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Keywords (separated by '-')	Second language teacher education - Emotions - Professional identity development - Body and voice - Reflective practice	



Teachers' Emotions and Professional Identity Development: Implications for Second Language Teacher Education



Marie-Claire Lemarchand-Chauvin and Claire Tardieu

Abstract The impact of emotions on professional identity development in the field of second language teacher education has become a focus of research quite recently. In many French teacher-training contexts the construction of a mainly rational professional identity has been thought relevant, emotions such as fear, anger or sadness being very often considered as a nuisance. Paradoxically, pre-service teachers continue to stress the emotional aspects of their work without really being heard by the educational authorities who keep emphasizing linguistic and didactic proficiency. This chapter addresses both the negative and positive impacts of emotions on the construction of second language teachers' professional identity at the start of their career and proposes concrete ideas for pre-service and in-service training. After presenting a theoretical and conceptual framework (Plutchik in *Emotion a psycho-evolutionary synthesis*. Harper, New York, 1980; Ekman in *Psychol Rev* 99:550–553, 1992; Belzung in *Biologie des émotions*. de Boeck, Paris, 2007; Jonczyk in *Affect-language interactions in native and non-native English speakers*. Springer, 2016) and a literature review about emotions, the authors analyse logs kept by seven pre-service teachers over a school term and comment on the results of a survey they conducted on four groups of teachers at different stages of their teaching career. They conclude by suggesting some concrete ways to empower language teachers as they build a well-balanced professional identity.

Keywords Second language teacher education · Emotions · Professional identity development · Body and voice · Reflective practice

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1 Introduction

The impact of emotions on professional identity development in the field of second language teacher education has become a focus of research only recently. In many teacher-training contexts the construction of a mainly linguistic and didactic professional identity has long been thought relevant, emotions being considered as a nuisance. Paradoxically, pre-service teachers have for a long time looked for support to address the emotional aspects of their work without really being heard by the educational authorities. What to do with the fear of entering the classroom, the anger that may arise due to a disruptive class situation, the happiness of a successful moment or the sadness one may feel when confronted to one's own limits? Since Aristotle and Descartes, emotions have been defined and described in various ways, and a distinction has been made between emotions and feelings, the latter being considered as cognitive phenomena by contemporary research. Indeed, defining emotions is not an easy task. The very word emotion shares the same etymology as motion from the latin *movere*: to move. An emotion is by definition something unstable and capable to "move" us, to "shake" us too. Conversely, the act of teaching is supposed to remain under control and the training received by would-be-teachers is precisely meant to help them acquire such mastery. Previous research (Lemarchand-Chauvin 2016) has shown the profound discrepancy between the student teachers' and the teacher trainers' discourses, the former emphasizing emotions and relationships, the latter on didactics and professional postures.

Emotions have been a subject of consideration for philosophers, who tend to define them and discuss their universal value. Yet, there is no general agreement between their theories and no real scientific certainty. In his *Rhetorics* and *Nicomachean Ethics*, Aristotle lists the following emotions: anger, pity, fear and desire and associates them to pleasure or pain. This distinction finds recent echoes in Belzung's work (2007) which emphasizes the positive or negative valence of emotions, a notion consistent with what the teachers in our study report about their professional practice. Descartes describes six main emotions: admiration, hate, love, desire, joy and sadness and distinguishes between primary and secondary emotions (a combination of the main emotions). This differentiation is backed up by contemporary research on cognitive phenomena (Izard 1977; Plutchik 1980; Reid 1976). The American philosopher James (1884) associates emotions with the physiological perception of changes in our body, which seems in keeping with both Spinoza's establishing a strong connection between the affect and the body (1677/2005) and Merleau Ponty's phenomenology of perception (1945).

Contemporary research has greatly benefited from all these works. For instance, Ochs and Schieffelin (1989: 7) prefer to use the term "affect", which includes "feelings, moods, dispositions and attitudes associated with persons and/or situations." The Chilean neuroscientist and philosopher Varela has developed a theory that enhances the role of emotions and the importance of "embodied cognition". More recently Damasio (1994, 1999, 2003) and Goleman (1995) have also

71 emphasized the role of affect on human intelligence, the latter popularizing the
72 concept of “emotional intelligence” created by Salovey and Mayer (1990). Their
73 approach may be considered as an inclusive theory about emotions, which are no
74 longer opposed to feelings or reason but partake of the very dynamics of human
75 life. Finally, Jonczyk (2016) questions the previous models and the validity of the
76 generally accepted categories and suggests a new approach to the issue with
77 the concept of “core affect”. Adopting a neuropragmatic perspective, he discusses
78 the relationship between affect and language in the context of monolingual and
79 bilingual interactions.

80 All these advances in scientific research lead us to consider that emotional
81 development should be part and parcel of the training of language teachers. Indeed,
82 whether they be pre-service or in-service, language teachers have to deal with their
83 own emotions and those of their students on a daily basis.

84 This chapter precisely aims to address both the negative and positive impact of
85 emotions on the construction of second language teachers' professional identity.

86 Our protocol involves two types of data: firstly, logbook data collected from 7
87 pre-service English teachers, in Académie de Créteil in France, who were asked to
88 write about their emotions for a whole school term; secondly, answers to a survey
89 carried out among 33 pre-service teachers, 6 year 1 in-service teachers, 8 year 5
90 in-service teachers, and 8 expert teachers every day for two weeks.

91 Our data analysis aims to answer the following questions:

- 92 1. What sort of emotions do pre-service English teachers feel in the context of their
93 work?
- 94 2. What circumstances trigger those emotions?
- 95 3. Do they share their emotions with others?
- 96 4. To what extent do teachers experience the same emotions in the course of their
97 career?
98

99 Finally, we will draw on the results to propose some concrete solutions that may
100 reconcile the two polar opposites – emotions and cognition. In doing so, we aim to
101 empower language teachers as they build a well-balanced professional identity.

102 2 Theoretical and Conceptual Framework

103 The purpose of this part is to highlight some notions and conceptual tools relevant
104 for our survey and analysis. The current chapter will thus retain a list of “primary”
105 emotions derived from contemporary works: joy, sadness, shame, anger, guilt, fear
106 and surprise (Izard 1977; Plutchik 1980; Ekman 1992). Knowing that giving one
107 common definition of the word emotion is rather complex (Kleinginna and
108 Kleinginna 1981 in Belzung 2007: 15), we will nevertheless stick to these familiar
109 categories. Indeed, our data consist of what teachers write or say about their own
110 emotions in relation to their teaching practice.

Other works in the fields of psychology (Lazarus 1991), sociology (Kemper 1993) or cultural studies (Abu-Lughod and Lutz 1990) tend to question the universality of emotions according to their various modes of expression or interpretation. When it comes to selecting the most frequent emotions experienced and reported by teachers, one may wonder if the same general emotions are to be found and what personal values and commitment teachers dedicate to the act of teaching.

We will also rely on the concept of negative and positive valence (Belzung 2007) in keeping with the situations reported by the novice teachers, joy being felt as a pleasant, positive emotion, contrary to anger or fear which awake negative, repressive feelings. We want to understand what their emotional triggers are and how emotions seem to affect their feeling of professional efficacy.

Although the current study will not include physiological data, connecting emotions with perception and sensations cannot be totally ignored all the more since the teaching profession is seen as an intellectual one. As early as 1960, neuroscientist Mac Lean proposed a model of the evolution of the human brain with the concept of “triune brain” (1990) composed of the reptilian complex (basic behaviours), the limbic system (emotions) and the neo-cortex (reasoning). He thus suggested that the limbic system was the gatekeeper giving or refusing access to the neo-cortex. Do we note in our corpus such an influence of the emotions over the intellect - impeding or facilitating thinking and decision-making in the course of teaching?

In line with our interest in what teachers say about their emotions in a professional context, Rimé’s work is highly relevant (1998, 2005) and the notion of “sharing”. Indeed, Rimé advocates the social sharing of emotions as “a powerful elicitor of social integration”. This study will seek to determine whether our teachers share their emotions, who with and for what benefit if any.

This research is also concerned with professional identity (Dubar 2001; Ion 1996) involving both social and biographical dimensions. In the context of initial and in-service teacher education, the very notions of “image” and “provisional self” coined by Ibarra (1999) seem particularly relevant. Thus, investigating about professional identity necessarily implies inquiring about change and commitment to change if the issue of sustainable professional development (Bédard and Bécharde 2009) is to be tackled. According to Rege-Colet (2016), Scharmer’s theory U (2009) can offer a useful metaphor to account for social, organizational and personal transformations, that of a U-shaped journey. Emotions cannot but be part and parcel of a process that involves experimenting, sharing, analysing, learning and eventually changing.

3 State of the Art

The research on the issue is already extensive. Using teachers’ narratives, Zembylas (2003) deals with the topic in terms of teachers’ self-development. He suggests that the construction of teacher identity is “at the bottom affective”—which is in keeping

with Goleman's work on emotional intelligence—and is dependent on “power” and “agency” (Zembylas 2003: 213). He further argues that “teachers’ emotions can become sites of resistance and self-transformation” (ibid.: 213). For de Sousa (1980: 446): “If we cease to think of emotions as irrational, then we can view them as ‘instruments of freedom’ rather than as tools of self-oppression”. This is exactly what we would like to verify in our study. To what extent can emotions be handled in such a way that, whether they be positive or negative, they no longer create a barrier to action and become factors of empowerment for teachers?

Zembylas also emphasizes the social dimension of our emotions. He writes: “The emotions that teachers experience and express, for example, are not just matters of personal dispositions but are constructed in social relationships and systems of values in their families, cultures, and school situations. These relationships and values profoundly influence how and when particular emotions are constructed, expressed, and communicated” (ibid.: 216). He quotes feminist research, which deconstructs usual dichotomies: object/subject, or emotion/reason and points at established hierarchies for that matter. His approach is neither psychological nor sociological but post structural, i.e. it envisages the issue of identity as dependent on discourses and disciplinary places in which it is embedded. In this paradigm, teacher identity is no longer viewed in reference to a normative ideal but rather as informed by discursive practices. In the context of education, it means that the teachers’ emotions are also governed by institutional discourses.

This aspect is particularly relevant for us as pre-service teachers are constrained to read and comply with the official recommendations and the numerous sometimes contradictory formative discourses.

Finally, Zembylas offers “a promising route for teachers’ efforts to construct ways to empower themselves and overcome feeling of personal inadequacy and powerlessness in teaching. Identity transformation occurs when the emotional salience or power of one’s experiences changes” (2003: 229).

He also identifies two key factors: storytelling and awareness. Since our study relies on what teachers write in their logbooks, the data analysis reveals a type of discourse that is precisely both narrative and reflective.

As for the emotions to be analysed here, we assume that Gabriel’s (1957) study will be particularly relevant since it draws up a list of the various emotional problems encountered by teachers in the classroom: frustration, strain, annoyance, elation and depression. It is to be noted here that these “emotional problems” slightly differ from the general taxonomies exposed earlier. If annoyance can be associated with anger, elation with joy and depression with sadness, frustration and strain seem particularly specific to the profession, although strain can be viewed as a form of fear.

Another interesting study by Bartky (1990) tackles the specific issue of shame, which is very often mentioned by teachers, although shame does not belong to the category of emotions, *stricto sensu*. It seems to us that rather than relying on a general list of emotions our study should be based on a more specific list proper to the teaching profession, that is frustration, strain (fear), annoyance (anger), elation (joy), depression (sadness) and shame.

197 We may then wonder which of these six specific “emotions” either impede or on
198 the contrary facilitate teachers’ professional empowerment. The theories mentioned
199 above tell us that a single answer should not be looked for.

200 In that respect, Nias (1993, 1996) asserts the importance of considering teaching
201 not just as a technique but also as strongly connected with our individual lives.
202 Although we may find the same types of emotions among our 33 pre-service
203 teachers, we assume that all teachers do not necessarily react to them in the same
204 way and that their narrative and reflective discourses will differ.

205 Of course, teachers’ emotions cannot be considered as separate from students’
206 emotions (Sutton and Wheatley 2003). Here, students’ emotions will only be
207 mentioned in relation to teachers’ emotions, which remain the core of our research.

208 Emotion regulation whether it be through breathing exercises or reflective
209 activities is another important notion for teacher education, according to Fried
210 (2011). This will be useful when it comes to suggesting activities for teacher
211 training.

212 This brief review of the relevant literature on the topic is far from exhaustive.
213 Yet, it has highlighted a range of studies encompassing a variety of topics on the
214 issue.

215 Our study will thus focus on:

- 216 – Teachers’ emotions in relation to class situations;
- 217 – Teachers’ negative or positive feelings about their emotions;
- 218 – Teachers’ sharing or not sharing their emotions with others.

219 4 Methodological Framework

220 Saric (2015: 2) points at the fact that it is very difficult to measure teachers’
221 emotions, because they involve psychological as well as physiological phenomena
222 which manifest themselves in different ways according to individuals. To avoid the
223 difficulty and complexity of measuring teachers’ emotions in the classroom, a group
224 of volunteer teachers were asked to write or talk about emotional episodes that
225 occurred while working.

226 7 pre-service English teachers volunteered to keep an online written or oral
227 logbook daily for a school term. They were provided with Plutchik’s wheel of
228 emotions (1980) and were asked to report about their emotions at work or when
229 preparing lessons at home, then to specify if they shared their emotions and who
230 with.

231 In parallel, a logbook-like survey was sent daily for two weeks to 55 English
232 teachers of the académie of Créteil, among whom 33 pre-service teachers (including
233 the 7 volunteers above mentioned), 6 year 1, 8 year 5 and 8 expert in-service
234 teachers in charge of tutoring. These four categories take into account the evolution
235 of the career of teachers, but of course the resulting sample is not representative in
236 itself of the broader population of English teachers in France. Our teachers were

237 asked to choose the emotions they felt among a list of six selected from Izard's
238 (1977), Plutchik's (1980) and Ekman's (1992) shared "primary" emotions: joy,
239 sadness, shame, anger, guilt, fear and surprise. They were allowed to add emotions
240 that were not in the list so as to let them express themselves as freely as possible.
241 They were asked to describe the events that triggered these emotional episodes.
242 Then, they had to mention if they had shared or not their emotions and who with.
243 488 answers were collected.

244 The data—the 7 logbooks and the 488 answers to the survey—were examined
245 and analysed both quantitatively and qualitatively using Tropes, a semantic analysis
246 software developed by the French University of Aix-en-Provence.

247 Before analysing the results, it is important to specify that what the teachers who
248 answered the questionnaire or/and filled in the logbook consider as emotions does
249 not always happen to be emotions according to Izard's, Plutchik's or Ekman's
250 definitions (see infra: Kleinginna 1981 in Belzung 2007: 15) So even if sometimes
251 the words tend to correspond more to affects or feelings than to emotions, we will
252 nevertheless use the term "emotion" in a generic sense so as to respect the
253 respondents' answers.

254 **5 Analysis of the Results (Questionnaire N = 488 Answers,** 255 **Logbook N = 40,176 Words)**

256 In the context of their work, pre-service teachers experience more emotions with a
257 negative valence (60% of the respondents) than emotions with positive ones (40%).

258 In both the questionnaires and the logbooks, the positive emotions they most
259 often mention are joy and satisfaction. These emotions are usually felt when they
260 consider that they gave a good class or when they experienced intersubjectivity with
261 their students. They also feel joy because they love teaching—notwithstanding the
262 inherent difficulties of the job. They are happy and enthusiastic at being in charge of
263 their own students for the first time, whatever the fragility of their situation.

264 The emotions with a negative valence are anger and annoyance, fear and
265 apprehension, and guilt, anger being the most cited emotion. Anger and annoyance
266 are mostly triggered by students' bad behaviour and violation of rules, but they can
267 also be felt because of bad relationships and conflicts with tutors. Pre-service
268 teachers tend not to mention their dissatisfaction to their tutors, as they know tutors
269 will assess their training year. Lack of communication sometimes ends up in anger.
270 Fear, apprehension and guilt are more closely linked to moments when beginners
271 doubt about their abilities in teaching and achieving goals. These emotions are also
272 felt when they are about to be observed by their tutors during a lesson and when
273 they gave "a bad class".

274 The answers to the questionnaires and the logbooks show that more than half of
275 pre-service teachers (54%) share their emotions. They first talk about the emotional
276 episodes they have been through with their colleagues (or tutors), then they talk to

277 their friends and in a lesser degree to their partners. It is interesting to add that
278 nearly all of those who kept a logbook used this tool as a means of sharing their
279 emotions (with themselves as they would have done with a secret diary, or with the
280 researcher as they made comments to give further explanations) even when they
281 specified that they had not shared with anybody. Some wrote that they did not like
282 sharing negative emotions with family or friends, so they used the logbook to
283 express their anger. Most of the time, sharing with colleagues provides relief and
284 comfort, especially when violation of rules by disruptive students is concerned.
285 This does not help trainees solve their problems but it facilitates social integration,
286 and it creates a feeling of belonging to the same community, it facilitates unity
287 (Rimé 2005). Only sharing with a logbook lowers the intensity of the emotional
288 upset triggered by the memory of the episode, and therefore it contributes to relief
289 or emotional recovery (Rimé et al. 1998).

290 During the course of their career, teachers tend to experience the same emotions
291 as when they were beginners. The difference is only relevant when they reach a
292 certain degree of expertise.

293 Year 1 and Year 5 teachers experience approximately the same percentage of
294 positive and negative emotions (59 and 58% respectively for negative emotions and
295 41 and 42% for positive emotions) as pre-service teachers, which is logical since
296 they are all at the beginning of their career and thus they may encounter comparable
297 difficulties and similar satisfactions. The slight difference may come from the fact
298 that in-service teachers have a permanent contract, when trainees still fear not
299 passing the qualification examination at the end of their training year. Expert
300 teachers experience balanced emotions (50% for both negative and positive emo-
301 tions). They are more confident about their practice and they know that the insti-
302 tution recognizes their expertise.

303 Regarding emotions with a positive valence, they all mentioned joy first, fol-
304 lowed by surprise for Year 1 teachers, and satisfaction for Year 5 and expert
305 teachers.

306 Like pre-service teachers, Year 1 teachers first experience joy when they con-
307 sider that they have taught a good lesson. They also feel joy when they see their
308 students working. At that point joy is the result of the mastering of a class as
309 preparing good lessons and managing the students are still their main preoccupa-
310 tions. Expert teachers and, to a lesser extent, Year 5 teachers write about joy and
311 satisfaction associated with their love for teaching. They also mention the joy of
312 giving good lessons. Many expert teachers mention their satisfaction when students
313 are at work and making progress. At that stage of their career, their joy is more
314 centred on the work and progress of their students than on their own abilities. This
315 shows that they have reached a level of professional maturity when trainees are still
316 ‘professional adolescents’ (Blanchard-Laville 2013).

317 Anger is the most negative emotion they all mentioned. It is interesting to notice
318 that the more work experience they have, the more anger they declare feeling. 30%
319 of pre-service and Year 1 teachers feel anger whereas 44% Year 5 and 57% expert
320 teachers do. Their anger is triggered by the bad behaviour of disruptive students.
321 When crosschecking the answers, one can conclude that expert teachers feel more



322 anger than beginners. The latter are aware of their flaws and show less anger than
323 experts who are sure about their efficiency and do not accept their lessons to be
324 ruined by students' indifference or misbehaviour. Besides, caring is central in their
325 teaching, which explains that they can easily be disappointed or hurt (O'Connor
326 2008) and thus angry.

327 Other negative emotions are mentioned but in a far less significant percentage.
328 Year 1 mention sadness (triggered by their lack of practice) and Year 5 and experts
329 mention being tired. Tiredness is referred to by the four categories of teachers
330 especially at the end of school terms when class councils or parent-teacher meetings
331 take place in the evening after class.

332 The four categories of teachers share their emotions, but the more experienced
333 they are, the less they share. Beginners feel the need to share both positive and
334 negative emotional episodes. They share their victories and their difficulties for they
335 are eager to get advice from their colleagues. Seeking advice and help is then seen
336 as a will to progress, as a necessary stage of the construction of their professional
337 identity, and is therefore valued by the community. Trainees emphasize the joy they
338 feel when they share with students, which means that they do not put up barriers
339 between themselves and the students, and that they are willing to present them-
340 selves as real human beings with emotions. Yet, when they become more experi-
341 enced, teachers tend to share their emotions less frequently. This is not because they
342 care less about problems, for we saw how strongly they feel anger. A dichotomy
343 teacher-human seems to apply. The myth of the "model teacher" is still very present
344 among teachers and they hide their emotions from their students and from their
345 colleagues (Hargreaves 2000) to avoid showing their potential weaknesses and their
346 vulnerability. The model teacher is flawless: strong, authoritative and always
347 efficient.

348 Experienced teachers tend to judge each other very severely on professional
349 matters such as the knowledge of their teaching subject, their pedagogy and
350 didactical expertise and classroom management (Barrère 2002). This can explain
351 why they are reluctant to welcome peers or university students in their classes.
352 Several reasons engaging their emotions can be put forward. First of all, some of
353 them encounter shame when they doubt about the validity of their accent or when
354 they lack vocabulary in the language they teach. The mastering of their subject is a
355 very sensitive matter for teachers as it is usually associated with their personal
356 history—studying a language engages love or even passion for a country and its
357 culture. Teaching inspectors relate that it is more difficult for them to point to
358 teachers' pronunciation mistakes or bad accent than to flaws in their pedagogy.
359 Another reason for refusing to share with peers deals with pedagogy. Many teachers
360 fear letting their colleagues or university students observe their lessons for they are
361 not sure about the validity of their pedagogy. This is especially the case of aging
362 teachers who do not master new approaches and are ashamed of their own methods.
363 Another reason for closing their classrooms' doors is the question of noise. Having
364 silent students is for teachers a sign of perfect classroom management and language
365 teachers tend to think so too. They thus face a permanent dilemma: having silent
366 students—a proof of their authority—or participative and active students engaged

367 in oral activities, which means noise and the risk of being considered as lenient by
368 colleagues or by the principal passing by their classes. In a survey carried out with
369 180 confirmed teachers, only 11% answered that they sang with their students, the
370 fear of noise being cited as one of the main reasons for not singing. The mythical
371 identity of the model teacher explains why experts share less their emotions than
372 beginners. When expert teachers share, they tend to do it with friend peers or with
373 their families. They do not share with ordinary colleagues, as it would mean
374 admitting their weaknesses. Hence, we can say that the sharing of emotions in the
375 teaching profession is ruled by the stereotyped representations that teachers have of
376 themselves, of their identity. Experienced teachers have more stereotypes—mainly
377 negative ones—than beginners about the perception of their profession, of educa-
378 tional innovation, of their schools, of the students and their parents (Buchilova
379 2002). Traditionally, it is thought that novices do not fear experimenting and are
380 eager to innovate. They are supposed to ask questions to peers or mentors, which
381 helps them construct their identity through developing professional gestures.
382 Experienced teachers share their knowledge with beginners but are not supposed to
383 have questions, difficulties or flaws. Not sharing with their colleagues can explain
384 why teachers complain about feeling isolated and refuse teamwork (Barrère 2002).

385 The four categories of teachers share their emotions with their colleagues first,
386 and then with their partners. The intensity of the emotions can justify multiple
387 sharing. Sharing is a means to get comfort and relief. It reinforces unity and the
388 sense of community (Rimé 2005).

389 In the context of their profession, teachers feel strong and very contrasted
390 positive and negative emotions. We only quoted the most often mentioned ones and
391 did not refer to frustration, stress or sadness, which were also cited. If teachers
392 mention their love of teaching, they also highlight the fact that it is a very hard and
393 painful job. Some pre-service teachers admit feeling shame when they do not know
394 how to handle a difficult situation. They then feel worthless and have very low
395 self-esteem. Others declare feeling anger but being unable to express it in front of
396 their students, others mention the same about joy. It is also worth noting that both
397 the logbook and the questionnaire triggered interesting reactions among teachers:
398 several participants wrote that it helped them realise what they were really con-
399 cerned about (i.e.: one was surprised only writing about events and not mentioning
400 the preparation of the lessons although “there was a lot to say about them”). Several
401 wrote that writing in the logbook-like questionnaire every day was like writing
402 “very private things” in a secret diary and added that they were thinking about using
403 a logbook in the future. Seven trainees who volunteered to keep a logbook reported
404 the same. The effect turned out to be positive (and in some cases addictive) for
405 some who also filled it in at weekends or during the holidays. In an interview some
406 specified that it had forced them to have a reflective approach to their work.

407 We also quoted the importance of stereotyped representations of teachers on
408 their profession, which can be responsible for negative emotions like fear or shame
409 that could prevent them from progressing. We underlined the benefits of sharing
410 emotions with peers.

411 In order to help pre-service teachers take their emotions into account to build
412 their professional identity and to support them in the long run, one might consider
413 what sort of activities could be implemented.

414 6 Practical Ideas for Teacher Training

415 In this part, we will report on three types of activities which were implemented with
416 teachers at the beginning of their careers. The first type an approach is based on
417 reflective practice, the second activity presents Forum Theatre and the last one
418 focuses on the optimization of teachers' use of their bodies and voices in the context
419 of their work.

420 6.1 *Reflective Practice*

421 6.1.1 Framework on Reflective Practices

422 The notion of “reflective practitioner” (Schön 1983, 1987) was introduced for the
423 initial training of student teachers about 20 years ago, at the end of the 1990s and
424 more specifically at the turn of the century with the publication of a ministry of
425 education circular in 2002. Vacher (2011) notes that a great diversity of practices
426 were implemented in the French teacher training schools (called IUFM at the time)
427 in an attempt to think outside the box of “applicationism”. However the results did
428 not seem to meet the expectations for lack of reflection and training on reflexive
429 practice by teacher trainers themselves.

430 According to Schön, a clear distinction should be made between reflection in
431 action and reflection upon action. Meta-analysis or “reflexivity” means reflection
432 upon reflection (Donnay and Charlier 2006). Vacher (2011) adds that if reflection
433 gives the opportunity to analyse situations, reflexivity goes beyond as it takes into
434 consideration long-term professional development. Perrenoud (2001) or Vermersch
435 (1994) highlight the fact that the teaching practices are largely generated by
436 unconscious habits or representations. If this is the case, reflective practice also
437 aims to bring those representations to the surface of the mind.

438 In that sense, Vermersch's “entretien d'explicitation” (1994) or even Clot's
439 “instruction au sosie” (1995) are very useful for our study. The “entretien d'ex-
440 plicitation” aims to directly ask the person the reasons why he/she acted in such a
441 way. The “instruction au sosie” which was first used by Oddone and Briante (1981)
442 to analyse the activity of workers in the Italian motor industry in the 1970s, will be
443 the object of the workshop described in the following part.

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6.1.2 Description of a Session of “Instruction to Your Double”

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A workshop to analyze professional practice was set up with a group of volunteer teachers and several sessions of “instructions to your double” were organized. The aim was to get them to make a reflective analysis of their activity to focus on professional gestures which are part of language teachers’ identity. A volunteer participant was given the following instruction by the teacher trainer: “Imagine I were your double, and that tomorrow I had to replace you at work. What instructions would you like to give me so that nobody would notice the difference?” The discussion took place in front of the group who first had to remain silent and was asked to take notes and prepare questions. The volunteer participant started explaining how he usually conducted a class session. Then, the trainer playing the part of the novice double asked the volunteer teacher to recap, to go back to specific pieces of information so as to explain them again or be more precise. The discussion entered a process of co-analysis and the group was invited to take part. As the instruction and the discussion were recorded, the volunteer teacher was asked to go back to the recording and then to write a reflective report. The experiment can be replicated with several teachers or conducted slightly differently with pairs of teachers exchanging roles under the supervision of the tutor. This exercise can help deconstruct stereotyped representations.

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6.2 Forum Theatre

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6.2.1 Framework of Forum Theatre

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Art-based activities such as Forum Theatre can be suggested to help teachers deal with their emotions: express them to cope with them, but also act them when they are not felt, tame them when they are too strong or on the contrary amplify them.

Boal (1995: 7), creator of the *Theatre of the Oppressed*, gives a helpful definition of his technique:

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In this new kind of theatre, the debate does not come at the end –the forum is the show. This is, in a manner of speaking, a desecration: we desecrate the stage, that altar over which usually the artist presides alone. We destroy the work offered by the artists in order to construct a new work out of it, together. A theatre which is not didactic, in the old sense of the word and style, but pedagogic, in the sense of a collective learning.

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This approach does not provide participants with ready-made solutions to their questions and/or difficulties, but it turns them into “active observers” or “spect’actors” (ibid.) who take part in the reflection to find potential solutions together. The aim for the “spect’actor” is “to extrapolate into his real life the actions he has rehearsed in the practice of theatre” (ibid.: 40)



480 **6.2.2 Description of a Session of Forum Theatre**

481 A training session based on Forum Theatre was organized with a group of volunteer
482 pre-service teachers so as to work on classroom management. Conflict situations
483 between students and teachers were acted out. Then “spect’actor” teachers shouted
484 “stop” and took the place of the “oppressed” person. Several novice teachers acted
485 the scene again, trying to find ways of changing the situation and give it a different
486 outcome. The performers and the spectators are thus on an equal footing for their
487 roles can be swapped at any moment, and the discussion is open. To make it
488 fruitful, it is necessary for the teacher trainer to play the role of the “joker”, that is
489 the moderator of the conversations. Emotions with a negative valence—like anger
490 or fear—were acted out, and the more the scenes were replayed, the weaker they
491 became since the “spect’actors” had managed to find a solution to get rid of them or
492 at least to lower their intensity and make them bearable.

493 **6.3 The Body and the Voice of Teachers**

494 **6.3.1 Framework of the Body and the Voice of Teachers**

495 The bodies of teachers have interested research in psychology, in sociology
496 (Pujade-Renaud 1984) or in philosophy and anthropology (Vanier 2004) for dec-
497 ades but little has been written so far on the importance of the voice and the body as
498 pedagogical tools (Cadet and Tellier 2014) or as means to convey emotions in class. AQ4
499 The initial training of pre-service teachers tends to ignore—or takes for granted—
500 the importance of the voices and the bodies of teachers on their presence in class
501 and on their relationship with students (Tagliante 1994: 63), just as it ignores
502 teachers’ emotions (Favre 2015).

503 The voice cannot be disconnected from the body as it entirely depends on the
504 posture and on the breathing (Pillot-Loiseau in Cadet and Tellier 2014) and emo-
505 tions are transmitted by the voice and body language. If the body is full of tensions,
506 the voice will be tense and students will feel the negative emotions conveyed.
507 Guimbretière (2000, 2014, in ibid.) suggests helping teachers discover their own
508 prosodic profile (speed, pitch, segmentation and tone) so as to improve the use of
509 their didactic voice, play with it and take advantage of it in class. Emotions—with a
510 positive or a negative valence—can then be added to give more life to the message.

511 Negative emotions like stress can alter the voice for it dries the vocal cords mucosa,
 512 stiffens the posture and modifies the breathing (Bento 2014, *in ibid.*). The voice, the
 513 gaze and the body articulate what teachers feel and can be worked on to master
 514 emotions or use them on purpose. Being aware of one's gait and stand in front of a
 515 group and of one's gestures (McNeill 1992; Kendon 2004; Cadet and Tellier 2014)
 516 is thus important.

517 6.3.2 Description of a Session of "Body and Voice"

518 A body and voice workshop was organized with a group of volunteer teachers.
 519 Relaxation exercises came first, followed by kinaesthetic activities to help them
 520 become aware of their existing tensions. Some postures convey tensions and
 521 emotions like anger fear or stress, which is the case when standing back on one's
 522 heels as it forces to lock one's knees. They were asked to walk in front of the group
 523 and to look at the participants, as they would do in class at the beginning of a
 524 lesson. Walk and gaze convey numerous emotions that were analysed collectively.
 525 Some participants were asked by their colleagues to do the exercise again until an
 526 improvement was noticed. The voice was then worked on after relaxing the muscles
 527 of the face and practising breathing exercises. The position of their heads was
 528 corrected when necessary as when it is held too high, the quality of the voice is
 529 altered. Discovering and then working on their prosodic profile helped teachers
 530 realize that monotony, boredom or stress could sometimes be felt. It allowed them
 531 to put more positive emotions (i.e. enthusiasm, satisfaction, interest or surprise) in
 532 their speech, so as to motivate their students. During the training, they were asked
 533 to choose one emotion they felt difficult to express in class and to act it with
 534 increasing intensity. After the second session of this workshop, some pre-service
 535 teachers said that it had a positive impact on their practice. Those who could not
 536 give way to certain emotions (i.e. anger or enthusiasm) had understood how to
 537 perform them, and many had shared episodes of positive emotions with their stu-
 538 dents. Some also emphasized the importance of the workshop teamwork as it had
 539 helped them share emotions that can sometimes be painful and they mentioned that
 540 they felt supported and thus less isolated.

541 From these small-scale exploratory activities, we would like to suggest possible
 542 applications, which may contribute to a better integration of emotions into the
 543 professional development of language teachers (Table 1).

Table 1 Suggestions for integrating emotions in teacher training

Type of negative emotions	Workshop suggested	Activity suggested
Anger	Forum theater Body and voice workshop	The situation causing anger can be played and replayed until a solution is found Improvisation activities can be suggested to play on emotions and tame them. Anger can then be felt but not displayed in class
Fear	Instruction to the double	When uncertain about one's practices, this exercise can help analyse the activity in a reflective way. The co-analysis and the feedback provided will help feel more confident or open new perspectives
Stress	Body and voice workshop	<ul style="list-style-type: none"> – Relaxation exercises focusing on breathing can be suggested to help lower the intensity of stress – In class, focusing on one's breathing can help cope with stress – Establishing rituals can also be a way of diminishing stress at the beginning of lessons

7 Conclusions

Although our study was conducted with a very small number of teachers and would need to be extended to a larger scale and over a longer period of time, we would like to draw a positive conclusion. Through thinking about their emotions via their logbooks or their sharing with others, the pre-service and Year 1 teachers seem to be more able to cope with their emotions. In the context of their work, pre-service English teachers feel more negative valence emotions than positive ones. Anger—or annoyance to a lesser degree—is the most often encountered owing to students' bad behaviour or conflicts with their tutors. Fear, apprehension and guilt develop when they are about to be observed by their tutors and when they become aware of their difficulties in teaching and thus question their abilities. More than half of pre-service and in-service teachers share their emotions as they are in need of comfort and advice. They are aware that their more experienced peers can help them progress therefore they feel free to mention both their victories and failures. If they are inclined to share, expert teachers are much more reluctant to do it owing to the persisting myth of the “model teacher” that they should be after years in the teaching profession. Rimé (2005) has shown the benefits of sharing on the building of a team spirit and the feeling of belonging to a group. The “model teacher” myth keeps experienced teachers isolated, deprived of the possibility to share and cope with their dominant negative emotion: anger.

The findings presented in this chapter highlight the necessity for language teachers to keep on sharing their emotions all through their careers so as to cope with them and strengthen unity in the profession by getting rid of the representations they have of themselves. The myth of the model teacher deprives expert

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568 teachers of the possibility of sharing negative emotions which keeps them isolated.
 569 If the sharing of emotions is essential to unify teams, it is also a powerful asset to
 570 progress and help develop professional identity. Explaining one's practices and
 571 analysing them with peers is a first step towards tolerance and collective reflectivity.
 572 This is part of the professional gestures teachers should acquire. The pilot work-
 573 shops we described could be useful tools to help them continue sharing in the long
 574 run and thus progressively develop a well-balanced professional identity.

575 **Recommended Readings**

- 576 – Boal (1995). *The Rainbow of Desire*. Oxon: Routledge.
 577 In his book, Boal tries to show how powerful and therapeutic theatre can be and
 578 how this art can help people transform their lives. He first describes his theory,
 579 and then provides the readers with concrete examples of his techniques.
 580
 581 – Rimé (2005). *Le partage social des émotions*. Paris: PUF.
 582 After describing what an emotion is and what can trigger it, Rimé focuses on the
 583 sharing of emotions and questions its function. Through the analysis of
 584 numerous experiments and surveys, he aims at understanding the reason why
 585 sharing develops social integration.
 586
 587 – Tellier and Cadet (2014). *Le corps et la voix de l'enseignant: théorie et pratique*
 588 Paris: Maison des Langues.
 589 This collective work aims at presenting the body and the voice of teachers
 590 through different points of views—phonology, medicine, didactics, multi-
 591 modality. It provides the readers with various scientific chapters on the subjects
 592 followed by practical worksheets that can be used in a training context.
 593
 594 – Vacher (2011). La pratique réflexive. *Recherche & formation*, (1), 65–78.
 595 This article focuses on the use of practice analysis in the initial training of
 596 pre-service teachers. After describing the concepts of reflexivity, thought,
 597 repercussions and metacognition, Vacher defines teaching tools and examines
 598 their effects.
 599

600 **Questions for Reflection and Discussion**

- 601 • How to empower teachers themselves in the control and coping of their emo-
 602 tions all through their career?
 603 • What sort of tools and activities can be implemented in both pre-service and
 604 in-service training for that purpose?
 605 • How to measure the evolution of emotions in the professional development of
 606 language teachers?
 607 • How to encourage teachers to share their emotions with others and develop a
 608 sense of community for their own benefit as language professionals and for the
 609 benefit of their students?

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