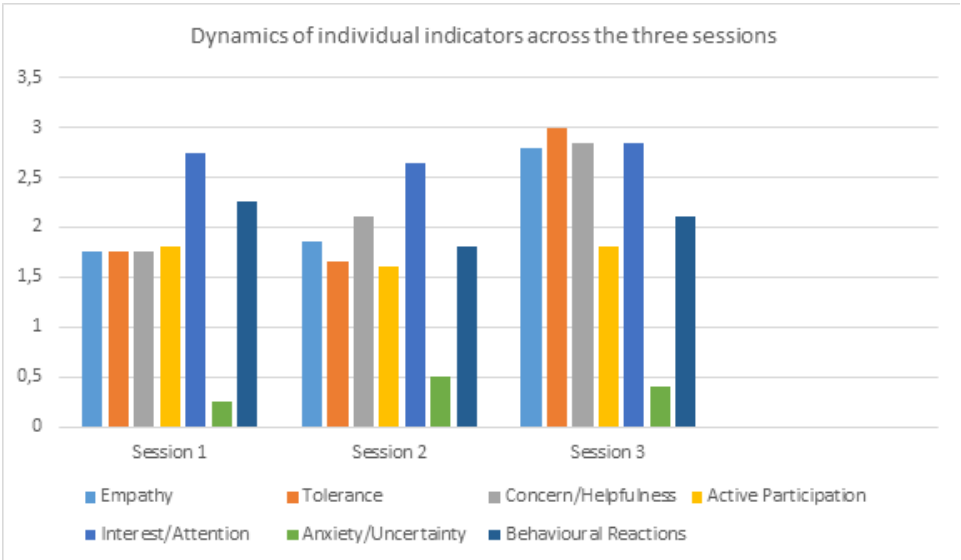
Results and Analysis

Processing and Approach to Analysis

Quantitative data were processed by calculating average values by indicators and sessions, as well as descriptive measures (differences between sessions). Correlation analysis was considered exploratory in order to orientate towards joint dynamics between empathy, engagement and group support, due to the ordinal scale (0 – 3) and the small number of aggregated observations, the results should be interpreted with appropriate caution. In parallel, a qualitative analysis of the observations was conducted, focusing on emotional reactions, social interaction and changes in behaviour.

Introduction to the results

The results summarize the three experiential theater sessions (among second grade pupils) and reflect the impact of the theatrical-narrative model on empathy, social sensitivity, and group dynamics, measured through individual (see Fig. 1 and Table 1) and group observation protocols (see Fig. 2 and Table 2).



Note: Mean values are shown; bars reflect standard error/variance (if applicable).
Mean values of individual indicators (0 – 3)

Figure 1

Table 1. Summary data from individual protocols

Indicator	Session 1	Session 2	Session 3	Change (S1 – S3)	Trend
Empathy	1.81	1.89	2.62	+0.81	↑sustainable growth
Tolerance	1.86	1.83	2.62	+0.76	↑ positive dynamics
Concern/Helpfulness	1.76	2.11	2.57	+0.81	↑significant growth
Active Participation	1.95	1.56	1.95	0.00	↔stabilization after fluctuation
Interest/Attention	2.57	2.44	2.67	+0.10	↑ high and stable level

Anxiety/Uncertainty	0.19	0.50	0.43	+0.24	↔ stable low value
Behavioural Reactions	2.29	1.94	2.10	-0.19	↔ positive but fluctuating context

Scale: 0 – 3 points (0 = absent; 3 = clearly expressed behaviour)

Descriptive findings

The analysis of individual observations shows that the pupils transition from observers to actively and empathically engaged participants (Fig. 1 and Table 1). Distinct nonverbal markers (gaze, facial expressions, leaning their bodies or chairs forward) were observed, as well as spontaneous behavioural reactions of care (e.g. visible relief when a character receives help). Low anxiety indicates that the metaphorical approach to topics of difference and illness is safe and understandable for the age.

Group observations

Table 2 synthesizes the changes in emotional climate, inclusion, mutual support, leadership and response to content. A consistently positive atmosphere is observed, which becomes dynamic and lively in all sessions (Fig. 2). Inclusion remains high throughout all sessions, and group support is constant. Constructive leadership and sustained emotional engagement are reported.

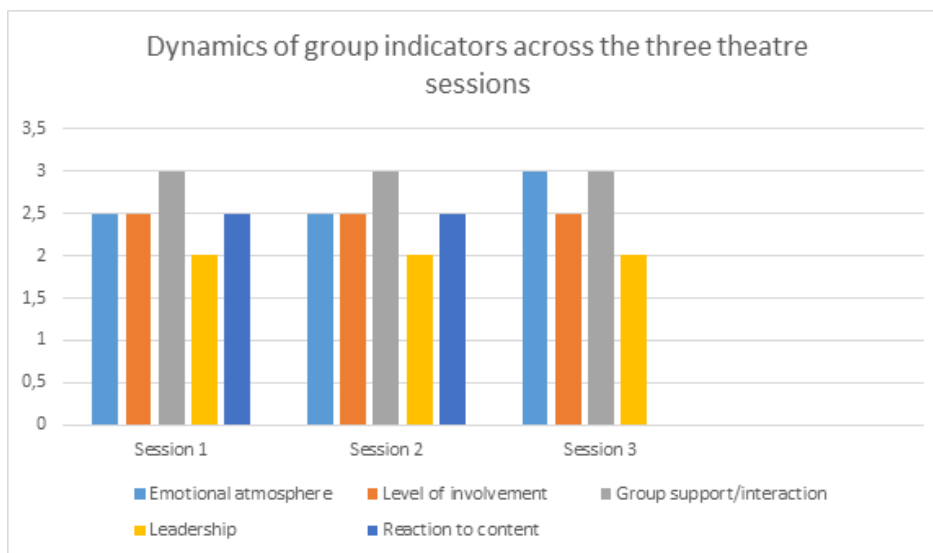


Figure 2. Dynamics of group indicators across the three theatre sessions (descriptive levels/scale 0 – 3, where applicable)
Group observations – descriptive levels (0 – 3)

Table 2. Summaries of group observations

Indicator	Session 1	Session 2	Session 3	Trend
General emotional atmosphere	Calm and positive	Calm and positive	Active, lively	Moving from calm to active engagement
Level of involvement	Most participated, some less	Most participated, some less	Most participated, some less	Sustained high level of participation
Group support/interaction	They supported each other	They supported each other	They supported each other	Constant mutual assistance and positive relationships
Leadership manifestations	They had a positive influence	They had a positive influence	They had a positive influence	Constructive and supportive leadership
Reaction to topic/content	Clear interest and emotional response	Clear interest and emotional response	Clear interest and emotional response	Ongoing emotional engagement

In the present study, empathy and social sensitivity are operationalised through observable behavioural indicators recorded in the individual observation protocols during the theatrical sessions. Empathy is reflected in pupils' emotional and behavioural responses towards the characters and situations presented in the theatrical narrative, including expressions of concern, verbal reactions, facial expressions and supportive attitudes towards others. Social sensitivity is reflected in tolerance towards difference, willingness to help, and constructive behavioural responses in situations involving vulnerability or injustice.

The observation protocols include specific descriptors for each indicator in order to support consistent evaluation by the observers.

Qualitative analysis of group dynamics

S1: calm, safe environment, mainly observational empathy.

S2: liveliness and increased intrinsic motivation (children stay after classes); interaction becomes more spontaneous.

S3: culmination of social engagement - active discussions and the formulation of value-based messages, self-organized children's performance between meetings (transfer outside the experiment).

The pupils reacted spontaneously during the performances and adequately to the situations presented to them with facial expressions, gestures, exclamations such as "Oh, no!", "I will beat him", "I would help if I were there", etc.

The tendency from calm observation to active emotional engagement, spontaneity and creative participation (some of the pupils presented their

performance between sessions) suggests that the theatrical narrative stimulated not only momentary reactions, but also indicators of more sustained socio-emotional engagement. The increased initiative, mutual assistance and creativity observed among the pupils indicate the internalisation of the educational messages. Thus, the experience moves from the level of “perception of content” to the level of “action and creation of meaning”, which confirms the effectiveness of the model in the context of emotional and moral education.

Comparison of individual and group data

The trends from the individual protocols (see Table 1 and Fig. 1) correspond to the group indicators (see Table 2 and Fig. 2). Although the number of sessions does not allow a statistical test for significant correlations, the coherence between the micro level (children’s behaviour) and the macro level (class climate) supports the hypothesis of the educational effect of the experiential theatrical narrative.

Limitations and perspectives

Due to the small sample size, the lack of a control group, and the ordinal scale (0 – 3), the results should be interpreted with caution. However, the consistency between quantitative and qualitative data provides grounds for confidence in the trends obtained.

Possible directions for future research include:

- expansion to different age groups and contexts;
- inclusion of a control/comparison group;
- monitoring the sustainability of the effect over time (follow-up);
- parental involvement and applicability to pupils with SEN.

The findings of the present study suggest that theatrical narrative may function as a valuable pedagogical tool for supporting the development of empathy and social sensitivity in primary school pupils.

Conclusion

The present study suggests that the theatrical-narrative approach represents a meaningful form of experiential learning with an educational effect on elementary school pupils. The combination of theatre, educational storytelling and facilitated reflection activates emotional and cognitive engagement, leading to positive changes in empathy, social sensitivity and group support.

Quantitative data from individual and group protocols show a sustained increase in empathy, concern and tolerance, as well as consistently low levels of anxiety. There is also a qualitative shift from “observational empathy” to “active empathy”, namely, pupils do not simply understand the value content, but translate it into observable pro-social behaviour. The self-organized staging between sessions demonstrates the interiorisation of values and transfer beyond the framework of the pedagogical intervention.

The results support the hypothesis that theatrical narrative can function as an effective tool for the development of socio-emotional competencies, by supporting the construction of an inclusive, supportive and values-oriented school community. These findings align with contemporary views of the school as a social environment and with Dewey's and Vygotsky's understanding of learning as a process grounded in interaction and the shared construction of meaning.

Contribution of the study

The present article presents part of the empirical data collected within a broader research project exploring experiential pedagogical approaches to socio-emotional development and inclusion. The study contributes to both the theoretical understanding and the pedagogical application of theatre-based approaches in education.

Scientific contributions

- Empirical exploration of the pedagogical potential of theatrical narrative for the development of empathy and social sensitivity in primary school pupils;
- Development and application of a dual observation system (individual and group protocols) for monitoring emotional and behavioural manifestations in classroom settings;
- Evidence of value internalisation through observable prosocial behaviour, including initiative, mutual assistance and self-organization among pupils.

Applied contributions

- Adaptation of educational tales into theatrical miniatures for pedagogical work with pupils, designed to avoid labelling and reduce the risk of stigmatisation;
- Demonstration of a pedagogical approach that combines theatrical storytelling, experiential learning and facilitated reflection in support of socio-emotional development and inclusive classroom practices.

Acknowledgements and Funding

The publication of this report was funded under project: No. 2 PF/2023 “Needs study and development of educational video materials to inform students of pedagogical specialties, pedagogical specialists and parents about chronic diseases in childhood”.

NOTES

1. European Commission. (2018). Council Recommendation on key competences for lifelong learning (2018/C 189/01). Official Journal of the European Union, June 4, 2018.
2. OECD. (2023). PISA 2022 Results (Volume I): The State of Learning and Equity in Education. Paris: OECD Publishing. https://www.oecd.org/content/dam/oecd/en/publications/reports/2023/12/pisa-2022-results-volume-i_76772a36/53f23881-en.pdf?utm_source.com

3. WHO (WORLD HEALTH ORGANIZATION). (2023). Noncommunicable diseases: Key facts. Retrieved from <https://www.who.int/news-room/fact-sheets/detail/noncommunicable-diseases>
4. CASEL (Collaborative for Academic, Social, and Emotional Learning). (2020). SEL framework: What are the core competence areas and where are they promoted? Chicago, IL: CASEL. <https://casel.org/sel-framework/>
5. European Commission. (2018). Council Recommendation on key competences for lifelong learning (2018/C 189/01). Official Journal of the European Union, June 4, 2018.

REFERENCES

- Aitken, V. (2013). *Dorothy Heathcote's Mantle of the Expert approach to teaching and learning: A brief introduction*.
- Bhagat, D., Fagnano, M., Halterman, J., Reznik, M. (2018). *Asthma symptoms, interactive physical play and behavioral and academic outcomes in urban children with persistent asthma*. 711 – 718.
- Boal, A. (2000). *Theatre of the oppressed*. London: Pluto Press.
- Booth, T. & Ainscow, M. (2002). *Index for inclusion: Developing learning and participation in schools*. Bristol: Centre for Studies on Inclusive Education (CSIE).
- Bruner, J. (1991). The narrative construction of reality. *Critical Inquiry*, 18(1), 1 – 21.
- Coelho, A., C., Cardoso L., S., B., De Souza-Machado, C., Souza-Machado, A. (2016). *The Impacts of Educational Asthma Interventions in Schools: A Systematic Review of the Literature*. Canadian Respiratory Journal.
- Dewey, J. (1938). *Experience and education*. New York: Macmillan.
- Diekelmann, N. (2001). Narrative pedagogy: Heideggerian hermeneutical analyses of lived experiences of students, teachers, and clinicians. *ANS*, 23(3), 53 – 71.
- Freire, P. (1998). *Teachers as Cultural Workers: Letters to Those Who Dare Teach*. Boulder, CO: Westview Press.
- Goleman, D. (1995). *Emotional intelligence: Why it can matter more than IQ*. New York: Bantam Books.
- Goodson, I. (2013). *Developing narrative theory: Life histories and personal representation*. Routledge London and New York.
- Hattie, J., A., C. (2008) *Visible Learning A synthesis of over 800 meta-analyses relating to achievement*. Routledge London and New York
- Henríquez-Tejo, R., Cartes-Velásquez, R., (2018). *Psychosocial impact of type 1 diabetes mellitus in children, adolescents and their families*. Literature review.

- Ivanova, I. S. (2022). Application of dramatization in the teaching of literature in the second grade. *Science and education*, 5.
- Kolb, D. A. (1984). *Experiential learning: Experience as the source of learning and development*. Englewood Cliffs, NJ: Prentice-Hall.
- Mokkink, L. B., Van Der Lee, J. H., Grootenhuis, M. A., Offringa, M. & Heymans, H. S. (2008). Defining chronic diseases and health conditions in childhood (0 – 18 years of age): National consensus in the Netherlands. *European Journal of Pediatrics*, 167(12), 1441 – 1447.
- Panayotova, E. (2021). *Theatrical practices and play models in working with children and youth in multicultural communities*. Young Scientific Music and Dance Forum.
- Panayotova E., (2023). *Applied theatre: theory and practice from Bulgaria to Africa*. Sofia: Iztok-Zapad.
- Stoyanova, K. (2021). *The Role of the Fairytales for the Multimodal approach in Education*. St. Kliment Ohridski.
- Sulena, S., Gagandeep, S., (2024). Students with Epilepsy in Schools: An Inclusion Imperative. *International Journal of Epilepsy*, 3.
- Sutton-Smith, B. (1997). *The ambiguity of play*. Cambridge, MA: Harvard University Press.
- Thoft, D., Nielsen, B., Postdoc, H. (2022). To become an expert within a week: Children's and parents' experiences of the child being diagnosed with type 1 diabetes and receiving diabetes education - A qualitative interview study. *Journal of Pediatric Nursing*, 67, 24 – 30.
- Wijlaars, L. P. M. M., Gilbert, R., & Hardelid, P. (2016). *Chronic conditions in children and young people: Learning from primary care data*. British Journal of General Practice.
- Williams, L. (2021). *Childhood Epilepsy and Predicting Educational Support in Schools: A Longitudinal and Latent Profile Analysis (LPA) Study*. The University of Wisconsin – Madison ProQuest Dissertations & Theses.

✉ **Dr. Elena Nedeva, Assist. Prof.**
ORCID iD: 0009-0001-7295-6613
Faculty of Education
Trakia University - Stara Zagora
Stara Zagora, Bulgaria
E-mail: elena.nedeva@trakia-uni.bg