
Wonder in an Educational Context

Ulrike Barth, Catherine Bryden & Liliana Olea

Alanus Hochschule, Fachbereich Bildungswissenschaft, Alfter / Deutschland

ABSTRACT. This article examines the phenomenon of wonder in terms of its significance for pedagogical perception and practice. Drawing on the use of perception vignettes developed by Barth & Wiehl (2023), wonder is described as a distinct phase that precedes reflection: a moment of pause between sensory perception and conceptual understanding. Its epistemic potential lies in its ambivalence – between curiosity and irritation, openness and fear – for interrupts hasty categorizations and creates the conditions for a reflective pedagogical attitude.

The article argues for understanding wonder as a learnable pedagogical attitude which can be a resource for building successful relationships and an educational practice that views unpredictability as an invitation to encounter one another.

Introduction

In their research on perception vignettes, Angelika Wiehl and Ulrike Barth focus on the experience of wonder. Between the phenomenological perception and the observation of a situation or person, there is a moment of pause – a brief flash of amazement, irritation, or even awe. This often-fleeting inner emotion has already been described and studied in various contexts. However, it takes on special significance in the work on and with perception vignettes: it marks an independent phase that prepares for and precedes the process of writing down the observed phenomenon and the three subsequent phases of reflection.

The examination of the topic of wonder has led to a growing body of research in German-speaking countries. Particularly noteworthy are the studies and compilations by Mireille Schnyder and Nicola Gess, who are investigating the significance of wonder in the fields of poetics and aesthetics from both a historical and systematic perspective as part of the Swiss Sinergia project (Gess, 2023). These works make it clear that wonder is not a phenomenon that can be simply be understood in uniform terms, rather one that varies historically and systematically in its conceptual expression, evaluation, and function.

Beyond these differences, there is a fundamental commonality: since ancient times, wonder has been understood as a central element of cognitive processes and cultures of knowledge. Philosophy begins with wonder – as a pause that mediates between sensory perception and conceptual thinking (Röder, 2019). It is precisely in this mediating function that wonder becomes relevant for working with perception vignettes because it marks the moment when perception is not immediately interpreted, a pause, a space that opens up a situation.

Amazement refers to experiences that transcend existing “systems of rules and order” (Stommel, 2023, p. 190). While the unexpected can trigger amazement, it can also reveal an intensified form of wonder, the origin of which lies both in the shock and temporary suspension of one’s own self (Stommel, 2023, p. 190). It is precisely in this moment that the epistemic potential of amazement lies: it opens up a space of perception that interrupts hasty categorizations and thus creates the conditions for a phenomenologically oriented, reflexive approach to educational situations.

Although wonder can be described as “the starting point for exploring and understanding people and the world, as is immediately inherent in a small child” (Barth & Wiehl, 2023, p. 94), it is at the same time closely linked to confusion, doubt and a feeling of uncertainty, and therefore by no means has exclusively positive connotations. Nicola Gess, too, does not view wonder solely as a feeling of well-being, but points out that this moment can equally encompass terror or experiences of powerlessness (Gess, 2023).

Wonder, which is “triggered by moments that transcend the boundaries of the ordinary towards the unexpected [...]” (Gess, 2019, p. 15), thus manifests itself as a pause. It is situated between insight and not-knowing, between solution, answer, and open understanding (Röder, 2019). Although the inner orientation of the person experiencing wonder can be analytically distinguished from the effect of the object of wonder, it is only in the intertwining of subject and object that the resonant in-between emerges, in which the searching gaze pauses and a lingering as well as a contemplative attitude become possible (Han, 2009, p. 45).

Although wonder marks a beginning, it simultaneously holds the potential to encounter phenomena anew with an open and non-hasty attitude. It is precisely this ability that proves fundamental to the objective of working with perceptual vignettes. It operates on the borderline of phenomenological discovery, whose methodological operators, whilst belonging to the core of phenomenology, may also exhibit limitations and points of rupture in practical application (Barth & Wiehl, 2023, p. 99). Three levels of reflection are associated with the perception vignettes, within which different perspectives on the moment of perception and of wonder can be articulated. This is of vital importance, as there is neither a single explanation for the expression of a perceived moment nor a definitive answer to the event that was the object of wonder.

The question to explore is what follows this initial moment of perceiving something or someone – in each case situationally and contextually dependent. Wonder occurs at the threshold between what is not yet observable and attentive curious discovery. Inner sensations and feelings resonate with this, initially revealing an empathetic, resonant attitude, but at times also irritation or even defensiveness. Perceptual vignettes express this sense of wonder and can themselves be understood as phenomena of this nature. The state of wonder and amazement that befalls one unexpectedly (Meyer-Drawe, 2011, p. 197) often passes before it we grasp it consciously.

Educational phenomenology is rooted in wonder at the phenomenon, particularly drawing on Goethe’s approach. It connects subjective experience with the ‘other’, thereby integrating two philosophical perspectives: on the one hand, a Platonic view, which assumes an immediately apparent meaning of a phenomenon or an encounter; on the other hand, an Aristotelian perspective, which takes into account expanded horizons of meaning and interpretative contexts in the phases of reflection as well as in the process of gaining knowledge (Barth & Wiehl, 2023, p. 99).

In her dissertation **Education and Wonder: A Philosophical Perspective on Education in the Context of Intellectual and Severe Disabilities** (2023), Theresa Stommel has explored the educational significance of wonder as an effect of the unfamiliar. Fundamentally, she defines wonder as an ‘experience of the unfamiliar’ (Stommel, 2023, p. 175), thereby linking it closely to educational processes. Wonder involves pausing and becoming transfixed – an interpretation that Stommel develops through a precise derivation of the word’s meaning – and it is precisely in this moment that wonder gains significance for processes of change and transformation (Stommel, 2023, p. 175).

Against the backdrop of the theoretical perspectives outlined above regarding the significance and impact of wonder, it seemed natural to explore these ideas further within a practical educational context. It was in this context that the research on wonder in educational contexts emerged as part of Liliana Olea’s Master’s

thesis. It builds directly on the understanding of wonder as a moment of pause, of disorientation, of conscious openness to the unfamiliar, and deepens these assumptions through a particularly thorough examination of international research perspectives.

Whilst Stommel refers to the connection between wonder and learning in ancient Greece (2023, p. 175), Olea's empirical work reveals how an Aristotelian approach to wonder can unfold in educational practice. Using specific moments of perception and their reflections, she demonstrates how significant it is to 'reclaim wonder for the educational context and designate it as a terrain to be practised' (Barth & Wiehl, 2023, p. 105).

Unexpected behaviours in everyday educational practice particularly require such an attitude of wonder: allowing the unknown, pausing in perception, envisioning possible futures, and at the same time thinking and acting in a solution-oriented manner. Olea's work builds on the previously described work on and with perceptual vignettes, in which wonder is understood as a preparatory moment for a reflective pedagogical attitude. The focus on possibilities and the future is opened up by the capacity for wonder and is further explored and refined in the subsequent reflection phases of the perception vignettes (Barth & Wiehl, 2023, p. 105).

Since it is the responsibility of the individual to direct their own sense of wonder in an appreciative manner (Barth & Wiehl, 2023, p. 108), Liliana Olea embarked on this path as part of her research work. Building on Nicola Gess's assumption that wonder is a skill or attitude that can be learnt (Gess, 2023), Olea integrates clowning into her work as a method for actively practising wonder and making it tangible.

The subtle magic of wonder for a relevant educational future

The current discussion about the situation in schools is often characterised by a negative perspective, not only towards the education system but also towards today's youth (Twardella, 2010). Repeatedly, there are reports of constant disruptions in lessons, of children who show no motivation to learn, who 'don't want to' or 'just cause trouble'. In contrast, there are teachers who feel overwhelmed and stressed, often on the brink of what seems like an inevitable burnout (Oesterreich, 2008, pp. 23 & 53). All those involved – parents, teachers and institutions – share the desire to achieve 'the best' for the children, yet there is no consensus on what this might entail.

The purpose of education has changed significantly over the course of history: from preparation for the world of work to the promotion of individual self-fulfilment, increasingly detached from purely economic objectives (Edelstein & Veith, 2017). The common ground remains the goal of empowering people to lead a self-determined and responsible life in the present (Federal Agency for Civic Education, 2018). What young people need today cannot be determined theoretically by teachers, parents, or state authorities, but arises from the individual life circumstances of each and every pupil. Since no two people are alike, observation becomes a key pedagogical tool.

What is often referred to as 'disruption' in the classroom is usually a source of frustration for teachers – an interruption to the planned lesson that seems to repeat itself endlessly, with no clear solution in sight. At the same time, such behaviours often follow recurring patterns in which the teacher's reactions remain constant. This gives rise to habits and beliefs that do not always accurately reflect the actual situation (Hehn-Oldiges, 2024, p. 9).

Every disruption in the educational setting carries a message within it: it points to a need of the young person (Twardella, 2010). Addressing this, however, requires one essential element: relationship. Relationship arises from genuine contact between two people which opens up space for self-reflection, self-awareness, and encounter. An educational relationship that acknowledges an individual's need to be seen and strengthens a sense of belonging to a community is a relationship that enables development. It is a relationship of 'seeing and being seen', in which vulnerability is understood not as a weakness, but as the foundation of trust (Puchmayr, 2024).

Wonder as a path to relationship

The central question is therefore: How can such a constructive relationship be fostered? This master's thesis proposes wonder as a conscious pedagogical stance – as a method for perceiving and accepting the unfamiliar, unexpected, or incomprehensible in the other, thereby opening up new possibilities for response. Through the practice of wonder, the teacher can break out of familiar patterns of behaviour, develop deeper relationships with the pupils and, at the same time, step closer into authentic contact with their own inner attitude.

The aim is to remain connected in everyday school life – both with one's own inner experience and with the living reality of the classroom – and to make the school a place of truly meaningful experiences. Current research shows that the experience of wonder can have a wide range of effects on people (Allen, 2018).

A central part of the Master's thesis involved investigating how the wonder experienced in real classroom situations in a Year 1 class influenced the teacher's perception of the pupils, her reactions, and the course of the interaction. The experiences were recorded in the form of perceptual vignettes and reflected upon on three levels: the teacher's inner experiential space, the effect of wonder on the teacher herself and on the children, and the resulting pedagogical implications.

One of these perceptual vignettes, together with reflections, is presented below to illustrate the possible effects of wonder in a school context.

An A on the wall (Valentin)

“We've just finished eating and are in the process of heading out for break. Everything is hectic. Children are running about in the classroom and there's shouting outside in the corridor. Suddenly, a child comes running up and explains that you've painted on the wall. I immediately feel anger and irritation. I go out into the corridor. You're just getting changed. I calmly ask you where you've drawn on the wall, and you sheepishly show me the large mark. It's an 'A' as big as my hand on the glazed wall. I don't know what to say. I say, 'Wow... how did that happen?'. You explain to me matter-of-factly that you found a pen and had to try it out. I feel calmer. I ask you if it was a good idea to do that on the wall. You think about it for a moment and then say that it would have been better to draw it on a piece of paper. We agree that the A on the wall doesn't look very nice, and you try to rub it off with an eraser I offer you until you're happy with the result.” (WV 4.1)

First level of reflection: on the teacher's inner experiences in the situation

The structures are: put seat cushions and school bags on the shelf, get changed in the corridor and then go out into the playground. My focus is on maintaining order amidst the hectic goings-on. When I find out that the wall had been painted on, I feel overwhelmed. To turn my attention to the child, I would have to relinquish some control over the break routine.

At the sight of the 'A', I feel both irritation and joy: irritation because the child seemed ashamed and appeared to be aware of his misbehaviour; joy because it was a letter we had only recently learnt. However, the effort required to remove the drawing caused me annoyance. Valentin's honest explanation took me by surprise – it contradicted my assumptions about his motivation and confronted me with my tendency to judge too quickly.

Instead of reprimanding him, I asked Valentin for his take on the situation. He realised that the wall was not a suitable place and wanted to remove the letter himself. At that moment, a meeting of minds took place: teacher and pupil sought a solution together. In the end, Valentin took responsibility, and what remained was a sense of a shared learning experience that deepened our relationship.

Second level of reflection: on the effect of wonder on the teacher and the pupil

I found myself in an emotionally charged, stressful situation. Instead of reacting immediately to my irritation, I made a conscious decision to pause and replied: “Wow... how did that happen?” This small

linguistic intervention opened a space for perception. Language influences physiological reactions, according to Keltner (2024), exclamations of wonder can activate a physical posture of wonder and thus modulate perception (p. 50).

Valentin's innocent explanation clashed with my conception of the truth. It was a moment of cognitive dissonance that triggered wonder. I realised that the child's motivation was more complex than I had assumed, and that my pedagogical understanding remains incomplete. This experience of uncertainty, humility and curiosity corresponds to the characteristics of wonder described in the literature (Shiota et al., 2007; Zhang & Keltner, 2016). This resulted in an increased willingness to cooperate and a more intense experience of presence. According to Allen (2018) and Stommel (2023), wonder can extend the subjective perception of time and thereby deepen attention.

My hesitation initially confused Valentin, but it opened up space for his active participation. According to Moser (2010), having a say in personally relevant situations is central to the development of personal responsibility (p. 74). Open, non-judgemental questions encourage reflection and strengthen the child's sense of self-efficacy. The question of where the 'A' might have been better placed prompted Valentin to reflect on his actions independently. By refraining from moral judgement, he felt taken seriously and acknowledged (Rosenberg, 2007, p. 16). An emotionally stable, respectful attitude prevents the attribution of blame and promotes insight (Janson & King, 2006). Thus, the relationship was strengthened by a curious dialogue. According to Rosenberg (2015), respect is demonstrated by a willingness to listen to and understand different perspectives (p. 20) – an expression of meeting on equal terms, which enables and promotes cooperation (Rosenberg, 2013, p. 7). Valentin's active participation and assumption of responsibility exemplified this dynamic.

Third level of reflection: on the educational implications of wonder

My sense of wonder interrupted what would otherwise have been an impulsive reaction. It became a moment of pause that created distance and awareness. Despite the hectic surroundings, my attention turned to the child and their motivations, rather than to my own expectations.

The sense of wonder triggered an awareness of the limitations of my own perspective and fostered a humble attitude. It led me to question my reactions and priorities and to make space for what was alive within the child. The focus shifted from my emotions to their thoughts. The interruption of the impulse to control gave rise to openness to the child's perspective, to the here and now, and to a process that unfolded without intervention.

This openness brought about calm, patience and empathy. Where pressure had previously prevailed, cooperation emerged, along with a keen sense of the need to be understood. A feeling of connection grew between us; the child did not become the object of my parenting, but a partner in a shared learning moment.

The urge to control subsided, and presence took its place. This presence created a space for the child in which self-regulation, taking responsibility and self-efficacy became possible. By letting the child act, their competence became visible, and with it, mutual trust.

Thus, wonder nourished both the relationship and the learning atmosphere. It was the feeling of not knowing that made this openness possible – an openness to the unpredictable that released pressure, made space for new perspectives and allowed creative scope for action to emerge. In the serenity of the moment, I found not only a solution, but also the realisation that learning, relationship and wonder are inextricably intertwined.

An introduction to the school of wonder

The insights gained from the reflective perception vignettes point to the (positive) potential of wonder as an educational tool. At the same time, the question arises as to whether wonder can be deliberately

guided or consciously employed in a classroom context. Certain conditions appear to foster wonder – such as consciously pausing, being mindful of the moment, and maintaining an open attitude towards the unpredictable. This was evident in all situations recorded in the perceptual vignettes: wonder always emerged as a spontaneous reaction.

This raises the central question: Can wonder be deliberately evoked in order to consciously cultivate it in the classroom? Current research suggests that this is possible: the capacity for wonder can be trained and activated through regular practice in various contexts (Keltner, 2024, pp. 106–107).

In Liliana Olea's Master's thesis, the art of theatre clowning is presented as a methodological approach that enables teachers to develop an attitude of openness, curiosity and presence. Through the conscious cultivation of this inner readiness, a space for experience is created in which genuine wonder can blossom spontaneously and authentically – both in encounters with pupils and in contact with one's own inner attitude.

Theatre Clowning

“Theatre clowning is the moment when the seemingly absurd meets reality. It is unfamiliar and astonishingly simple.” (Upper Secondary Teacher Training, participant)

The practice of theatre clowning has been confirmed to have a lasting influence on teachers and teaching methods. It refines the ability to make intuitive decisions in the moment of authentic and heartfelt interaction with pupils. This art form encourages slowing down, taking a deep breath in challenging situations, practising loving curiosity and asking open questions – and thus creates the foundation for an inner ‘wow’.

The clown opens up a world beyond theories, judgements or fixed expectations of people, with deep respect for our differences and appreciation for what is actually happening, rather than what we would like to see. The interactive essence and qualities of the clown – the relationship to oneself – and to others and to the situation – lead beyond mere presence to intuitive action. The theatre clown is attentive to their own feelings, those of others and, is deeply devoted to the spirit of playfulness. Clown is a communicate being with a absurd trust in the unfolding of life and curiosity for development.

What exactly is theatre clowning?

The theatre clown lives every feeling with their whole heart. In the magical world of the moment, they are completely absorbed by whatever gets their attention: they live in a world of in images and ideas, immerse themselves in the world of emotions and remain open to change. They embrace challenges with open arms and delight in problems. For them, it is less about what they do and more about how they do it. They step off the train of linear time and move fluidly within the present moment.

At the intersection of the individual and the public sphere, clowns engage in a constant dialogue with the audience, attuning themselves to the effects of their actions and reacting instantly – even when this initially seems inappropriate or out of context. Observing the world and people in different ways is the clown's primary activity. Clowning invites us to develop individual and absurd ways of viewing the world, to play with them and to try them out. Thus, when a clown sees a chair, they can, for no apparent reason, become the chair themselves and experience the life of a chair with great intensity: what does the world look like when people barely notice you and sit on you all day long? In this way, clowning becomes a powerful metaphor that can permanently change our perspective on the world.

Theatre clowning workshops or teaching modules are designed to be experimental and allow participants to switch between activity and reflection. The exercises require no prior knowledge and can be repeated as often as desired, as new experiences arise each time. The clown encourages us to be fully committed, curious and engaged – to maintain a connection with our own inner voice even in the most stressful moments. Fears

and vulnerability are accepted with loving kindness, as are the loss of control and not knowing, which are part of the learning and experiential process.

Experience, not outcome

This approach to theatrical clowning, originally developed at Jacques Lecoq's theatre school in Paris, focuses on play and improvisation and does not aim for acting skills or technical perfection. The direction is authenticity. It is not about being particularly funny – even though there is plenty of laughter. Many elements of improvisational theatre are used, but they take on a different character: the focus is on encouraging full personal engagement in the action, whilst at the same time maintaining a healthy sense of self-distance, particularly during the feedback sessions. Each exercise marks the beginning of a process of exploration – for the individual, the group and the facilitator.

Teachers who have taken part in several clowning workshops consistently report how clowning has influenced their teaching:

- “Clowning has changed my perception. I have become more open to situations and other people.”
- “The clown is always with me in the classroom and helps me to be open and attentive, and not to judge situations too quickly.”
- “In my work with pupils and in the classroom, I have learnt to trust, to develop a sense of what comes next, to trust my self-confidence and to know what to do in a given moment. I practise listening and trusting myself, reflecting on what has happened, and making conscious decisions about what to do next. First, a ‘Wow’. Then I feel my way into the situation.”

What does clowning have to do with the primal principle of wonder?

A key tool in theatrical clowning is the art of ‘suspension’ – of pausing. It means taking time, not reacting immediately, looking around, breathing, and only then acting. When ‘suspension’ is linked to an inner ‘wow’, the opportunity arises to act consciously rather than react automatically. By practising taking a deep breath, being attentive, receiving and experiencing an inner ‘wow’, we open a space in which old patterns of behaviour can be released and communication styles questioned that may no longer serve our higher self. Theatrical clowning thus becomes a playground where natural intelligence, warmth and openness are cultivated, whilst at the same time tolerance is practised and the unknown future is welcomed.

This creates a space for a whole universe of feelings: wonder, confusion, fear, anger, feeling overwhelmed, enthusiasm – all these emotions can arise in the ‘wow’, be held and explored. This is precisely what wonder describes: lingering in an ‘interim’ of openness, without a density of events or premature goal-orientation (Han, 2009, p. 42). Wonder is not always the same – it can take on different forms and intensities.

Theatre clowning is both an active and interactive form of training through which we learn to approach ourselves, others and situations in a receptive, open-hearted and unbiased manner. If we practise encountering the world with deep curiosity, wonder and without prejudice, space is created for genuine encounters in which all those involved can grow and change.

In an educational context, wonder can help us to face daily challenges with mindfulness, to tolerate not knowing, and to make use of the pause before taking action. Through clowning, we can cultivate a generous inner attitude that accepts that we do not need to know or understand everything. We can simply pause, observe and marvel – a conscious, wonder-filled sense of wonder with an open heart. Wow.

Literature

- Allen, S. (2018). *The Science of Awe*. Greater Good Science Center, UC Berkeley. https://ggsc.berkeley.edu/images/uploads/GGSC-JTF_White_Paper-Awe_FINAL.pdf<https://doi.org/10.3389/fpsyg.2022.791534>
- Barth, U. & Wiehl, A. (2023). Wahrnehmungsvignetten. Zugang zu phänomenologisch-reflexivem Denken und professioneller Haltung. *Studien- und Arbeitsbuch*. Bad Heilbrunn: Klinkhardt (open access)
- Bundeszentrale für politische Bildung. (2018, 14. Dezember). Was ist Bildung? - eine Einführung. Bundeszentrale für Politische Bildung. Abgerufen am 14.10.2025, von <https://www.bpb.de/themen/bildung/dossier-bildung/282582/was-ist-bildung-eine-einfuehrung/>
- Edelstein, B. & Veith, H. (2017, 1. Januar). Schulgeschichte nach 1945: von der Nachkriegszeit bis zur Gegenwart. Bundeszentrale für Politische Bildung. https://www.bpb.de/themen/bildung/dossier-bildung/229702/schulgeschichte-nach-1945-von-der-nachkriegszeit-bis-zur-gegenwart/?utm_source=chatgpt.com
- Fuchs, T. (2020). *Verteidigung des Menschen – Grundfragen einer verkörperten Anthropologie*. Suhrkamp.
- Gess, N. (2019). *Staunen. Eine Poetik*. Wallstein.
- Gess, N. (2023). Staunen. Zwischen Schreck und Wow-Effekt. Nicola Gess im Gespräch mit Nicole Dittmer am 27.01.2023. Online: <https://www.deutschlandfunkkultur.de/staunen-affekt-nicola-gess-100.html> (Abruf: 18.8.2025).
- Han, B.-C. (2009). *Der Duft der Zeit. Ein philosophischer Essay zur Kunst des Verweilens*. transcript.
- Hehn-Oldiges, M. (2024). *Wege aus Verhaltensfallen: Pädagogisches Handeln in schwierigen Situationen* (2., überarbeitete und aktualisierte Auflage). Beltz.
- Janson, G. R., & King, M. A. (2006). Emotional security in the classroom: What works for young children. *Journal of family and consumer sciences*, 98(2), 70.
- Keltner, D. (2024). *Awe: The new science of everyday wonder and how it can transform your life*. Penguin Books.
- Matuschek, S. (2017). Die Ränder der Erkenntnis und die Intuition des Ganzen. Zur Romantisierung des philosophischen Staunens bei Goethe und Coleridge. In: Gess, Nicola; Schnyder, Mireille; Marchal, Hugues & Bartuschat, Johannes (Hrsg.): *Staunen als Grenzphänomen*. Fink, S. 17-32.
- Meyer-Drawe, K. (2011). Staunen – ein sehr philosophisches Gefühl. In: *Ethics & Politics*, 13 (1), S. 196-205.
- Moser, S. (2010). *Beteiligt sein: Partizipation aus der Sicht von Jugendlichen* (1. Auflage). VS Verlag für Sozialwissenschaften.
- Oesterreich, R. (2008). Konstrukte und Methoden in der Forschung zur Lehrbelastung. In: A. Krause, H. Schüpbach, E. Ulich, & M. Wülser (Hrsg.), *Arbeitsort Schule* (S. 49-74). Gabler. https://doi.org/10.1007/978-3-8349-9551-3_2
- Puchmayr, F. (2024). Gesunde Beziehungen: Schlüssel zur Identitätsentwicklung und Lerngesundheit. *#Schuleverantworten*, 4(4), 43–50. <https://doi.org/10.53349/schuleverantworten.2024.i4.a500>
- Roeder, E. (2019). Über das Staunen. Eine Reise zum Ursprung der Philosophie. Online: <https://www.deutschlandfunkkultur.de/ueber-das-staunen-eine-reise-zum-ursprung-der-philosophie-100.html> (18.8.2025).
- Rosenberg, M. B. (2015). *Kinder einführend ins Leben begleiten: Elternschaft im Licht der gewaltfreien Kommunikation* (M. Dillo, Übers.; 4. Aufl.). Junfermann.
- Rosenberg, M. B. (2013). *Das können wir klären. Wie man Konflikte friedlich und wirksam lösen kann* (M. Dillo, Übers.; 3. Aufl.). Junfermann.
- Rosenberg, M. B. (2007). *Nonviolent Communication: A Language of Life* (2. Aufl.). PuddleDancer Press.
- Shiota, M. N., Keltner, D., & Mossman, A. (2007). The nature of awe: Elicitors, appraisals, and effects on self-concept. *Cognition and Emotion*, 21, 944-963.
- Stommel, T. (2023). *Bildung und Staunen. Eine bildungsphilosophische Perspektive im Kontext geistiger und schwerer Behinderung*. transcript.
- Twardella, J. (2010). Der mehrfach gestörte Unterricht. Eine Fallanalyse zum Problem der Unterrichtsstörungen. *Pädagogische Korrespondenz*, Heft 42, S. 87-104
- Zhang, J. W., & Keltner, D. (2016). Awe and the natural environment. *Encyclopedia of Mental Health*, 1, 131-134.