**Teacher Emotionality in Higher Education:
Using a Scholarly Personal Narrative Approach to Understand
the Life of a Teacher**

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ABSTRACT

In this study I use the qualitative methodology of Scholarly Personal Narrative (SPN) as developed by Nash (2004) and Nash & Bradley (2011) to explore the push and pull of my emotional journey as a teacher in a higher education context in Saudi Arabia.

Despite the recent growth in research focusing on the role of emotions in education, teacher emotionality in a higher education context is still relatively under-researched. This negligence is partly related to epistemological and methodological traditions that have established dichotomies between emotion/reason, personal/public, and quantitative/ qualitative issues (Denzin, 2009); to the general assumption that in higher education emotions are the enemy of objectivity (Palmer 2007); and to the dominant discourse in higher education, which sometimes sees the affective as a threat to scholarly values.

By using my personal emotional experience as a teacher, embodied in the form of short paradoxical vignettes of 'love and hate', and by using current scholarly literature to explicate and challenge my narrative, I highlight the ubiquitous role of emotions in the life of a teacher in higher education, with the aim of deepening understanding and encouraging further research in this arena, especially in the Saudi Arabian university context. I stress the importance of using a multidimensional lens that keeps teacher identity, relationships, change, and social, cultural and political structures in focus. The study shows how the use of the 'power of paradox' (Palmer, 2007) to understand the conflicting emotions of teaching results in an appreciation of the role of both negative and positive emotions in a teacher's daily life. My Scholarly Personal Narrative ultimately serves as an example of how teachers can be "empowered by recognizing emotion as a site of personal transformation" (Schutz & Zembylas, 2009).

DEDICATION

To my husband Khaled and my three sons Billal, Omar and Jad for providing the love needed for this project to exist.

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Mostly, and above all, my ultimate gratitude goes in one direction, because I know and I believe with both my head and my heart that *my success is only by Allah* (Quran 11,88).

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Overview

This chapter sets the stage for the rest of the research project. It starts with a series of short vignettes that depict the selected methodology and mark the start of the journey. The chapter highlights questions, stories, readings and incidents that have led into the research questions; it further highlights the Scholarly Personal Narrative methodology (SPN), introduces the research plan and presents a short synopsis of the upcoming chapters.

Setting the Stage for the Research Journey

Jeddah, April 2013

I am in my office totally absorbed in preparation for my next English rhetoric lecture when a soft knock at my door diverts my attention. Before I have a chance to respond, my director at the college preparatory program at a private university for girls in Saudi Arabia (which I will refer to in this paper as Saudi University, SU) opens the door and asks if she may see me for a few minutes. The look on her face tells me she has something serious to say and my heart skips a beat, despite the fact that I have come a long way from being the insecure teacher I had once been around 18 years ago when I first joined the profession, and despite the fact that I had known my director for over ten years as a colleague and a friend before she became my boss this year. *What is this feeling? Is it fear? Why do I always expect the worst when it comes to authority? And what has instigated this feeling?"*

"Can you teach another public speaking course next semester?" she asks putting a quick end to my fear. "Students are requesting you by name, and course sections assigned to you are already full." My initial fear is quickly replaced by a moment of exhilaration, and despite my increasing workload I can't stop myself from smiling and saying, "yes sure." I would spend the next semester regretting my impulsive answer. I did not have enough time to squeeze in another course into my schedule. But my director had used seductive words, music to my ears…. Students were asking for me by name! How could

a teacher resist that? *How could I be apprehensive one moment and elated the next? What role have those emotions played in the above decision?*

Beirut, February 1991

I am an English language major at a private university in Beirut, Lebanon, my country of birth, and I am having a conversation with Dr. Walid (not his real name) my advisor. "Linda you are graduating next semester and you still have not fulfilled your requirements for a teaching diploma. You have taken only four out of the six required courses. You need to take the remaining two in the next semester," he says peering at me from behind his thick glasses. Trying to hide my agitation (he seems to have forgotten that we have had this conversation many times before), I search my mind for an appropriate response. " I think you may have forgotten," I pause for a few seconds as I continue, " I do not want to be a teacher. I will not take the two education courses. I want to take geology and archaeology electives instead."

"You are studying English language; what good would geology and archaeology courses do you?" He is trying to be polite, but I sense a subtle sarcasm in his voice, and I feel my pulse quickening and my hands beginning to sweat. *Why do teachers past and present always have the power to make me feel threatened and to produce such feelings of anxiety in me?*

I am tempted to share with him the fears I have of teaching and teachers just like himself who have often left me with feelings of insecurity, self-doubt and frustration. I am tempted to tell him that I will never consider a career in teaching and that I am choosing the geology and archaeology courses simply because my sister is an archaeology major and can lend me her valuable notes. I hesitate for a second before I answer, "Maybe I will be an environmental journalist." He shakes his head, reminds me that this is my last chance to get the teaching diploma along with my BA, and recounts the "wonders" that a teaching diploma will do for me with regards to job opportunities… because "what would an English major graduate do other than teach English?" The first profound question I can ask myself at this point and before explaining the purpose of this research and what has gotten me into it in the first place is *what is it that has moved me from the second scenario into the first?*

A Flame Ignited

Though I have been a teacher since 1995, with an exception of a year in 2006 when I tried to escape the profession (a story that will be recounted in a later chapter) I am still surprised that I ended up in teaching. Unlike many teachers I know, I had not "always wanted to be a teacher". Simply put, I arrived with my husband in Saudi Arabia with a two year old son, no friends, very few job opportunities for women, let alone expat women, and the inner yearning of wanting to be a contributor; I had just completed a specialized writing certification program at Concordia University in Montreal and had been hoping to find a writing job. But my hopes had quickly evaporated when I realized that writing jobs for females were very uncommon in the country at the time, so I took the only job opportunity that came my way: teaching literature and writing to girls at the secondary school level. I took the job convincing myself that it would only be a transitory phase while I found something more 'meaningful' to do. But what surprises me even more than the fact that fate had thrown me into the profession is how teaching has slowly, but surely lured me into a relationship of infatuation. The definition Modesti (2011) provides for her relationship with teaching (and learning) resonates with me:

> it is a relationship of infatuation; one that entices, lures, attracts, and beguiles me, embracing every inch of my intellectual, spiritual, and emotional being. …. It is the gratification of the mind, marked with the heightened frustration of the soul as it navigates the complexity of ideas, thought and knowledge…. An affair of the mind as it is seduced by thoughts discovery, and experiences (p.1).

The first few months of teaching were full of self-discovery. I realized that despite my initial insecurity about teaching without any official training (with the exception of an after school tutoring program I had been involved in a few years earlier in Montreal), I loved being in the classroom; I discovered that I enjoyed interacting with my students, and that teaching girls to write brought with it a deep sense of fulfilment. Of course, the beginning of that relationship came with its fair set of disappointments, and frustration. I was in constant clash with administrators about what I could and could not say in the classroom, about what is culturally or religiously acceptable; and at many times I would question the decision to take on such a responsibility. I would go back home on many occasions feeling physically and mentally drained. But still – that love relationship had developed. The flame was ignited and despite the fact that at many times the flame was

about to die, there has always been something that refuels it to this day. Many questions come to mind as I recount these memories, but my most profound question is related to feelings. *What role do my emotions play in my decision to continue teaching despite all frustrations?*

Beginning of the Research Journey

When I received the unexpected acceptance to pursue an EdD in Higher Education at the university of Sheffield, I was elated. In fact, I had gone through the application process with that little voice inside my head repeating, ' you won't make it'. I remember my euphoria at the end of a phone interview with the director of the higher education track at the EdD School when he offered me a place on the program. I remember sitting there long after that phone call was over allowing a wave of emotions to wash over me – even as I write these words, almost four years later, I still recall the emotions of that incident – I still recall them because I have often realized that those emotions in my journey of teaching and learning always seem to find a way to alternate, rotate, and sometimes even blend: excitement, delight, high self esteem, and satisfaction, versus, self doubt, anxiety, helplessness, vulnerability and ultimately fear.

The fear itself always has a trigger. It always starts with the "what ifs". What if I am not good enough for this? What if I were not able to organize my life to fit in the requirements of doctorate study? What if I could not afford to pay for the expenses of travel from Saudi Arabia to the UK? What if 'they' (the EdD people) eventually discover how little I know? Indisputably, education for me can be linked to my "inner landscape of fear" (Palmer, 2007). This fear, Palmer believes, "is what distances us from our colleagues, our students, our subjects, ourselves" (p.36). To succeed as an educator and as a learner, I believe, I need to understand this fear.

The Emerging Research Topic

When I first started the EdD program, I was sure that my ultimate proposed study would be somewhere along the lines of student motivation. In the over fifteen years that I have taught (on and off) in a higher education context, I have found it saddening that many of

the students I encounter go through university with very little or no motivation and rarely enjoy the experience. This reminded me of my own days as an undergraduate when my greatest joy was not in the literature analysis classrooms (in which I would find a seat at the very back of the class trying to seem as invisible as possible in order not to be called upon), but in the freedom of dormitory life away from the constraints of my own home town in Tripoli, north of Lebanon. I sometimes yearn for those wasted classroom experiences, now that I know, without a doubt, that I could have contributed and could have enjoyed the emotional highs that come with success. The bottom line is this: I wanted my students to have a better opportunity than I did, because I know now, what I did not know then: I had so much dormant potential. I strongly believed that if I were to teach students how to become autonomous learners, then they would take a proactive role in their learning, making use of learning opportunities and not simply waiting for stimuli from their teachers, which may or may not come (Boud,1981; Benson,1988).

I focused so much on the student, almost forgetting my role as the teacher.
I toyed with a few other research ideas: student emotional intelligence, encouraging student life long learning, academic freedom …etc. I bought, borrowed and downloaded books and articles on all of the above. I read Little (1995), Lamb & Reinders (2008), Goleman (1995, 1998), Mayer & Salovey (1997), Mortiboys (2005), and Hughes & Terrell (2012) to name a few.

I wrote my first assignment on emotional intelligence and academic achievement, my second one on the university and learner autonomy, the third on positionality and academic freedom, and the fourth on the effect of Saudi policy on education reform; when it was time to write the fifth assignment, my advisor urged me to use it as an opportunity to finally decide on my research project. Before I continue, I must add that though each of the assignments contributed to what would eventually be my research question, the assignment on positionality was the most poignant for me. I wrote:

> Before I begin my research journey, I must take a few steps back and ask myself "why"? I must question who I am and what has brought me here; for who I am as a researcher, is inseparable from who I am as a person. As a person I am no more than a collection of experiences based on my race, my religion, my gender, my

values…etc. I am a whole package -- a collective being. What I choose to research and how I choose to go about it is all part of who I am.
This "why" question is crucial to the success of my journey, because as a researcher in the context of educational research I am a" key instrument " in the research process (Wellington, 2010, p. 42.). And since I am an important element of this inquiry, it is vital to fully understand the different dimensions that make me into who I am. It is fundamental to fully comprehend the obvious and the not-so-obvious driving forces behind the inquiry. As a key instrument in the research process I am one who "affects the researched" (p. 42.) (Adra, 2011, P.5).

I did not know it at the time, but that assignment sowed the seeds of the narrative inquiry methodology I would eventually choose for this research project. Admitting that my thoughts, my values, and my history all played a role in the way I conducted my research was actually liberating. It left me with a sense of freedom that I had not felt before in the world of academia.

Here I was faced with the fifth assignment and I did not want to delay choosing the research topic any longer. Clearly, I was intrigued by student emotional intelligence; In fact in my EdD application I had proposed that I plan to test the effect of emotional intelligence on student achievement. However, the more I read about emotional intelligence, the more I realized that I am in no place to research the emotional intelligence of my students. How could I when I was clueless about my own emotional intelligence?

This realization was a turning point for me. I made a quick shift from planning my inquiry in the more common research area of student experience to the less common area of teacher related research where more research is needed (Tight, 2004, 2012). How do I expect to understand my students' emotions if I do not really understand my own? How am I to research emotional intelligence of students if I am unaware of my own emotional intelligence as a teacher? Thus came my next plan. I will research emotional intelligence of teachers.

As promised, my fifth assignment focused on teachers' emotional intelligence – but to do that, I needed to read more on teacher's emotions. I read Nias (1996), Palmers (2007),

Hargreaves (1998a, 1998,b, 2000), and Leathwood & Hey (2009). The more I read, the more I felt that I could identify with the new arguments I was faced with. Honestly, I had never known that emotions did matter in education. I did know that my performance, my decisions, and my interactions with my students were all greatly influenced by my own emotionality. But I thought that this was just because I was 'too emotional'. I was oblivious to the fact that there was a whole body of research that supported the fact that teaching is an emotional practice. I couldn't agree with Hargreaves (1998a) more when I read, "Good teaching is charged with positive emotions" (p. 835). Hargreaves gives the following pointers that left me thinking for long:

1- teaching is an emotional practice

2- teaching and learning involve emotional understanding

3- teaching is a form of emotional labour

4- teachers emotions are inseparable from their moral purposes and their ability to achieve those purposes (p. 838)

The more I read about the emotions of teaching the more convinced I became that I had something to say in this area.

The Emerging Research Question

It becomes obvious then from the vignettes above and the text that follows that my journey as a teacher has overflowed with contrasting feelings of accomplishment and disappointment. I have often found that the daily situations and interactions that my job requires of me constantly shift me through paradoxical emotional states: from worry to hope, from enthusiasm to boredom, from anxiety to comfort, and from doubt to certainty. Some of these emotions liberate me, leaving me with a heightened sense of passion for what I do; it's those moments of ultimate passion when I feel that there is a distinct connection between my students and myself. Such days I feel that teaching and learning is transformative. When I am in my best of moods, my students seem to get the best of me. Yet at other times, the other less positive emotions seem to strangle me – they suffocate me leaving me to question my competence, and my expertise. On such days I leave my classroom unsatisfied and with deep feelings of guilt. The questions I can ask at this point are: *What triggers those daily shifts in my emotional state? How best can I*

maximize on the positive emotions and not let more negative ones bring me down? Is that possible at all?

When I think back on my story as a teacher I cannot ignore the year I decided to escape from the profession. I use the word 'escape' because this is precisely how I had felt at the time. I was unable to handle the "emotional exhaustion" (Schutz & Zembylas, 2009, p.376) caused by an accumulation of frustrations and gladly accepted the position of publication unit head at the same university where I taught. The most interesting thing about that story is that I went back to my teaching position only a year later. In fact, I believe I was 'pulled back' into teaching by a reinvigorated passion. I missed being in the classroom, I missed encounters with my students and I missed being involved in the educational process. *How have my emotions pushed me out of teaching and pulled me back in?*

My interest in emotions is not a haphazard thing – for as long as I can remember, I have been intrigued by how feelings may be in control of a particular situation. I am one who uses the phrase " I feel" very often. With time, I have learned to value the role of emotions in my professional and personal lives, yet I continue to be intrigued by how I could best make use of a certain emotion and not let it be in control of a particular situation; and how I could facilitate the same process for my own students so that they too are able to be in touch with their feelings and so that ultimately the teaching and learning process is enhanced. My research question started to take form over a lunch with a few colleagues at the university cafeteria. I shared with the group my above reflections and my latest readings on emotions. I remember taking out my smartphone in which I had recorded a number of quotes and reflections and reading to them the quote from Palmer (2007) "the connections made by good teachers are held not in their methods but in their hearts – meaning heart in its ancient sense, as the place where intellect and emotion and spirit and will converge in the human self" (p. 11).

We had an interesting conversation that day and many of the teachers in the group had very similar things to say about how teaching is an emotional journey and how

sometimes we are guided by our own emotions in our profession. It was the answer of one particular teacher that made me realize how many faculty members (my self included) in my own teaching context (and elsewhere) were not really prepared for the emotional dimension of teaching. Mona (not her real name) an older faculty member with over 25 years of experience in teaching said, " There is no room for emotions in education. You need to be objective and you should not let your emotions get in the way. Leave your emotions for your families, for your homes; here you need to give the lesson and leave the class. Nothing more is expected of you."

Of course, Mona's viewpoint is not hers alone. Despite the advancement of research on the role of emotion in education by researchers such as Hargreaves (1998), Nias (1996) and Schutz & Zembylas (2009) "the educational literature and educators seem to still tinker around about the role of emotions in learning, not yet fully free of scientific suspicion towards emotions" (Lund & Chemi, 2015 p. xiii). Lund and Chemi (2015) explain that such suspicions come from the twentieth century "emotion-in-the-body and reason-in-the-brain" concept, which portrayed emotions as being opposed to reason. Boud, Cohen & walker (1993) agree that "emotions and feelings are …… neglected in our society: there is almost a taboo about them intruding into our education institutions, particularly at higher levels" (p.14). Barnett (2011) confirms "the cultures of both universities and the wider society suffer from a 'barren spirituality' and a lack of 'passion', and both are atrophying as a result" (p. 93). The problem is that "lecturers in higher education have often distanced themselves from the emotions, regarding them as irrelevances or distractions from rational investigation" (Loads, 2007, p. 92). The situation is no different in the modern Saudi Arabian university context. Even though the roots of the current Saudi university can be traced back to the advent of Islam over fourteen hundred years ago when the Saudi cities of Makkah and Medina were considered as centres of knowledge (Saleh, 1986), the modern Saudi university of today is modelled on Western standards (Krieger, 2007), and the Western dichotomies of objectivity/subjectivity, and emotion /reason are also prevalent in the existing Saudi higher education system. It is important to note here that this creates an obvious contradiction. On one hand the Saudi education system strives to preserve its Islamic

roots and values, and on the other hand it seeks to maintain Western standards. This contradiction cannot be overlooked while stressing the importance of giving a place to the affective in a Saudi Arabian higher education context.

I will return to the above points in a later chapter. But what Mona and the school of thought she follows seem to be oblivious to be that "teaching cannot be reduced to technical competence or clinical standards. It involves significant emotional understanding and emotional labour. It is an emotional practice"(Hargreaves,1998a, p. 850). The above situation left me with the question: *What are the consequences of a teacher being oblivious to her own feelings?*

Lund and Chemi (2015) stress that the "general neglect of emotions in education is regrettable and can have dramatic consequences, that may become a socio-political issue"(p.ix). They explain how culture affects how we perceive whether emotions need to be suppressed or valued. And thus the very neglect of emotions in education is, in itself, a reflection of how emotions may become " organized and managed by construing of power relations". I believe in the case of Saudi Arabia, the neglect of emotion in higher education is a confirmation of the move away from an education system based on Islamic values to a more Westernized system of education.

Palmer (2007) tells us "To reduce our vulnerability, we disconnect from students, from subjects and even from our selves. We build a wall between inner truth and outer performance, and we play-act the teacher's part. (p.18). Beard, Clegg & Smith, (2007) explain that:

> the question is not whether emotions should be introduced into the curriculum; our argument is that the affective and embodied are already aspects of all pedagogical encounters but that in higher education, in particular, emotions is rarely acknowledged and is under- or mis-theorised (p. 236).

Mortiboys (2002) explains that it would be disturbing if universities were emotion-free zones, but "curiously, so much of the culture in higher education implies that they are." (p. 7). Take the earlier anecdote of Mona as an example. Mona strongly believes that there is no room for emotion in higher education, and that the role of the teacher is to teach in an "objective" manner.

Palmer (2007) who gives numerous examples of how we as academics are indirectly trained to ignore our emotions in the university context for fear of being regarded as irrational asks " How can we who teach reclaim our hearts, for the sake of our students, ourselves, and educational reform?" (p.19). And this question makes my heart skip a beat. Yes, I want an answer to that. But first, I need to understand my own emotionality as a teacher. I do know that it was my own emotions that had pushed me out of teaching and pulled me back in only a year later. But what I couldn't understand was how?

As I got to the point where I was sure that my research would be about teacher emotionality, I went and bought as many books as I could find on the topic and downloaded numerous articles from the University of Sheffield online library. At that point I had purchased the volume *Advances in Teacher Emotion Research by* Schutz and Zembylas (2009) to acquaint myself with the most recent research in the field.   Though this volume is an eclectic look at teacher emotions from diverse perspectives, the underlying theme is the importance of realizing " the link between micro-perspectives at the level of the 'teacher self' and the macroscopic level of social, cultural and political structures of schooling" (p.368) while addressing the issue of how emotions are embedded in teachers lives.

Schutz and Zembylas (2009) highlight four important implications:

- Teachers' emotions are inextricably linked to teachers well being, identity and emotion management in teaching
- Teachers' emotions influence and are influenced by student-teacher relationships
- Emotions constitute a key dimension in teachers' lives, especially in times of change – demographic changes; social and cultural changes; large scale educational reforms
- Teachers' emotions are embedded in particular social, cultural and political structures (p. 368-369).

I spent many months reading about these implications and studying the ubiquitous role of emotions in education. The emotional experience of teachers, I realized, is influenced by the teacher-self and by interactions with others. It is further shaped by the wider socio-political context (Trigwell, 2011). These realizations instigated me to aim for a research framework that would help me explore my emotional experience as a teacher in a comprehensive manner.

I changed and readjusted my research questions many times in the months that followed. However, it was when I was simultaneously drafting my methodology chapter (after having decided on Scholarly Personal Narrative) and my literature review chapter, that I changed my research question one last time.

Thus, I decided that my major interest is in exploring the emotions that push and pull me as a teacher in the context of higher education. I particularly wanted to look at the role that my emotional experiences may have played in pushing me out of the profession of teaching and eventually pulling back in – in the hope that other educators, whether in higher education or elsewhere will be encouraged to look at their own emotions and realize the "transformative power of emotions," (Schutz & Zembylas, 2009,p. 376).

To that end, I needed to explore the following question:

"**What can my emotional journey of teaching in higher education written in the form of scholarly personal narrative tell me about the emotional dimensions that have pushed me out of teaching and pulled me back in**?

One of the major reasons why I was interested in researching teacher emotionality in my higher education context can directly be linked to my positionality as a Muslim expatriate teaching in Saudi Arabia. My faith is a major element in my life and I believe that emotions are given more regard in Islam than they are in my university context, which is supposedly founded on Islamic values. In traditional Islamic thought "the heart is viewed as the centre of our being. The Quran, for example, speaks of wayward people who have hearts with which they do not understand (Yousef, 2012, p.7). Thus cognition and emotion are in harmony in Islam. Yousef (2012) refers to a *hadeeth* (saying) about the heart by the messenger of Islam, Prophet Mohammad, confirming that "the heart is a repository of knowledge and a vessel sensitive to the deeds of the body" (p.7). Thus in

an education system founded on Islamic values, emotions cannot and should not be ignored because the Quran confirms the importance of understanding elements of the heart, "So have they not travelled through the earth and have hearts by which to reason and ears by which to hear? For indeed, it is not eyes that are blinded, but blinded are the hearts, which are within the breasts [Quran, 22: 46]. This Quranic verse emphasises the strong link between reason and emotion. Having said that, I believe that an education system that acknowledges the importance of understanding the ubiquitous role of emotions in a teacher's daily life in higher education, provides a lot of uncovered potential in many different areas particularly in teacher development and faculty retention.

Thus, I hope that by exploring the question above, I would also be able to find some explanation for the push and pull of my emotions in my career. I also hope that I share in the growing research on teacher emotionality in the university context and that I could create a starting point for further research into teachers' emotions in a higher education context in Saudi Arabia. I hope that other teachers (and not just in my Saudi Arabian teaching context, but world wide) will benefit from my stories and will have better understanding of the daily emotional experiences that they may have.

The Emerging Research Framework

Because I was looking for a framework that would help me address a wider perspective of my journey, I decided on the four dimensions that I had extrapolated from the literature based on the implications offered by Schutz and Zembylas (2009) and by my own narrative:

- My teacher identity
- My relationships with others
- Personal change, as well as educational reform
- Social, cultural and political structures

Furthermore, another framework guiding my narrative is from the work of educationalist Parker Palmer (1998, 2007) in his well-known book *The Courage to Teach*. Palmer invites us to answer the question "who is the self that teaches?" (p.8) because " we teach

who we are in times of darkness as well as light." "Good teaching requires self knowledge" and "feelings can either enlarge or diminish the exchange between students and teachers" Palmer asks the question, "How can we who teach reclaim our hearts, for the sake of our students, ourselves and educational reform?" (p.19). As I try to look at the emotions that pull and push me, I will use the lens of paradox proposed by Palmer. Palmer reveals the broken paradoxes in the world of education: separating head from heart, fact from feelings, theory from practice, teaching from learning. This framework will further be elaborated on in chapter two, but I'm introducing it here to clarify the plan.

The Emerging Methodology

"But how did you come across SPN," asked one of my EdD colleagues after I had finished a presentation on my choice of methodology, " I have never heard of it before." Well, the truth is I had never heard of SPN before either. In fact, the first research methodology of choice for exploring the emotions of teaching (before having decided on the ultimate question) was ethnography. Chambers (2000) has described ethnography as "inquiry that aim to describe or interpret the place of culture in human affairs" (p.852). Such inquiry seemed the perfect choice since my aim was to study the emotions of teachers in the workplace, and thus the emotion culture of a group. I thought I would set up a case study and observe teachers in action, ask questions, and get answers. But the more I thought about it, the more I realized that if I were to limit my methodology to ethnography, I would be unable to focus on my own experience – and it is my very own experience that had prompted the research questions to start with.

As I struggled with how I could make use of my experience, yet at the same time stay true to ethnography, I came across autoethnography as a research methodology. Autoethnography "displays multiple layers of consciousness connecting the personal to the cultural" (Ellis and Bochner, 2000, p.739), which warrants the researcher to start from the self; and this is exactly what I had wanted to do. Autoethnography calls for gazing inward "while maintaining the outward gaze of ethnography, looking at the larger context where self-experiences occur" (Denzin, 1997, p.277). An autoethnography will allow me

to tell my story as an educator, to explore my own feelings and to compare those feelings with the feelings of other teachers around me.

At first the switch from ethnography to autoethnography was daunting. As is now clear from the above stories, I did not trust my own voice. To do scholarly research I thought means to enter into a third person discussion so that I may be considered a scholar, but the more I read on autoethnography, Ellis & Bochner (2000, 2010) and Chang (2007, 2008), I became more convinced that the best way to explore feelings and emotions of a culture that I am part of is to look inside; after all, how can I analyse the feelings and emotions of other teachers if I do not understand my very own emotions?

> Autoethnographers gaze, first through an ethnographic wide-angle lens, focusing outward on social and cultural aspects of the personal experience; then they look inward, exposing a vulnerable self that is moved by and may move through, refract and resist cultural interpretations" (Ellis & Bochner, 2000, p.739).

This description of the role of an autoethnographer resonated with what I had in mind. There is no better way to explore the emotions of a culture that I belong to, than to look inwards and move my lens back and forth inward and outward to make sense of the messiness of emotions.

From Autoethnography to Scholarly Personal Narrative

Upon deciding on an autoethnography, I set out to fulfill autoethnography data collection criteria. I proposed to conduct semi-structured interviews with two other educators who shared similar teaching backgrounds in order to fulfill the need for dialogue with informants beyond the self (Anderson, 2006). These interviews proposed to "provide not only outsider perspectives, but also external data to confirm, complement, or dispute internal data generated from recollection and reflection" (Chang, 2007, p.8). In addition to that I spent over three weeks rummaging through old boxes of teaching memorabilia and collecting documents, artefacts, photographs…etc. I documented anything and everything that would help me externalize my inner dialogue in my autoethnography journey. For a couple of semesters I would record random incidents and reflections of an emotional nature; meanwhile I would do more and more readings and kept on modifying my research questions. At this stage, I was aware of the difference between various forms

of autoethnography and the one that really captivated me was the 'evocative autoethnography' championed by Ellis and Bochner (2006):

> If you turn a story told into a story analyzed ... you sacrifice the story at the altar of traditional sociological rigor. You transform the story into another language, the language of generalization and analysis, and thus you lose the very qualities that make a story a story (p. 440).

But upon reading Anderson's (2006) description of 'analytic autoethnography' as research that is not simply aimed at "documenting personal experience or evoking emotions but more so on using empirical data to gain insight into some broader set of social phenomena than those provided by the data themselves" (p.387), I was convinced that in order to produce 'real' research I needed to be analytic and thus I *forced* myself to combine the analytic and the evocative.

It was many months later when I would slightly shift my chosen methodology to Scholarly Personal Narrative. I say 'slightly' shift because in the foreword to Robert Nash's second book *Me-Search and Re-search* (2011), well known autoethnographer Heewon Chang calls SPN the "methodological cousin of autoethnography" (p. ix). It was when I was reading a sample narrative inquiry dissertation that I came across Nash's (2004) methodology. I was mesmerized, to say the least. I had read many articles and numerous texts on narrative inquiry at that point, but here was this methodology that said it all in one statement, "SPN puts the scholar front and centre. The best SPN interview is the scholar's self-interrogation. The best analysis and prescription come out of the scholars effort to make narrative sense of personal experience"(p. 18).

At that point I had already conducted the two interviews and was wondering how I would incorporate them into my research. I was starting to doubt the reason why I had proposed to conduct those interviews in the first place. *Was it really to support my inner dialogue, as I had earlier proposed*? Because if that were the case, then, everything around me, my readings, my box of memorabilia, my interactions with students, my interactions with teachers, all did support that inner dialogue. It was then when I realized what I ashamedly admitted to my advisor over a Skype meeting one morning.

"I am unsure about the interviews; can I just forget about them?"

"It depends on why you decided you could do without them," he hesitated a while before answering.

"Well," I paused for a couple of seconds unsure of how to answer his question, because I really did not have an answer. But then I shocked myself when the words came out of my mouth, "I think the real reason why I had decided on conducting these two interviews was not simply to fulfill an autoethnography criterion, but more so because I was afraid to take the deep plunge into narrative research alone. I wanted to do it, but I still wanted that comforting voice that said, 'you are doing *real* research. You have interviews set up. This way I could identify with the rest of the people in my cohort who seemed to be doing so much more in terms of gathering data then simply listening to their personal memory".

"That makes perfect sense," he replied. Just make sure you note this down, and you are ready to explain it.

Chang's (2011) viewpoints confirmed my switch from autoethnography to SPN by explaining that SPN shares with ethnography the act of combining self-examination with scholarship. Yet " what SPN has done remarkably well is to integrate the scholarly discourse and content (re-search) into the *scholarly* self narrative (me-search) which even some autoethnographers have ignored." Chang likened Nash's books and his SPN methodology to an "oasis in the academic desert that has a propensity of drying out personal stories in the name of subjectivity and bias"(p.x). It was not only Chang's viewpoint that further supported my SPN decision, revisiting Laurel Richardson's (1990) concept of creative analytic practices gave me basis for locating SPN within a post-structural research environment that values writing as a method of inquiry.

An autoethnographer's primary interest is in interpreting autobiographical data by linking it to culture with the main purpose of understanding the connection of self to the other (Chang, 2008), where as an SPN scholar is more concerned with using themes, issues and constructs that link the personal to a larger world view (Nash 2004). By having decided to look at the emotional forces that have pushed and pulled me in the academy the focus was on my own perspective. I did not want to spend a lot of time looking at the

cultural context. I wanted my project to be holistic, yet provide " both particular (offering value for the storyteller) and universalizable (offering value for others) possibilities for professionals" (p.3). Nash & Bradley (2011) explain the word universalizable, which Nash (2004) has coined. To them, universalizables are " the common existential themes that touch all human lives, regardless of the unique empirical differences" (p. 84). Chapter Two will shed more light on this particular interpretation of universalizability as it is used in this research.

I wanted my project to provide an opportunity for me to be able to extrapolate lessons of value to others in a more universalizable *manner* (Nash, 2004). Having said that, by looking at my own experience I do eventually look at culture, but I do not limit my exploration to aspects of culture.

To fulfill some SPN requirements, I divided my research project into *Pre-search, Re-search, Me-search, and We-search* based on SPN components provided by Nash and Bradley (2011). These components guide the structure of the research manuscript. An SPN first starts with an identification of main themes; it then links these themes to the author's personal stories in order to " exemplify and explicate the points being made" (p.152); it then grounds the personal narrative in relevant pre-existing research and finally wraps up with " *universalizable ideas and applications* that connect with all readers in some way" (p.152).

After having divided my project into the above components I added three sub-questions:
  a- *What are some of the dimensions of teacher emotionality found in the literature?*
  b- *What role have the dimensions of teacher emotionality played in my own experiences?*
  c- *What are the lessons learned about the dimensions of teacher emotionality in higher education.*

Chapter two will provide more information on SPN and the research plan.

Overview of Chapters 2-5

In **chapter two** I discuss, critique and defend my application of the unconventional narrative research methodology of Scholarly Personal Narrative (SPN). I also highlight the four components of my methodology by explaining how I use them in writing my research story. Chapter two continues to fulfill the pre-search component of SPN. In **chapter three** I review the relevant literature on teacher emotionality, revisit my research question, explain the use of the software Nvivo for organizing my literature review, and clarify the extrapolation of my research framework based on my vignettes and the literature. Chapter three fulfils the re-search component of SPN and addresses the sub question *What are some of the dimensions of teacher emotionality found in the literature?* In **chapter four** I portray my emotional journey in teaching through the epilogue and the subchapters *Accidently a Teacher, Escaping the Profession* and *Summoned back by love*. This chapter addresses the me-search component of my SPN, and explores the question: *What role have the dimensions of teacher emotionality played in my own experiences?* Finally in **chapter five** I address the we-search component of my methodology by dividing lessons learned into: Lessons learned about the dimensions of my own teacher emotionality that have pushed me out of teaching and pulled me back in; and lessons learned for the research and practice communities. Chapter Five addresses the last sub question: *What are the lessons learned about the dimensions of teacher emotionality in higher education?* The last chapter also evaluates the strengths and limitations of my study and methodology.

Conclusion

My project draws links between the narrative of my emotional journey as a teacher in the context of higher education and the literature on teacher emotionality. In doing so, I hope I am able to create a bird's eye view of the different dimensions that tug at a teacher's heart. I remind my reader that " I intend to interweave myself throughout this entire text" (Nash 2004, p.13) because my "ultimate intellectual responsibility as an SPN scholar is to find a way to use personal insights gained in order to draw larger conclusions for [my] readers" (p18).

CHAPTER TWO
Approach and Methodology

Overview

In the first part of this chapter I introduce my research methodology of Scholarly Personal Narrative (SPN) by highlighting the justification for my choice, locating SPN among creative analytic practices (Richardson 2000), looking at the role of narrative inquiry in education research, clarifying some narrative inquiry and SPN worldviews, and comparing SPN to other forms of narrative writing. In the second part of this chapter I look at SPN through a more critical lens, especially its relationship to other forms of autoethnographical research, discuss ethical considerations and highlight the four components of my methodology by explaining how I have used them in writing my research story. To stay true to my methodology, I start this chapter in narrative form.

A Story Teller

When I was eleven or twelve, my father counted on me to tell him stories to keep him alert during long car rides as he drove us to Tripoli to visit family. We lived in Beirut at the time, yet had extended family in Tripoli, our home town, and we often went there for short visits during holidays and long weekends. Tripoli is only 84 km away; but the Lebanese civil war had transformed the road that led to my home town into a dangerous war zone forcing us to take a longer route via the rocky, yet scenic Cedars mountains; the ride would take us anywhere between five to seven hours.

I don't recall the stories I recounted, but I do know that most of them were either about incidents that had happened in school, or things that I had read about in books.

The French philosopher Jean Paul Sartre (1964) explains that people are "tellers of tales. They live surrounded by their stories and the stories of others; they see everything that happens to them through those stories. And they try to live their lives as if they were recounting them" (as cited in Webster and Mertova, 2007, p.2).

My love for telling stories is based on my early love for listening to stories; like many kindergarten students, I revelled in story time and would rush home to tell my sisters and

mother about the stories read in class. Stories gave me comfort and a safe escape from the turbulent nature of my schooling and home experiences. As soon as I learned to read, I was fascinated by the freedom of choosing and reading whichever books I wanted to – and despite the wide arrays of books in my different school libraries, it was always my mother's *Readers Digest* that I most loved to read – the stories I loved were narratives based on real events and I had an overwhelming fascination with finding out about how 'real' people acted in situations that involved love, fear, pain, courage …etc. I would sit for many hours devouring the many life details narrated in those stories and contemplating the life lessons illustrated. Later, as I became a mother, I would spend many hours with my boys either reading bed time stories or most of the time simply creating impromptu tales, which I was never able to repeat in the same manner if the boys asked me to.

As I became an educator and specifically a writing teacher, I used stories in my classroom to clarify writing strategies and to exemplify life lessons. I spent many hours searching for the right story that would best help me convey my message. I have realized that the best way to grab my students' attention is simply to say, "let me share with you a story". Stimulating classroom discussions often followed proving that stories could be a powerful teaching and learning tool. Around a decade ago and as I embraced my spirituality and decided to learn more about my own religion of Islam, I revelled most in the narrative aspect of the Quran with stories that detail happenings of people from a different time and place, which in a fascinating way, we can still identify with in our own times. Clandinin & Rosiek (2007) affirm "human beings have lived out and told stories about that living for as long as we could talk. And then we have talked about the stories we tell for almost as long"(p. 35). After having lived my life as a storyteller, a story reader, a storywriter, a lover of stories, it is not surprising that my choice of a research methodology would be based on narrative inquiry. Thus the major qualitative method, which guides my research design, is based on narrative inquiry and specifically on the Scholarly Personal Narrative (SPN).

Scholarly Personal Narrative is a developing methodology introduced to the research

arena in 2004 by its originator Robert Nash who presented this unconventional methodology in his first book on this topic *Liberating Scholarly Writing*. Nash later Co-authored three other books: (Nash & Bradley 2011, Nash & Viray 2013, and Nash &Viray 2014) that give more details on the nuts and bolts of this methodology – all of which I have purchased and engaged in thoroughly throughout my research journey. Despite its "ever-evolving" quality (Nash & Bradley 2011, p.80), SPN is guided by specific principles such as trustworthiness, honesty, plausibility, interpretive self consciousness, introspective/self reflection, and *universalizability* and four interacting processes: pre-search, me-search, re-search and we-search.

Why Scholarly Personal Narrative?

SPN draws on a variety of qualitative research methods and can be placed within a post-modern and post-structuralist research environment rich with a variety of approaches to conducting and reporting research (Richardson 2000, Denzin 2006, and Lather 1991). Richardson & St. Pierre (2005) define such post-modern qualitative research methods that open up spaces for writing to become a 'method of inquiry' as creative analytic practices (CAP). CAP research can be defined as research that displays "the writing process and the writing product as deeply intertwined; both are privileged. The product cannot be separated from the producer or the mode of production or the method of knowing" (Richardson & St. Pierre, 2005, p.930). The CAP label includes old, new, and even future methods, which move "outside social scientific writing". Such practices, Richardson and St. Pierre (2005) emphasize, " adapt to the kind of political/social world we inhabit – a world of uncertainty," (p. 962). Richardson (2000) further gives a robust definition of what she means by method of inquiry:

> "It directs us to understand ourselves reflectively as persons writing from particular positions at specific times; and second, it frees us from trying to write a single text in which we say everything at once to everyone. Nurturing our own voices releases the censorious hold of science writing on our consciousness, as well as the arrogance it fosters in our psyche. Writing is validated as a method of knowing" (p.929).

CAP research and the post-modern research environment give me a platform to explore my personal story and reflect on how it may have guided my research, affected my teacher emotionality and steered my career related decisions including my everyday

actions as a teacher in a higher education context in Saudi Arabia – with the aim of giving my readers time to pause and consider the impact of their own personal stories. While doing this, I keep in mind that "SPN writing starts with the me, reaches out to the you, and ends up with universalizable themes that connect with the larger we" (Nash & Bradley, 2011, p. 27).

During the over five years that I have been working on my EdD I have been able to witness, first hand, Richardson's theory of writing as method of inquiry. I have been writing and rewriting almost on a daily basis, yet this manuscript is not the only result of my endeavour. I see the result in a more confident scholar, researcher, and teacher – I see it in a deepened understanding of the role of emotions in my daily life as a teacher.

I believe that one of the noblest goals of writing is not just to convey knowledge, but more so to result in change and action by directly affecting the heart. In a poignant description of the purpose of writing, Yusuf (2012) explains that the two ancient languages Arabic and Hebrew are written from right to left toward the heart; this "mirrors the purpose of writing, namely to affect the heart" (p.6).

Like Nash & Bradley (2011), and Yusuf (2012), Richardson in Richardson and St. Pierre (2005) asks "how can I make my writing matter?" (p. 967). SPN is "not personal narrative for personal narrative's sake" (Nash & Bradley p.107). A good SPN manuscript must consider the question " How can I create an engaging narrative overlap between my life and my professional experiences in such a way that the overlap informs the professional narratives of each of the professional readers of my manuscript? (Nash & Bradley, 2011, p.109). Richardson stresses this point, "it seemed foolish at best and narcissistic and wholly self-absorbed at worst to spend months or years doing research that ended up not being read and not making a difference to anything but the author's career" (p. 960).

Before I end this section I want to reiterate that Richardson's support of CAP practices validates my decision to use SPN, yet it is not only Richardson's work that gives me this validity since Nash has based his theoretical framework for Scholarly Personal Narrative (SPN) on the work of other accomplished scholars and philosophers the likes of Jerome

Bruner, and Richard Rorty.

Bruner (1990) who supports the self as a story teller believes that "the truth that matters is not empirical truth but . . . the *narrative* truth" (as cited in Nash, 2004, p. 18). Nash supports Bruner's position that social researchers should start with stories that people tell about themselves and others and then move from there into the examination of meanings of human behaviour. According to Nash, when Bruner rejects the "concept of mind as 'information processor'", and supports the notion of '*mind as a creator of narrative meanings*'" (as cited in Nash, 2004, p. 19), he confirms the "intellectual value of Scholarly Personal Narrative"(p. 19).

Ruth Behar (1996) has also influenced Nash's philosophy through her personal narratives that reveal "vulnerable anthropology" and "self-reflexive, shadow biography" (as cited in Nash, 2004, p. 18). By positioning herself in her studies as "as much the subject as the subjects she is studying" (p. 49). Through her book *The Vulnerable Observer: Anthropology That Breaks Your Heart,* Behar has provided Nash with his "entire philosophy of education and life" (p. 51). Behar has taught him that as a researcher he must be ready to view his research "from the perspective of an anthropologist who has come to know others by knowing herself and who has come to know herself by knowing others" (as cited in Nash, p. 51). To Nash, Behar is "philosophical, political, autobiographical, anthropological, and spiritual all at once. She is able to write for a general audience as well as a specialized one. She writes both from the heart and the head. She is a genuine public intellectual" (p. 50). In fact, what Behar terms as 'vulnerable writing', Nash and Bradley (2011) call scholarly personal narrative.

A final confirmation for my choice of SPN comes from Richardson & St. Pierre (2005) who stress that "Researchers have many practices from which to choose and ought not to be constrained by habits of somebody else's mind" and "there is no single way – much less right way – of staging a text. Like wet clay, the material can be shaped"(p. 964). I chose SPN because it gave me freedom to create the shape and form that best fit the purpose of my study.

World Views

Scholarly Personal Narrative as part of narrative inquiry surfaces as a qualitative research method that is shaped by worldviews that are "subjective (in here to be expressed), constructivist (at least partly constructed by the observer) and interpretive" (Nash & Bradley, 2011, p.82). Creswell (2007) explains that qualitative research is an **"**intricate fabric composed of minute threads, many colours, different textures, and various blends of material." It is not easy to explain this fabric. "Like the loom on which fabric is woven, general worldviews and perspectives hold qualitative research together" (P.51). Good research means making assumptions and paradigms clear in an inquiry and being aware of how these positions influence the course of study. Creswell (2007) identifies five philosophical assumptions that direct a researcher to the choice of qualitative research: "a stance toward the nature of reality (ontology), how the researcher knows what she or he knows (epistemology), the role of values in the research (axiology), the language of research (rhetoric), and the methods used in the process (methodology)"(p. 32). My position on each of these points will be clarified in this chapter. Having said that, I must make it clear that this is not done in a linear manner.

The Contribution of Personal Narrative to my Story

"Personal narratives are, at core, meaning-making units of discourse" (Reissman, 2002, p.705). By writing my research project in narrative form I was able to make sense of the emotional ups and downs and the forces (of an emotional nature) that have pushed and pulled me throughout my career as a teacher in the context of higher education at a private university for girls in Jeddah, Saudi Arabia. Narrative inquiry has helped me to make sense of my own personal experience and to "invite readers to enter [my] world and to use what they learn there to reflect on, understand, and cope with their own lives (Ellis & Bochner, 2010, para 24).

My narrative was written from embodied memories of emotional experience in my context as an educator. Though the focus of the narratives is on the period where I joined higher education, some of the vignettes trace my emotional experiences as a beginning teacher in the context of secondary education and some of them (like the one in chapter one) even go back to my own schooling experiences. That is because as a narrative

inquirer I am aware that stories "do not fall from the sky" (Reissman, 2008, p. 105). I must go back and forth in order to make sense of my experience. Including stories like the narrative that I begin this chapter with remind me that fragments of my stories "have travelled with me across continents, through time, serving as a constant reminder that we are our stories, and our stories are what we need to learn, to live, and to live well" (Caine, Estefan & Clandinin, 2013, p. 578).

For almost three decades Connelly and Clandinin have stressed the importance of narrative in education because "it is the study of how humans make meaning by endlessly telling and retelling stories about themselves that both refigure the past and create purpose in the future" (1988, p.21). Clandinin (2006) explains further "teachers' stories, their personal practical knowledge, are the stories teachers live and tell of who they are and what they know" (p.7). Making meaning of what I know and sharing that meaning with others was an important element of my personal research project. Thus, what I needed from my stories was to offer opportunity for others to change and to learn from their own experiences as compared to mine (Nash 2004). To do that, I needed to "show rather than tell, develop characters and scenes fully, and paint vivid sensory experiences" (Ellis, 2004, p. 254). It is important for me to tell my story because "not only does our life matter, but so also do the lives of others, and that the stories we each tell, once told to each other, are important moments through which we interconnect" (Caine, Estefan & Clandinin, 2013, p. 581-582).

Denzin (2009) explains that "emotions are felt as lived-performances, staged in classrooms, hallways, playgrounds" and the neglect of research on emotions in education for many years is directly related to methodologies that establish dichotomies "between personal/public, emotion/reason, and quantitative/qualitative issues" (p. 3); and thus what is needed is methodologies that "transcend the limitations and constraints of a lingering, politically and racially conservative postpostivism" (p. vi). Based on that, I decided that the best way to explore these emotional experiences was through personal narrative inquiry, a methodology that honours story telling because " performances become enactment of stories that literarily bleed across different kinds of borders" (Denzin, 2009, p. vi). This idea that stories bleed across borders supports the viewpoint that though my

story has taken place in a specific context, yet it may still appeal to people in different contexts and in different parts of the world who might be able to identify with certain aspects of my journey.

But sharing my emotional experience as an educator through story telling is the research project only half done. My story is not simply about me. My aim of writing my story in the first place was to provide more awareness about the ubiquitous role that emotions play in higher education and specifically in the lives of teachers in the hope that other researchers will follow this same path to make up for the paucity of research in this area (Trigwell, 2011). I would like to see teacher emotionality have a solid place in professional development courses and higher education conferences, especially in the Arab world because much "damage" "happens to an institution's capacity to pursue its mission when we ignore the dynamics of the heart"(Palmer, 2007, p. xvii).

In order to achieve all that, my personal story, my own experience, needed to be linked with scholarly research – so that I may generate life lessons for my audience of teachers in higher education, teacher educators, those interested in teacher policy creation, and anyone interested in teacher emotionality in general which they can apply to their own work. Thus the choice of scholarly personal narrative (SPN) which "is a methodology that allows for the "subjective I' of the writer to share the centrality of the research along with the "objective they" of more traditional forms of scholarship" (Nash & Bradley, 2011, p.14).

Ivor Goodson (2003) reminds me that "only if we deal with stories as the *starting point* for collaboration, as the *beginning* of a process of coming to know, will we come to understand their meaning: to see them as social constructions which allow us to locate and interrogate the social world in which they are embedded (p. 98).

I am totally aware that my emotional journey in teaching is a very unique and personal one and is based on many different dimensions, including my teacher identity, my relationships, the social, cultural and political structures of the institution where I teach, the country where I reside, the wider regional and global contexts, personal, social, cultural change, as well as educational reform (Schutz & Zembylas, 2009). Yet when my

story is looked at from a bird's eye view, it offers lessons that are *universalizable* – lessons that professionals and readers in different contexts and with different backgrounds may be able to benefit from. Like Connelly & Clandinin (1990) I, too, "wish to write a narrative that would reveal what it means to educate and be educated" (p. 12). My narrative proposes to be an embodied and creative endeavour that will prompt the "reader to care, to feel, and to empathize and to do something to act feel" rather than offer sterile analysis (Ellis & Bochner, 2006, p. 433).

Clarifying Some Positions

Clandinin (2006) sees narrative inquiry as a "ubiquitous" practice. This is seen from the perspective that human beings have been telling stories for as long as they could talk. And these stories keep on being told and retold – thus, despite the fact that narrative inquiry is a new methodology – somehow it is simply building on what has always been. For me such a methodology has helped me "to penetrate what often seems like a shield of impersonal, often jargon-ridden, formulaic prose, which we use at least in part to cover up our insecurities" (Deborah Mutnick, as cited in Nash & Bradley, 2011, p.25). By that last quote I do not mean to undermine any other form of inquiry, nor do I mean to proclaim that Scholarly Personal Narrative can replace other tried and tested methodologies. I simply mean to show that there is a place for SPN in the academy and to clarify some positions that have stimulated me to embrace such a methodology in the first place.

I am one who often struggled during my own schooling and university writing experiences by keeping the "I" out of what I write. While studying for my English language degree, I cherished creative writing courses because they provided space for my own voice; whenever I would be writing a paper for other courses that required formal writing, I always felt that I was speaking in someone else's voice. I would look for the most sophisticated words and references in order to give my writing the 'scholarly feel' required of me. Later in my career, I struggled in the position of editor of a university magazine that focused on sharing news and feature stories on the accomplishments of the university, its faculty and students. The vice dean of institutional advancement, who was also the editor in chief of this magazine, would often send back stories I had written with

'tracked changes' asking me to remove anything that sounded personal. The bottom line is I have more often than not been told, "you need to be objective".

And though I agree that certain research questions do call for "research residing in the cool water of '*objective*' reason" (Nash & Bradley, 2011, *emphasis my own*) I believe other projects such as the one I am doing now call for " research residing in the warm waters of self-disclosure, story-telling, artistic innovation and empathy" (p. 82). I think the justification for this choice is obvious. Emotions themselves are subjective, and despite the abundant scientific research on emotions, "describing how emotion experiences are caused does not substitute for a description of what is felt," (Barrett, L. F., Mesquita, B., Ochsner, K. N., & Gross, 2007). These authors who stress that current emotion research suffers from an "impoverished understanding" of what is felt, explain that "an adequate description of what people feel is required so that scientists know what to explain in the first place" (p.1). Thus, studying my emotional experiences using a methodology that honours the subjective experience will eventually give more content for scientific researchers to move forward in the study of teacher emotionality.

Here I am again reminded of Denzin's (2009) position that one of the reasons it took so long for emotion research to reach education is because of the prevalence of dichotomies that separate head and heart. In fact, most teacher emotion researchers i.e. (Hargreaves, 1998, Nias 1996, Zembylas & Schutz, 2009…) stress the importance of giving a place for both the intellect and the affective in education. So when I found a methodology that honours the subjective voice, that asserts that if "you write your story in your own voice, according to the principles of SPN…. then in the words of Richard Rhodes, your story will 'enlarge the world'" (Nash & Bradley, 2011, p. 68), I jumped at the opportunity to share my experience and make my own voice heard.

What I want to clarify is that I strongly believe that conventional forms of inquiry have their place in the academy and certain research questions might specifically call for a more *objective* quantitative methodology. All SPNs, mine included, might need to quote *objective* research or even empirical data. If I did not believe that empirical data is of

value, I would not quote findings based on empirical data in the first place. I step aside to explain that I have italicized the word objective from the beginning of this section because I do not believe that any research can be totally sterile and value free (Carr, 1995). There is always a subjective choice on the part of the researcher such as in the choice of methodology in the first place (Wellington, 2010). "Writers are always an integral part of what they observe, study, interpret, and assert. The inclusion of the self in research and scholarship is inescapable, even more so when writers try intentionally to excise the self from their research" (Nash & Bradley, 2011, p. 26).

As Nash (2004) asserts " we are all constructivists *and* objectivists" (p. 19). Thus despite the fact that SPN is predominantly qualitative, predominately subjective, it does not rule out the other side of the coin**.** Nash (2004) provides an interesting view on the constructivist positivist dichotomy, which I agree with. He explains that constructivists look from the inside out, while objectivists look outside and ask how can we prove that? Thus when looked at from this perspective, we are all both constructivists and objectivists. There is a constructivist in every positivist and a positivist in every constructivist. "In certain circumstances, truth is found not by splitting the world into either-ors, but by embracing it as *both-and*. In certain circumstances, truth is a paradoxical joining of apparent opposites, and if we want to know the truth, we must learn to embrace those opposites as one" (Palmer, 2007,p. 65). Having said that, we all lean to a particular side more than to the other. As a storyteller, I am a dominant constructivist.

> SPN writers will need to know when to be non-traditional-subjective, experimental, creative, and artistic- and when to be traditional-objective, authoritative, data driven, and credible. SPN writers will need to know how to live within the conventional boarders of research, when to cross them, and when to transcend or transform those borders" (Nash and Bradley, 2011, p. 58).

A Narrative Guided by Experience

People make sense of their lives through the stories available to them (Webster & Mertova, 2007). And thus narrative " allows researchers to present experience holistically in all its complexity and richness" (p.2). More generally, narrative inquiry provides

researchers " a rich framework" to examine the ways individuals look at the world through their own personal stories. Connelly and Clandinin first coined the term narrative inquiry in 1990 when they when they used it to refer to a teacher education approach that was based on story telling. Their aim was to encourage researchers to write narratives of real experiences of students and teachers that would show "what it means to educate and be educated" (p.12). A few decades since the term was coined and since narrative inquiry has been used for a variety of different research purposes, I too use it to fundamentally show what it means to educate and furthermore what it means to be an educator in the context of the university in our twenty first century by focusing specifically on teacher emotionality.

People make sense of experience narratively (Clandinin & Connelly, 2000). In fact "narrative is the closest that [one] can come to experience" (p.188).The narrative inquirer starts the research project with an interest in experience, thus the ontological position is that of " a curiosity about how people are living and the constituents of their experience" (Caine et al, 2013,P 575). My own research project started with an interest in understanding the role that emotions play in the daily lives of educators in the field of higher education. My own personal experience told me that emotions do matter in higher education, yet research to back up my realization was scarce and was mostly aimed at schools. Thus the experience aspect of my research was of utmost importance. When I moved from wanting to research teacher emotion in general to realizing the need to understand my own experience as a teacher – by thinking narratively about my own experience I have assumed a "narrative ontology" which looks at experiences as being constantly interactive and ensuing changes in both the person and the context (Dewey 1981). This ontological position solidifies my epistemological position as a researcher which positions experience as "knowledge for living". My belief that experience is fundamental to narrative inquiry is grounded within Clandinin & Connelly's (2000) views that narrative inquiry is both phenomenon and methodology. That is experience itself is viewed narratively "beyond the lens of the researcher" (Caine et al, 2013,P. 575).

I, like Caine et al (2013), believe that "the story told is not a fixed text; it is composed in, and out of, the living" (p. 578), and that we cannot always know the beginning and ending of a story because narrative inquiry "is the intimate study of an individual's experience over time and in context" (Caine et al, 2013,p. 577). This explains why vignettes dispersed in this paper and those in chapter four are not linear and why I go back and forth to try and clarify a point.

> Our understanding as narrative inquirers is not something that can be done by being involved in some clever analysis. Our understanding happens slowly as we tell and retell our lived stories over a period of time and at a certain point of place and context.
> By being narrative inquirers we have come to see understanding from an intimate place of experiences. Experience in our world is grounded in a relational in-between space where we attend to the multiple dimensions of looking backward and forward, inward and outward, and pay attention to places simultaneously as spaces of being, becoming, and possibility (Caine et al, 2013, p. 582).

The process of writing itself stimulates self-reflection and thus as a researcher, I do more than tell a story, I consciously study my narrative while providing an opportunity for my readers to compare their experiences to mine (Chang 2008). Thus the traditional understanding of truth which focuses on researching from the outside to the inside from object to subject gives way to new truth criteria starting from the "inside out" (Nash & Bradley 2011).

Wellington, Bathmaker, Hunt, Mcculloch & Sikes (2005) believe that researchers who choose to do narrative research often choose it "out of a political conviction that social research should be accessible and interesting" (p.159). This is the most important aspect for me in my writing. I want teachers at every level to be able to understand my stories and to compare them to theirs. Nash (2004) explains that an SPN writer is a "public intellectual" one who can through writing "take a complex idea and communicate it in readable English without comprising its integrity" (p.8). Nash and Viray (2014) explain that it is unfortunate that despite the advancement of multi-genre practices in research we still live in an age in which "if scholars strive to make their writing comprehensible for an audience beyond the university, then they run the risk of being charged with compromising the intellectual prestige of their disciplines" (P 7).

Having said that, " it is important that narrative research, whatever form it takes be able to demonstrate both its scholarliness and its honesty" (Wellington et al, 2005, p.159).

To finalize this section, I want to go back to the fact that I am a storyteller and that is what has instigated my choice of methodology. What makes me a storyteller is my interest in experience. I believe in the power of stories, but I also believe that we should not be breaking down the world into dichotomies, but rather embracing all of our being; stories, I believe, do that; they allow us to be holistic in our approach, to look at different angles of our lives, to see life in the manner that it is, messy. I believe that the search for meaning is very difficult if I cannot write about my personal viewpoint. I also believe that despite our "individual and cultural differences, we are all human beings – fallible, searching for meaning, and looking for ways to make deep connections with 'others'" (Nash &Viray, 2013, p. 91). I have chosen Scholarly Personal Narrative because it has given me courage "to sing with the voice that I have" instead of singing my songs " in other peoples' voices in order to be considered a real 'scholar'" (Nash & Bradley, 2011, p. 31), yet still stick to the conventions of accepted scholarly research and particularly CAP research supported by accomplished scholars the likes of Richardson (2000) and Denzin (2006).

Scholarly Personal Narrative further defined

I have spent the first section explaining my choice of narrative inquiry, some worldviews, and the role of personal narrative; This next section will focus on clarifying SPN methodology and shedding light on how I have used it to conduct my research.

Nash (2004) first defined SPN as

> 'the unabashed, up-front admission' that your 'own life signifies' in the words of Gornick, quoted above. That is to say your own life has meaning both for you and for others. Your own life tells a story or a series of stories that, when narrated well, can deliver to your readers those delicious aha! moments of self and social insight that are all too rare in conventional forms of research" (p. 24).

An examination of the quote above reveals many essential elements of scholarly personal narrative, mainly: this methodology is based on telling life stories – on admitting that your lived experiences count as rich material for research because they may, not only, hold meanings for you as an individual, but those meanings "when narrated well" can be

transferred to the experiences of your readers bringing about valuable social and self insight. Ten years after writing the above definition in his first book, Robert Nash wrote another book on SPN: *A Guide for Writing Scholarly Personal Narrative Manuscripts,* which he co-authored with Demethra LaSha Bradley in which he and his co author detail ten SPN guidelines that are intended to provide more support for SPN writers:

1- establish clear contracts, hooks and questions

2- move from the particular to the general and back again… often

3- try to draw larger implications from your personal stories

4- draw from your vast store of formal background knowledge

5- always try to tell a good story

6- show some passion

7- tell your story in an open-ended way

8- remember that writing is both a craft and an art

9- use citations whenever appropriate

10- love and respect eloquent language (Nash & Bradley, 2011, p.57-67).

To further understand what SPN is, it makes sense to differentiate it from the more established methodology of autoethnography and to address possible criticisms that it is susceptible to. To start this comparison I stress that the two have a lot in common, with SPN putting more emphasis on the aspect of personal perspective. This is what has instigated autoethnographer Heewon Chang (2011) to call SPN the "methodological cousin of autoethnography" and to stress the "methodological alliance" (p. x) between the two. I believe many SPNs might be read as autoethnographies and the opposite is also true.

The fundamental difference between ethnography and SPN that I concluded after a thorough reading of various texts that exemplify such methodologies is that while autoethnography as defined by Ellis and Bochner (2011) is an "approach to research and writing that seeks to describe and systematically analyze personal experience in order to understand cultural experience" (para. 1). SPN, on the other hand, places more focus on the journey of the author, while linking "scholarship, personal stories, and universalizable

themes in a seamless manner" (Nash & Bradley, p. 24). Autoethnography studies the researcher in the context of exploring broader cultural implications as opposed to SPN that focuses exclusively on the personal insights and experiences of an individual researcher. While doing that, context is still of great importance for understanding experience, yet it is not the focus of the study.

To conclude, like autoethnography, SPN "combines characteristics of autobiography and ethnography" (Ellis and Bochner, 2011, para.5). Like autoethnographies, SPNs "seek to produce aesthetic and evocative thick descriptions of personal and interpersonal experience" (para.10). Like autoethnographies SPNs try " to reach wider and more diverse mass audiences that traditional research usually disregards" (para.14). Like autoethnographies SPNs "can be therapeutic for authors as we make sense of ourselves and our experiences" they can also be " therapeutic for participants and readers" (para.26).

But unlike autoethnography, SPN does not focus on systematically analysing personal experience in an attempt to make sense of cultural experience. In fact, SPN focuses on the journey of the researcher and on the author's personal perspective – thus the justification for my final chapter: *Lessons Learned*. Lessons learned are based on ideas that I have come up with based on my own inquiry through writing my life story. Some of my messages carry universalizable meanings, which may "bleed across borders" (Denzin 2009).

Had I chosen autoethnography for this research I would have had to spend a longer time looking specifically at my Saudi Arabian higher education context and trying to search for particular cues on teacher emotionality within my context that may apply to a larger group of people. What I have done instead is give my personal testimony with regards to my own experiences within my specific context and have further explicated my story by looking at the literature on teacher emotionality and on the power of paradox. Again, I reiterate, autoethnography and SPN are more alike than they are different and they both may fall under CAP ethnographies as proposed by Richardson. I must add here that the ethnography that I refer to is the evocative autoethnography championed by Ellis (2004),

and not the analytic autoethnography proposed by Anderson (2006).

Ellis (2004) explains that any reader needs to be engaged in the story to gain something from it. SPN provides me the tools to craft my story in a way in which my readers will be able to find something in my story to link it to theirs. Thus my decision to use SPN will help me focus on both the scholarly and the personal in my quest to address my research questions.

To further explain SPN, Nash and Bradley (2011) compare key terms used by SPN to universal research vocabularies. I detail some of that research language and explain how it applies to my project.

Universalizability rather than replicability

Nash and Bradley (2011) use the term "universalizability" interchangeably with generalizability when they describe the elements of evaluating SPN research. The universalizability and generalizability in SPN is similar to that of autoethnography:

> "Generalizability is also important to autoethnographers, though not in the traditional, social scientific meaning that stems from, and applies to, large random samples of respondents. In autoethnography, the focus of generalizability moves from respondents to readers, and is always being tested by readers as they determine if a story speaks to them about their experience or about the lives of others they know. (Ellis and Bochner, 2011, para.35).

Universalizability cannot be measure in scientific terms, unlike its counterpart replicability, which requires researchers to replicate a study "using the same type of sampling, questionnaire and process" (May 2011, p 97). Thus universalizable themes and beliefs are "felt by the reader than counted, tested, interviewed, or measured by the scientist" (Nash & Bradley, 2011, p.84).

My aim as an SPN scholar would not be to "test, evaluate, or discover whether something is true" (Nash & Bradley, p.83). It would be to " investigate, present, and analyze" my inner life in order to draw *universalizable* insights for my readers. I will be inviting my reader into my experience so that they too might feel what I felt and make sense of my reactions by comparing them to their own reactions and feelings when put in similar circumstances or when faced with similar dilemmas or life questions.

One further element for deepening the understanding of what is meant by universe in an SPN is "the common existential themes that touch all human lives, regardless of the unique empirical differences" (Nash and Bradley, 2011, p. 84). Richardson in Richardson & St Pierre (2005) confirms the ability of CAP research to take us to such understanding, "my writing moves me into an independent space where I see more clearly the interrelationships between and among peoples worldwide" (967).

Nash and Bradley (2011) reiterate that " SPN generalizables are always educated hypotheses, not proven facts," (p.108). They explain that "the *universe* in *universalizability*" is figurative and not literal. In fact it is "limited by the subject matter and research reported in [the] manuscript" (p. 107). As an SPN writer I should always try to guide my reader to make "real-life/real-profession connections" (p. 107) from my writing. A final note on universalizability is that it may also mean questions left to be examined. " Qualitatively speaking, the SPN manuscript can serve as a starting point for areas of further study" (Nash & Bradley, p. 107).

To ensure universalizable meanings I must understand that universals are not always generalizations; and I must keep in mind the following questions presented by Nash & Bradley (2011):

- How can I create an engaging narrative overlap between my life and my professional experiences in such a way that the overlap informs the professional narratives of each of the professional readers of my manuscript?
- How do I identify and convey to my readers the implications for their own fields of study?
- How do I universalize my findings to others in such a way that my "I" can co-exist with the "we" who are reading my manuscript (p.109 - 110).

My subjective experience in the push and pull of my emotions in my career as an educator in a higher education context is universalizable, because I am writing for an audience of higher education professionals and researchers who will inevitably experience a variety of emotions while on the job and who may recognize and identify

with some of my experiences by having similar or even conflicting feelings. The bottom line is my story will instigate others to reflect on their own experiences and it will further reconfirm the ubiquitous nature of emotions in HE, which does not privilege one context over the other.

Perspective versus data collection

Creswell(2007) visualizes data collection " as a series of interrelated activities aimed at gathering good information to answer emerging research questions" (p.118). My personal narrative will reflect my personal emotional journey in teaching in higher education. I will portray my life story in vignettes followed by reflections; though some stories will have some chronological reference to portray maturity, the chronological reference is neither linear nor rigid. My perspective is influenced by many elements in my journey, it's based on my education, on my history, on my spirituality, on my family – my relationship with my students and my colleagues; it is further based on my many identities as a teacher, a mother, a friend, a wife, and a sister. "Perspectives suggests more of a constructivist approach to research in that the subject gives meaning to (rather than simply receives) what is observed" (Nash & Bradley, 2011, p. 7).

Nash and Bradley (2011) explain how perspective differs from data since the Latin origin of the word data is "*that which is given* to the observer" thus recorded facts for SPN observers are not considered as objective since " objective facts are often the function of what one believes has actually happened or perceives to be "really true"" (p. 83). The researcher in this kind of research is involved in constructing and describing the phenomena being explored. SPN accepts that each person's SPN is unique to that person and therefore would be told differently by someone else.

Introspective questions versus interview questions

Interviewing is an important element of many qualitative research studies in which the researchers follow a series of steps in a procedure (Creswell 2007, p. 132). SPN researchers on the other hand, are attached rather than detached observers – therefore, their interview questions are self interrogation – which follows no fixed formula "because each self is different" (Nash and, 2011, p. 84). The researcher is the central participant in a study; in my case, though the stories are written firstly from my own personal

perspective, at times I choose to bring in the perspective of other teachers that I have had conversations with and sometimes even the perspective of my students. Yet all this is done through self-interrogation. As a freelance journalist I have often interviewed prominent professionals for my feature stories, so I believe I do have the interviewing skills needed. Yet, as I tried to apply that skill to interviewing myself I realized how different it is because introspective questions require deep self-probing, which at times was uncomfortable.

Personal testimony rather than accumulated empirical evidence

Nash & Bradley (2011) claim that "SPN researchers think of what they do as giving personal testimony to make their points rather than accumulating empirical evidence to prove something beyond a shadow of a doubt" (p. 7). SPN gave me permission to offer my personal testimony about my emotional journey in teaching, particularly in a higher education context and more specifically in Saudi Arabia. My personal story served as instigation for reflection and for connecting my experiences to the research on teacher emotionality, and on the power of paradox. Doing that allowed me to illuminate lessons learned that might be applicable to my readers as well. My reflection also helped create an argument to encourage more research on teacher emotionality in higher education and to instigate Saudi Arabian universities to take into consideration the issue of teacher emotionality within professional development mandates.

Vigour rather than rigour

Nash (2004) redefines the idea of "rigor" to fit with SPN truth criteria such as: "trustworthiness, honesty, plausibility, 'situatedness, interpretive self-consciousness, introspectiveness/self- reflection, and universalizability," and then he adds criteria taken from Bruner (1990): "coherence, liveability, and adequacy," (p. 5). Yet, Nash says he prefers to use the term "vigor" when assessing SPN. **"** *Vigorous* research crosses disciplinary boundaries, experiments with innovative writing styles, and is sometimes expressive and emotional. It is both 'soft' (heart driven) and 'hard' (scholarly and focused) often at the same time." Nash and Bradley (2011, p. 84). As opposed to rigorous research, which is seen "when the researcher conducts multiple levels of data analysis,

from the narrow codes or themes to broader interrelated themes to more abstract dimensions" (Creswell 2007, p. 46).

As an SPN researcher I will get the opportunity to convey emotional experiences as I perceive them with all the emotion needed, yet at the same time I will employ my the framework derived from Schutz and Zembylas (2009) and from Palmer (2007) to ground those feelings in appropriate scholarly research.

One way to ensure that I have accomplished vigour in my SPN is to ask myself if I have successfully been able to blend my personal narrative with the scholarly literature without compromising on either. Ultimately, vigour means I have addressed my research questions, while engaging my readers in a thought-provoking and honest, personal narrative tied to the scholarly literature to produce lessons that my readers can benefit from in their own professional contexts.

Plausibility, honesty, and coherence rather than validity

Maxwell (2005) sees validity as "correctness or credibility of a description, conclusion, explanation, interpretation or other sort of account" (p. 106). Yet he argues that validity "depends on the relationship of your conclusions to reality, and there are no methods that can completely assure that you have captured this" (p. 105).

To Ellis (2004) validity can be seen in terms of what happens to both readers and researchers of a particular study. She defines it as a work that "seeks verisimilitude; it evokes in readers a feeling that the experience described is lifelike, believable, and possible" (p. 124). Richardson (1997) describes the validity of qualitative research by using the metaphor of a crystal as opposed to the triangle, which results in triangulation. Just like a crystal, validity in such research has "an infinite number of shapes, dimensions, and angles. It acts as a prism and changes shape, but still has structure. What we see depends on our angle of vision" (p. 92). "Crystallization, without losing structure, deconstructs the traditional idea of "validity"; we feel how there is no single truth, and we see how texts validate themselves" (Richardson and St Pierre, 2005, p.963).

Supporting both view points above, Nash & Bradley (2011) remind us that since one of

the goals of SPN is to accurately reflect the experience of the researcher, then the focus should be on whether the researcher's voice comes across to readers as trustworthy, credible, honest, and cohesive" (Nash & Bradley, 2011,p. 85). Thus, SPN prefers terms such as plausibility, honesty and coherence. To ensure achieving that guideline while writing my research it is important for me to keep on asking myself how well am I connecting the self-search to the main themes and how coherent is my over all story.

Writing my Story

Despite the flexible nature of SPN in which processes are not set in stone, almost all SPNs will be based on four components pre-search, me-search, re-search and we-search which Nash and Bradley (2011) created in the aim of giving their research students " a way to stage their writing and map their thinking" (p.35). In the next section I explain more on each component and describe how my own research story fits into these components. One thing I must make clear is that these stages are not linear. A researcher might be working on the re-search section and decide to go back to the pre-search to clarify a certain point or to do further probing. And certainly in my story I have moved back and forth between the four components. In the following section, I place re-search before me-search, but the truth is that both sections were developed almost at the same time.

Pre-search

"SPN writing begins with a nagging need on the writer's part to tell some kind of truth." and "the best way to tell the truth is to tell a story" (p. 67). The first step is to "discover the formative/driving motivating idea or conviction that you hold with such energy and passion that you are willing to take the time, and make effort, to research and write about it in a sustained way" (p.36I). When I first decided on SPN as my methodology I had been living with the idea of researching the emotions of my teaching journey in higher education for almost two years, had read extensive material, done a lot of writing here and there, presented my work at EdD residencies in Sheffield, and talked about it endlessly to my supervisor, other faculty, colleagues, and friends. So, yes, I did have that motivating idea, which I was willing to invest much effort and energy to write about.

I agree that "the research questions select the methodology" (Nash & Bradley, 2011, p. 39) because it was my questions that have led me to SPN in the first place. However, the research methodology has helped me further hone my research question. I really struggled with creating the "perfect" research question that may address my line of inquiry because I did not want my question to limit the holistic nature of emotions; I had read a number of studies on teacher emotionality that would focus on only one direction; and I truly believed that the best way to understand the emotional aspect of my career is to look at my journey from a bird's eye view.

The pre-search mainly asks the question "how do I get started?" (Nash & Bradley, 2011, p. 6). It is used to describe the "internal and external actions of an SPN writer even before one word is put on the page" (p. 36). My pre-search is reflected in narratives in the introductory chapter and in the first part of this chapter. My pre-search serves to tell the story of how I had found the " formative/driving/motivating idea and conviction that [I] hold with such energy and passion that I am willing to take the time to write about it in a sustained way" (p.36). It tells stories of how I shared my ideas with others and how a lot of reading and reflexivity guided my choice of topic and helped me decide on my audience. During the pre-search my methodology shifted and my research questions continued to be polished till I settled on my main question: **What can my emotional journey of teaching in higher education written in the form of scholarly personal narrative tell me about the emotional dimensions that have pushed me out of teaching and pulled me back in?** It is noteworthy to add that it was when I was working on the re-search component of this study, when I went back to the pre-search and honed my question for the last time. The pre-search component is mainly presented in chapters one and two.

Re-search
The research component of my writing specifically focuses on " what scholars and researchers have informed my writing?" (Nash & Bradley, 2011, p.6). As an SPN researcher, I must link my writing to scholarly research because I love " ideas so much that [I am] willing to play with them, to take chances with them, to express [my] passions about them, to deliver them in some fresh, new way" (p.101).

Before I proceed explaining more about the role of me-search in my study, I must reiterate that I did the me-search and the re-search components of this study at almost the same time. I found it impossible to separate between my personal story and the scholarly aspect of my research. Thus sometimes a scholarly piece would instigate a vignette and at other times a vignette would send me searching for a scholarly perspective.

It is important to note here that while doing the re-search aspect I was immobilized for a while. I knew from the start that I was interested in focusing my themes on findings and implications on teachers emotions proposed by Schutz and Zembylas (2009) in their volume *Advances in Teacher Emotion Research.* I was, also interested in the lens of paradox proposed by Palmer 2007. I wanted to see if I looked at the pleasant and unpleasant emotions that push and pull me as a teacher through this paradox lens, what might I find out? Yet, I had compiled too many books and articles on teacher emotionality and emotionality in education in general and it was impossible for me to reach out into my compiled notes and retrieve the information I needed, or locate the quotes that back up my claims. At the same time I was introduced to the software *Nvivo* at one of the EdD residencies (*Nvivo* is software that supports qualitative and mixed method research by helping you organize and analyse unstructured information); it seemed like the solution for me to organize my material and thus after a short workshop provided to me by one of my friends, I decided to step back for a while and export my documents into *Nvivo*.

Exporting documents into *Nvivo,* labelling and coding them, though no easy task, to my complete delight proved to be a welcome stimulus for my story writing. I would be reading and coding a certain article when I would find myself inspired to write a vignette and then I would place that vignette in the appropriate *node* (a *node* is an *Nvivo* folder that helps in coding) and link it to suitable literature. I would use the *Text Search query* feature to gather more information about a theme and to ensure I had not missed out anything. The process of orchestrating my material by using *Nvivo* was an enlightening process, one that liberated my mind, opened up closed doors and helped with the flow of thoughts. It also helped me filter my readings and put away those that did not support my

research. I need to reiterate here that *Nvivo* was simply used as a tool (albeit a useful one) to help organize my literature review.

Nash and Bradley (2011) explain that many SPN writers need to start with a theme search before they write their actual me search – they need a "clearly articulated thematic foci" before they proceed to writing their story. As for me the shift was back and forth. I cannot say that one component had precedence over the other. " When thematically organized an SPN writer's me-search becomes more understandable to readers, less self indulgent, and most important, more universalizable" (p. 98). My re-search component sought to answer my first sub question: a) *what are the dimensions of teacher emotionality found in the literature*? The re-search component is mainly presented in chapter three.

Me-search

The me-search mainly asks the question "what is my personal narrative regarding the ideas emphasized in my writing?" Part of my me-search is in the section where I explain my worldviews, it is in my vignettes, in my narratives …in fact, it is in every little corner of this research project. SPN has instigated me to research my own self. Doing that was not easy. I struggled with writing my story especially because of the emotional nature of what I was writing. It required me to be vulnerable. And it put me through a lot of self-doubt. As an academic I had been trained to "cite the 'authoritative other', rather than to express the 'subjective self' in [my] writing" (Nash & Bradley, p. 57). At first I thought that I would have little to say and I reproached myself many times on my choice of methodology. "Why do you think you can get away with writing your own story?" I would ask myself. " Do you really think you have much to say?" The truth is, once I started writing those vignettes I found I had far too much to say, because details in actual events are overwhelming and I had to try to keep my focus only on incidents of an emotional nature that fit into my story.

I have chosen vignettes because "universal principles become understandable only in light of specific cases" (Schwandt, 2001). Holman (1991) describes a vignette as "a sketch or essay or brief narrative characterized by great precision and delicate accuracy of composition. The term is borrowed from that used for unordered but delicate decorative designs for a book, and it implies writing with comparable grace and

economy. It may be a separate whole or a portion of a larger work" (p.551). Ellis (1998) uses "vignettes of stigma" not only to "bring life to research" but also "to bring research to life" (p. 4). My vignettes as explained above were instigated sometimes by scholarly research and at other times by items from my box of memorabilia (which I had created at the very start of my research), and sometimes by simple reflection. While writing my vignettes I kept in mind that to find my narrative voice I need to develop characters who engage my readers; I need to create story hooks and a plot line; I need to build my story to a climax and end it with a denouement; I need to keep on reminding myself and my reader why my story is important; and above all I need to remember that my story is a means for a greater end (Nash & Bradley, 2011). I tried to write my story in chapter four in a chronological order because it was important for me to describe a continuation of events: going into teaching, getting out of teaching, going back to teaching. Thus I created these divisions early on in my writing: *Accidently a Teacher: The Early Years; Escaping the Profession; Summoned Back by Love*

Having said that, other vignettes dispersed in the paper follow no particular order and are there to clarify certain aspects of my journey and to remind the reader that as a narrative writer my stories are connected. All throughout, my focus was on "the telling of relevant stories and …the careful exposition, and extrapolation, of key ideas in those stories"(Nash, 2004, p.9). As I wrote, I paid close attention to the emotional dimensions of my profession as a teacher. The me-search component aimed to answer my second sub-question: b) *what role have the dimensions of teacher emotionality played in my own experiences?* The me-search component is mainly presented in chapter four.

We-search

The we-search part primarily asks "what are the implications for my profession, or field of study, that can be generalized from my scholarly personal narrative?" (Nash, 2004, p. 7) to explain the importance of this component Nash and Bradley explain " no universalizable implications, no SPN" (p. 104). Though there is no particular place in an SPN manuscript where the we-search becomes clear, yet (Nash & Bradley, 2011) suggest keeping it till the end. " Let your universalizables emerge a posteriori (going from the

particular to the general) rather than imposing them *apriori*" (p.105). One of the most important questions asked by Bradley that I had to focus on once I was done with writing my story was "how do I identify and convey to my readers the implications for their own fields of study and how do I universalize my findings to others in such a way that my I can co-exist with the "we" who are reading my manuscript" (p.110). This component of my research aimed at answering the third sub question: c) *what are the lessons learned about the dimensions of teacher emotionality in higher education?* The we-search component is mainly presented in chapter five.

Ethics in SPN

Goodson and Sikes (2001) remind me that " research per se is an inherently political activity which has a bearing on how human beings make sense of their world" (p. 89). and thus it involves ethical issues. They further explain that ethical issues arise in all stages of the research starting with the topic, the research design, behaviour of researchers, standards of doing things and continuing on to include voice, values and validity.

Nash and Bradley (2011) reiterate that SPN manuscripts present the author with ethical challenges that cannot be overlooked. These challenges include moral issues concerning rights to privacy and an obligation to tell the truth while keeping in mind that sometimes telling the truth in an authentic manner may cause harm to others. Ellis and Bochner (2010) talk of "relational ethics" based on researchers living in connected social networks. Relational ethics remind us that when using personal experience, autoethnographers, and here I add SPN writers, " not only implicate themselves with their world, but also close, intimate others" (para. 28). My vignettes are not only about me; other characters in my vignettes include family members, friends, colleagues, students and others. Even though I have used pseudonyms instead of real names and have changed the name of the institutes and departments where I have worked, it might not be difficult for someone involved in my stories to recognize some of the people represented. I have kept this in mind as I wrote my stories, aiming to blur certain characteristics of the people I mention without compromising the essence and meaning of my story. I believe that

writing my story in the form of short vignettes has also helped me give less identifying details about my characters.

Ellis (2007, p. 23) quotes Frank (2004) on the importance of thinking and rethinking what you are writing in order to "feel its consequences":

> We do not act on principles that hold for all times. We act as best we can at a particular time, guided by certain stories that speak to that time, and other people's dialogical affirmation that we have chosen the right stories. . . . The best any of us can do is to tell one another our stories of how we have made choices and set priorities. By remaining open to other people's responses to our moral maturity and emotional honesty...we engage in the unfinalized dialogue of seeking the good. (p. 191-192)

Philaretou and Allen (2006) remind me that it is important for the autoethnographer, and here I also add, SPN researcher to "engage in evaluative introspection so as to maintain checks and balances on his/her feelings, motives, and judgments" (p. 66). This reminded me to revisit my goals and to "to treat each human being as an autonomous end rather than a means to my end" (Nash, 2004, p. 132).

Goodson and Sikes (2001) explain that in life history research, the researcher might fall into the trap of stereotyping. I believe this danger might apply to SPN as well. Fear of stereotyping was one of my major concerns as I wrote my story. Since Saudi Arabia is susceptible to cultural stereotypes from the Western world (el Din Turkustani, 2004), I did not want to say anything that might create or perpetuate existing stereotypes about the education system in Saudi Arabia, nor about expat faculty in higher education in my particular context. That is why I stressed many times that this was my story written from my own perspective. Most of these stereotypes are products of either Hollywood movies (Shaheen, 2003) or the media (Tessler, 2003). Saudis have been represented by " distorted lenses" showing them as "heartless, brutal, uncivilized, religious fanatics …expressing hatred against the Jews and Christians; and demonstrating a love for wealth and power Shaheen, 2003, p 171). By recounting stories that sometimes reveal some superiors acting in a hostile manner creates a risk of reinforcing some of the above stereotypes.

I followed Nash's (2004) advice "to treat each one of the individuals whom I mention throughout my narrative with as much care and sensitivity as possible" (p. 133). As I wrote my story I kept in mind that my story like stories of other people is in a larger layered context (Creswell 2007). I also kept in mind that my research language is "prismatic: It comes though prisms/filters/screens of the ways we view the world" (Nash and Bradley, p. 181). Thus, all throughout, I made it clear that this story was based on my own perspective. To ensure highest (possible) ethical standards I focused on the three rules that Nash and Bradley (2011) provide their students with:

- Realize that a person's right to privacy is inviolable
- Treat each person in your study "as an autonomous end rather than as a means to [your] end (p. 192).
- Despite the two previous points, realize that the "the right to privacy is [not] an ethical absolute; instead, it is only a conditional" (p.192). This means that at times the right to tell your story as honestly as possible in your own voice and to convey an important moral principle might outweigh a person's right to privacy.

As I wrote details of my story and my interaction with others I focused on the questions:

"Is the harm that I could conceivably do to others worth the benefits I might reap from being true to myself? Am I willing to live the fallout that will inevitably occur when I decide to override another person's right to privacy with my own authentic right to violate that privacy by speaking my own truth as courageously as I can?" (Nash & Bradley, p.193)

I applied for and was granted ethics approval from the School of Education at the University of Sheffield on 20 March, 2013.

Dangerous Grounds

I love the fact that SPN acknowledges the messiness of research when often researchers go to "great lengths to hide the messiness of our research because we fear our project

might be seen as unscientific or unscholarly" (Ellis ,2004, p. 252). An SPN will allow me to look at my emotional journey in a non-leaner manner while straightforwardly connecting it to scholarly literature. Having said that, SPN as research methodology is in its early stages of creation. And thus it poses many "challenges and opportunities for the writer" (Nash & Bradley, 2011, p.80). Thus it was a risk for me to choose writing my research in this form, especially since I am not one to take risks; The introductory chapter has revealed that too many fears cloud my thoughts and keep me stuck in my track sometimes preventing me from moving forward; why then would I choose a methodology that is still in its early stages? Why then would I take on such a challenge?

I took a long time thinking about this question and the more I thought about it the more I realized that the passion for telling my story and the belief that I have something to say are the main forces that push me forward. In one of my EdD residencies, and after having presented my proposed research and having read a few of my vignettes to a group of professors and colleagues, I ended the presentation by explaining that I am not a courageous person and taking risks is not my thing; This prompted one of the professors to remark, " in fact you are very courageous to have shared with us all that you have shared today, and to be choosing the SPN path." That comment was enough to trigger my doubts and I started questioning my decision to embark on such a risky journey. Yet the same professor came up to me after all the presentations were done for the day and said, " I could identify with a lot of what you have read to us today. I am really looking forward to reading your finished work."

She could identify with my stories? I am a Lebanese/ Arab/ Muslim/ woman teaching in Saudi Arabia, and she is a British professor teaching in UK. We come from totally different backgrounds and cultures, but still she could identify with my stories. This reinforces the SPN concept that no matter how personal our story is, if crafted carefully, it can be universalizable. Nash and Bradley (2011) explain that though a story is always unique and can never be replicated in the same exact manner, " your truth may be very different from mine and vice versa. But if I can hear your truth within the context of your own personal story, I might be better able to find its corollary in my own story" (p.67).

Here I do not deny that my context and individual identity as a Lebanese, Muslim expat

in Saudi Arabia certainly plays a role in how I view and research my teacher emotions because Schutz (2014) confirms that my social historical context plays a role in how I emote. He adds further, "socially constructed worldviews tend to influence our perceptions of what problems should we investigate, the methods used to investigate those problems, and the interpretations made about our findings" (p. 2). But this fact does not prevent a teacher from a totally different social historical background to identify with my stories. Here there is an element of universalizability that cannot be ignored which, as mentioned earlier, Nash describes as the "common existential themes" that "touch all human lives, regardless of the unique empirical differences" (p. 84).

Defending SPN

I consider myself privileged to be writing at such a time when qualitative methods and narrative research have become more common and at a time when researchers have realized the importance of the researcher's self in the research process. Having said that, I can personally feel the inherent scepticism of the academy. Despite encouragement from my supervisor, and a few of my colleagues in the EdD program at the University of Sheffield, I have often been subjected to the question " you are what?" when I had tried to explain that I was basing my research on my own personal life story. I could clearly hear the unspoken words, "how naive, and how self-indulgent". I know that most personal narrative methods including autoethnography are subject to unwavering criticism. Citing numerous researchers in the field, Ellis and Bochner highlight these criticisms:

> As part ethnography, autoethnography is dismissed for social scientific standards as being insufficiently rigorous, theoretical, and analytical, and too aesthetic, emotional, and therapeutic … Autoethnographers are criticized for doing too little fieldwork, for observing too few cultural members, for not spending enough time with (different) others ... Furthermore, in using personal experience, autoethnographers are thought to not only use supposedly biased data …but are also navel-gazers … self-absorbed narcissists who don't fulfill scholarly obligations of hypothesizing, analyzing, and theorizing (paras. 37&38).

Being methodologically allied to autoethnography, SPN is susceptible to similar and even more misunderstanding and deeper criticism.

Coffey and Atkinson (1996) believe that qualitative research based on story telling " can be done in a spirit of careless rapture" (p. 11). I argue that even though SPN does not

provide concrete how-to guidelines and prescriptions on conducting research, the fact, that it borrows from other disciplines and methodologies makes it a versatile research methodology that provides room for transformation of self and other (Nash 2004). I also argue that the four components that most SPNs follow which have been detailed above give the SPN researchers room to structure their project, yet leave space for the natural progression of story and for the maturation of self.

Allow me to shed further light on this last point. Writing an SPN means acknowledging that the self is not constant and is ever changing. That point can be seen in different parts of this methodology chapter and in the many vignettes in this research paper. Having switched from one methodology to the other reveals my changing researcher self from one that is fearful of self expression, one that is wary of the critical eye of the scientific scholar to one who embraces the personal voice without discarding the scholarly aspect of research. It is this particular malleable aspect of SPN that has allowed this maturation of the researcher self.

Ellis & Bochner (2002) represent my viewpoint:

> Why should caring and empathy be secondary to controlling and knowing? Why must academics be conditioned to believe that a text is important only to the extent it moves beyond the merely personal? We need to question our assumptions, the meta rules that govern the institutional workings of social science—arguments over feelings, theories over stories, abstractions over concrete events, sophisticated jargon over accessible prose (p.756).

One of the most prevalent charges against autoethnography (and here I add SPN) according to Pat Sikes (2013) in her introduction to the Sage Benchmark Collection on autoethnography "is that it results in atheoretical, unethical, uncontextualised and dis-located, self-indulgent, narcissistic (even onanistic) wallowing" (p.9). She goes on to explain that such claims might come from people who lack understanding of the goals of a certain project, but the truth is that some narrative inquiry based projects might have earned the charges against them, simply because they have failed to achieve scholarly merit. Sikes (2013) who is a leading contributor to debates about how to widen awareness of autobiographical approaches, especially in the studying of different aspects of educators' lives and career, believes that there are many examples of "poor work" that

" can reflect badly on all and any research and writing approaches" (p.9).

But simply because there are some narrative inquiry based projects out there that have made it to publication despite their incoherence and self indulgence, this should not mean that all projects based on story telling should be rejected. Nash (2004) reinstates over and over again that such types of personal writing "touch readers lives by informing their experience"(p.28). Sparkes (2002) agrees that the reader response might encourage:

> connection, empathy and solidarity as well as emancipatory moments in which powerful insights into the lived experiences of others are generated. This kind of writing can inform, awaken, and disturb readers by illustrating their involvements in social processes about which they might not have been consciously aware (p.221).

Sparkes (2002) further explains that this type of writing is far from narcissism because in fact "my subjectivity is filled with the voices of other people" (p. 216). Through offering my story to readers, I give them the chance to hear the sound of their stories.

SPN may provide room for criticism in the same way that autoethnography is criticized for "either being too artful and not scientific, or too scientific and not sufficiently artful" (Ellis, Adams & Bochner, 2011,p. 283). The problem with such criticism is that it takes us back to the dichotomies discussed earlier. It portrays science and art as two elements that are in opposition, it creates a barrier between the head and the heart, it reinforces the dichotomies present in the academy which is a viewpoint that SPN and other methods based on story telling seek to alter. I end with a quote from Ellis and Bochner (2006):

> If you turn a story told into a story analyzed ... you sacrifice the story at the altar of traditional sociological rigor. You transform the story into another language, the language of generalization and analysis, and thus you lose the very qualities that make a story a story (p.440).

To ensure high standards of my self-narrative research project, I evaluate my SPN based on criteria for successful CAP research proposed by Richardson (2005).

1- Substantive contribution

Richardson (2005) asks "does this piece contribute to our understanding of social

life?" (964). I believe that my SPN contributes to the understanding of the ubiquitous nature of emotions and their subtle but powerful influences in Higher Education; it also adds to the literature of research in HE in a Saudi Arabian context and clarifies how such a context can benefit from further research into teacher emotionality, especially since emotions are given high regard in Islam and the Saudi system of education is supposedly rooted in Islamic values (I say supposedly because as explained earlier, the current Saudi higher education arena is strongly influenced by Western standards). Nash reminds us that no SPN is complete without answering the question 'so what'?

2- Aesthetic merit

Here Richardson asks does this piece succeed aesthetically? Does the use of creative analytical practices open up the text and invite interpretive response? (p. 964). I believe by writing my manuscript in SPN form and inviting my readers to compare their stories with mine, I invite them to reflect and to interpret their own stories. By creating multiple drafts of my stories, I have, furthermore, focused on creating text that is "artistically shaped, satisfying, complex and not boring" (p. 964).

3- Reflexivity

"How has the author's subjectivity been both a producer and a product of this text?" asks Richardson (p. 964) – I answer to that question by writing my life story. Here Nash and Bradley (2011) remind me that I need to be "self-disclosing without being self-indulgent" (p. 181). They further remind me that an SPN does not "present the author as some omniscient, 3rd person authority. The author's voice is personal, clear, fallible, and honest. It is also humble and open-ended." I do not presume to know it all and invite my reader to see the world " a little differently" (p. 152).

4- Impact

"Does this piece affect me emotionally? Does it generate new questions or move me to write? Does it move me to try new research practices or move me to action? Richardson asks (p.964). I believe my story will move others to take action into giving more consideration to the role of teacher emotionality in higher education, especially in a Saudi context.

Who is a scholar?

Before I end this chapter I want to define what I understand a scholar to be. I agree with Nash (2004) that:

You are a scholar if you are willing to play with ideas.

You are a scholar if you can build on the ideas of others.

You are a scholar to the extent that you can tell a good, instructive story.

You are a scholar if you can capture the narrative quality of your human experience in language that inspires others.

You are a scholar if you can present your story in such a way that, in some important senses, it rings true to human life.

You are a scholar if you can help your readers to re-examine their own truth stories in light of the truths that you are struggling to discern in your own complicated life story.

You are a scholar if you have a passion for language and writing.

You are a scholar if you are driven to understand what makes yourself and others tick.

You are a scholar if you can feel and think at the same time.

You are a scholar if you are willing to allow your students, and your readers, to enter your heart as well as your head.

You are a scholar if you can help your readers and students to realize that their lives signify, that they matter more than they will ever know (p.46).

And I add to that, you are a scholar if you are deeply attached to a field of study and are willing to dedicate a considerable amount of time and effort to further understanding in that field and to add to the body of knowledge.

Final Words

I believe I am the first EdD student at the University of Sheffield to use SPN as my methodology and I hope that by doing so, I open up the road for others to examine this unconventional method of inquiry that can be transformative for both the writer and the reader. The above shows that the decision to use this methodology was not random. I went through different stages of reflexivity to finally come up with the decision that SPN is the most appropriate methodology to speak my truth about the emotional dimensions of teaching in Higher Education. By telling my unique story, I hope I encourage other

teachers to tell their stories so that we may "fix the brokenness whenever possible," (Nash and Bradley (2011), p. 59) because in this current world of ours " we need to find what binds us together even when we are threatening to tear one another apart" (p. 90).

By opening up my life experiences to others I hope to create an authentic understanding of the emotional forces that have pushed and pulled one expat teacher working in Saudi Arabia.

Scholarly personal narrative "is about broadening the scope. It is about abandoning the status quo and moving to a greater and more inclusive understanding. It is about making the invisible visible and giving the voiceless voice"(Nash and Viray, 2013, p. 121).

CHAPTER THREE
Literature Review and Research Framework

Overview

The aim of this chapter is to review the relevant literature on teacher emotionality, to introduce the revised research questions and to present the research framework. This chapter is divided into two parts. The first part starts by setting the stage for the key argument that teaching is an emotional practice, and emotion and cognition are intertwined. It then provides an overview of the literature on teacher emotionality in general and in higher education in particular; it sheds light on the reason for many years of neglect in this area and on the prevalent emotion/ cognition dichotomy. It further introduces the social-psychological approach to emotion research, and details the concept of teachers' emotions as collaboratively formed. The second part starts by describing the process of writing the literature review, which resulted in the revisiting of the research question and the creation of a specific research framework, which highlights four dimensions of teacher emotionality that will form the focus of the rest of this paper. The second part also sheds light on my teaching context in Saudi Arabia, and explains the power of paradox, which is an important element in understanding my teacher emotionality.

PART ONE

Setting the Stage

> I am a teacher at heart, and there are moments in the classroom when I can hardly hold the joy. When my students and I discover uncharted territory to explore, when the pathway out of a thicket opens up before us, when our experience is illumined by the lighting- life of the mind- then teaching is the finest I know (Palmer, p.1, 2007).

Palmer's quote above disturbs the critic. Isn't it considered a form of narcissism to see teaching through one's heart? Doesn't the heart stand in the way of reason? Isn't the classroom (and more specifically the university classroom) considered to be a place where "pure rationality (is) devoted to the dispassionate and objective search for truth" (Leathwood and Hey 2009, p. 429). And isn't it true that " Knowledge can be taught

passionately or indifferently by and to people who may be distraught, upset, happy or content" since " knowledge as it were conquers all"? (Ecclestone & Hayes, 2009, p. 153).

For those who believe that too much emphasis on emotionality in education is a form of narcissism, Palmer's quote may be a romanticized view of teaching, but for many, myself included, this quote evokes feelings of connection and identification. Yes, I have been there and I know what Palmer is talking about. And I believe most teachers have experienced such moments, even the critics themselves. I can identify with episodes when teaching is a joy and when the whole classroom is illuminated by an inexplicable light that comes from deep within each of the individuals present. Modesti (2011) reminds us "the teaching and learning process is an intricate and artistic relationship of emotions, inspirations, motivations, and actions"(p.46).

This of course does not deny the fact that teaching might have the exact opposite effect. Sometimes as teachers we "lose heart" because teaching is a "daily exercise in vulnerability" (Palmer, 2007, p. 17). "To reduce our vulnerability we disconnect from subjects, and even from ourselves. We build a wall between inner truth and outer performance, and we play-act the teacher's part" (p. 17). I, too, can identify with moments on the job when frustrated by a student's response or a director's demand, the only thing I had wanted to do was to get out of the classroom, and out of the whole university context, but instead I stood there playing the role of the 'tough, invincible' teacher. In fact, it was a combination of frustrations that had, at one point, pushed me out of the teaching profession; likewise a passionate connection to teaching and to being in the classroom pulled me back in. I eventually realized that teaching was not a job I did; teaching was a part of me. There was a strong emotional attachment to teaching that I could not deny. What I needed to do was to understand this emotional relationship in order to maximize on the positive emotions and navigate smoothly through the not so pleasant ones.

Hargreaves (1998a) echoes the importance of emotions in education. He explains that the Latin origin of the word emotion is *emovere,* which means to move and to stir up. To him emotions are about movement, which is at the very core of teaching. He further explains,

"Good teachers are not just well-oiled machines. They are emotional passionate beings who connect with their students and fill their work and classes with pleasure, creativity, challenge and joy" (p. 835). Nias (1996) warns about the consequences of ignoring the fact that teaching is an emotional practice because "it follows that one cannot help teachers develop their classroom and management skills without also addressing their emotional reactions and responses and the attitudes, values and beliefs which underlie these" (p. 294). Thus teacher education development programs and research that ignore the affective nature of teaching are incomplete. Teaching is an emotional practice, which "activates, colours, and expresses the feelings and actions of teachers and those they influence" (Hargreaves, 1998a, p. 838). What Hargreaves shows is that emotions will anyway influence my thoughts and my actions as a teacher. Ignoring this influence can only do more harm than good. Denzin (1984, as cited in Hargreaves) gives a vibrant and profound explanation of what an emotional practice is:

> An embedded practice that produces for the person, an expected or unexpected emotional alteration in the inner and outer streams of experience … Emotional practices make people problematic objects to themselves. The emotional practice radiates though the person's body and streams of experience, giving emotional culmination to thoughts, feelings and actions (p.89).

The embedded aspect of this emotional practice is of utmost importance because it reveals the nature of the thought, the feeling and the physical response involved. As Denzin explains, an emotional alteration takes place within the individual, which in turn plays a major role in how the individual feels, acts or thinks. Such an emotional alteration can be seen in the first vignette in chapter one when I accept to fit in another course into my already full schedule. Teachers are involved in an emotional practice, for example, when they motivate or dishearten their students or when they trust or distrust colleagues and administration. The point Denzin makes is that because emotions permeate the whole education system, teachers are often involved in this emotional practice without evaluating it in anyway. What happens is that teachers are encouraged to act by ignoring the feelings that result from the emotional practice and the outcome is sometimes conflict and more negative emotions.

To explain the role of emotions in teaching, Palmer (2007) talks about the power of emotions to " freeze or free the mind" (p. 64). He explains "intellect works in concert with feeling…" (p. 66) – in fact it was Freud (1962) who many decades ago first argued that emotion and reason are closely intertwined and that this interaction between them is responsible for making teaching and learning both possible and difficult at the same time. "Learning, knowledge, and education are all made possible, ruined and repaired in relation to the very emotional unreason at the heart of reason" (Pitt, 2007,p.28). It becomes evident from the above that emotions and cognition are intertwined and that, in fact, emotions can sometimes overpower intellect. Thus looking at emotions of teaching must go beyond a teachers' feelings of pain or joy in a classroom, but should transcend to student teacher relationships, pedagogical practices, issues of reform, and to understanding power relations and social structures in schools and society (Zembylas & Schutz, 2009).

Zembylas (2004) explains emotions as a discursive practice. This view focuses on the social aspect of emotions and the power relations that are involved in the discourse on emotions. Teachers are taught (sometimes by imposition) to value certain "emotion talk" and dismiss others. Zembylas investigates how the discourses in school politics and power relations directly affects the pleasant and unpleasant emotions that teachers express while interacting with students, colleagues or administration.

The point I want to make is that there is no doubt that emotions play a fundamental role in the life of a teacher because teaching is an emotional practice, because emotions and cognition are inseparable and because the educational discourse sometimes shapes teachers emotions through power relations; and thus the topic of teachers' emotions is worthy of further investigation. The above examples and many more which will be revealed throughout this chapter caution teachers and those involved in teacher development and policy making to be wary of disregarding the role of emotions in the daily life of a teacher. Knowledge of teachers' emotions is a fundamental component to understanding teachers and teaching (Badia, Menses, & Monreo, 2014).

The emotional experiences in my daily life as a teacher have touched me in myriad ways taking me from heights of joy to moments of despair sometimes in the same day, and at times even within the same teaching session. Those feelings, I believe, were responsible (and are responsible) for many career related and pedagogical decisions; perhaps some of those decisions would have been more effective had I been more aware of the role that emotions play in my life as a teacher. This stresses the importance of understanding the different dimensions that are at interplay when it comes to teachers' emotionality. However, before I go any further in my investigation to introduce the main dimensions of my teacher emotionality that I have uncovered guided by the literature on teachers emotions and by my own reflections, I will give a brief introduction on the most common areas of research into teacher emotionality in general and in higher education in particular.

Years of Neglect

Even though educational researchers such as Bloom et al (1964), Habermas (1988), and Knowles (1980), have all addressed, from different theoretical perspectives), the broader influence of emotionality in teaching and learning (see Beard et al, 2007), a couple of decades back, research into the emotions of teaching was scarce. The main reason for this is epistemological and methodological traditions that carved dichotomies between emotions and reason; personal and public; and quantitative and qualitative (Denzin, 2009). As previously explained in chapters one and two, it is not only difficult, but almost impossible to research emotions by relying on methodologies that disregard subjectivity. How do you study the intangible nature of emotions without following methodological paradigms that open up space for narrative, and for reflection? After all, emotions are "moral performances" in which teachers and students "enact the felt emotions of rage, love, shame, desire, despair, empowerment…"(Denzin, 2009, p. v).

Another cause for the indifference to emotions in educational research and policy for so long goes back to cultural beliefs that there is something wrong in involving emotions. Sutton and Wheatley (2003) explain that when we usually say someone is emotional we mean that person is irrational. Haven't many of us heard the term 'an emotional decision'

before? I myself have used it in many instances in the past while trying to explain a decision, which I felt, was irrational. I have also been 'accused' by superiors in my career in education of making 'emotional decisions' in the classroom and with my students.

"Emotions, although sometimes thought of as a guide to our true selves, are often thought of as out of control, destructive, primitive, and childish, rather than thoughtful, civilized, and adult" (Sutton and Wheatley, 2003, p. 328). In fact, up until very recently, teachers' emotions were not considered as a topic worthy of academic or professional research (Nias, 2006) and even when teachers' emotions were brought up in the literature, they were viewed as issues of a personal and moral nature. Sociological, political and institutional considerations had been ignored and brushed aside.

Hargreaves (1998a) gives the work of Daniel Goleman on emotional intelligence among teachers as an example of research that portrays emotions among teachers as a matter of individual competence. Even when feelings are recognized in certain discourse on schools and education the people presented are "emotionally anorexic" (Fineman, 1993, as cited in Hargreaves, 1998a, p. 836). Even today, a few decades since the recognition of the importance of emotion research in education, those thoughts are still entrenched in schools, culture and the academy.

I have explained in chapter two that even I, had seen a few raised eyebrows among colleagues at the EdD program at the University of Sheffield when I tried to explain the focus of this current research. I have also witnessed scepticism in my own professional context in Saudi Arabia. "Why do you want to research emotions," one of my colleagues in Jeddah had once asked me, "aren't there more 'serious' issues in education worthy of exploration?"

General Divisions of Teacher Emotion Research

According to Badia et al The divisions of teacher emotionality research in general fall under five comprehensive areas of study: a) affective domain associated with teachers preparation: b) teachers emotions during processes of educational change; c) teachers emotions in classrooms; d) emotions associated with teachers' professional lives; e) the

post structural methodological perspective in the study of emotions and teacher identity (Badia et al 2014, p.162).

The area of research, which focuses on the affective domain, related to teacher preparation centres on the understanding of the key role that emotions play in the personal and professional growth of teachers (Day & Leitch, 2001). The study by Day and Leitch reveals the transformational effect of biography and social contexts on teachers. Another study done in this area is one by Shoffner (2009) and it reveals the role that reflective practice plays in exploring the emotions of pre service teachers. Those studies back up my narrative research by showing that story telling and reflection are valid and important elements when it comes to teacher emotionality research because they uncover areas that cannot be uncovered in any other way.

The research on teachers emotions in times of change on the other hand, highlights the role that the emotional dimensions of teaching and learning play in times of educational change i.e. (Hargreaves, 1998b; Nias 1991; Vanveen & Lasky 2005), the roles of vulnerability and self understanding in times of educational reform agendas (Keltcherman, 2005) and understanding educational reform and teachers emotions through a cognitive social psychological framework (Vanveen & Sleegers, 2006, 2009). This area of study is of relevance to my research because as will be seen in the second part of this chapter, it is not possible, I believe, to study my emotionality as a teacher without explaining the role that large-scale reform in my institution played in my teacher emotionality.

Other studies done on teachers' emotions within the classroom focus primarily on the relationship and daily interaction of teachers with their students i.e. Hargreaves (2000;); in their emotion regulation and classroom management i.e. Sutton, Camino and Knight, (2009); on teacher emotion display in the classroom (Hagenauer &Volet, 2014); and on the power that student teacher relationships have on promoting enhanced student motivation (Chang & Davis, 2009). In fact Chang and Davis argue that teachers need to be aware of the emotions they experience and reflect on the times when they experience

emotional dissonance (feeling one thing and expressing another). Of course, this is another area of great significance to my research because teacher emotions cannot be studied if one ignores teacher-student relationships. In fact, my research goes further and details the importance of other relationships on the job and not just student teacher relationships.

The research done on emotions and teachers' professional lives features an important self-study done by Winograd (2003) that reveals the functional and dysfunctional dimensions of his own emotional experience as an elementary teacher; Other studies done on emotions and teacher identity (Shapiro 2010; Cross and Hong 2011) also fall under this category. Teacher identity is an important area when looking at my teacher emotionality, because identity influences and is influenced by teacher emotionality. The post-structural methodological commitment in teacher identity emotion research is particularly seen in the work of Zembylas' (2004) three-year study on the emotional life of one elementary school teacher and in the volume by Schutz & Zembylas (2009), which focuses on an eclectic look on teacher emotions by presenting current research from different perspectives. This last area of study also looks at the social, cultural and political structures of teachers' emotions (Boler 1999) which is again of particular relevance to my study as will be seen in the second section of this chapter.

Badia et al (2014) explain the three " conceptual limitations" in the above areas of research:

1- No clear distinction between various levels of the emotional aspects of teacher affects.
2- Teachers' emotions are applied only to specific objectives i.e. to issues of reform or identity.
3- There are few classifications to sort the emotions identified into useful categories in emotions (p.162).

The limitation that is of concern to me here is the second one. Most of the studies on the emotions of teachers focus only on specific areas such as teachers' emotions in times of

reform, or teacher's emotions and identity, or teachers' emotions and relationships… etc. None of the studies I have read gave a thorough picture of the different areas of teachers' emotionality and of how these areas may interplay. To give a more tangible example, I believe that a study that focuses on teacher-student relationships and emotionality cannot be complete if teacher identity is not looked into, nor if the issues of emotions and power relations are ignored. That is why I hope that my scholarly personal narrative will open doors to looking at teacher emotionality from a more comprehensive perspective, which includes an enlarged theoretical perspective that focuses on both the teacher self and the socio-political influences in the lives of teachers (Schutz & Zembylas, 2009). I am aware that due to the comprehensive nature of such a study, I will not be able to examine all research done on each of the above areas, I will however, focus only on the literature relevant to my study.

Sudden Interest in Emotion Research in HE

Research on the role of emotions in teaching and learning in higher education receives little attention, if any, in the current texts of higher education such as Ramsden (2003), Tight (2004, 2012) and Barnet (2011). And despite the empirical and qualitative evidence of the importance of recognizing the role of teachers' emotion in the school context as seen above, research on the role of emotions in teaching in higher education has generally been insubstantial until the last few years which have seen studies on a few different areas in teacher emotionality in HE such as those on teaching in HE as a form of emotional labour (Constanti & Gibb's, 2004); emotions and confidence in teachers in higher education (Postareff & Lindblom-Ylanne, 2011);teachers' emotion display (Hagenauer & Volet, 2013); relation between emotions in teaching and teaching approaches in Higher Education (Trigwell, 2011); emotional complexities of antiracism in Higher Education (Zembylas, 2012) and exploring emotion in the HE context (Woods, 2012).

The reason for this sudden interest in the emotions of teaching in higher education, I believe, goes back to the changing face of the university. The scientific university has

given way to the entrepreneurial university (Barnett, 2011). In the scientific university, terms such as " faith, mystery, wonder, wisdom, and sensuousness and even imagination, illumination and insight [are not part] of the lexicon through which the academy understands what it is to know the world" (p.25). In fact, the scientific university has been built on the notion of an "emotion-free zone reflecting the dominance of Cartesian dualism with its rational/emotional, mind/body, male/female split" (Leathwood & Hey,2009). Barnet (2011) shows that the entrepreneurial university of today is more concerned with expansion of financial capital, student body, and social capital. The focus is on the customer and despite all the criticism towards the entrepreneurial university (which is not the concern of this paper) the fact remains that the face of this university has offered "softer more civic public forms, and in its interdisciplinary shapings entrepreneurialism offers generous spaces for new creative forms of academic life" (Barnet, 2011, p.43). This has opened up room for the consideration of the role of emotions in teachers' lives, even though the ultimate purpose might be in this scenario to ensure that the customer is happy.

Of course another instigation for the sudden interest in emotions in higher education can be linked to the increase of therapeutic discourses derived from popular culture and the rise of the "therapy culture" in education that Ecclestone and Hayes (2009) refer to. This has resulted in the focus of many of the current studies of teacher emotionality in HE to be on the "management of emotions" (Trigwell, 2011) sometimes seen in studies on emotional intelligence such as that of Mortiboys (2002).

In spite of the growing research interests on emotionality in HE, the culture of higher education still implies that the university is an emotion free zone (Mortiboys, 2002). Boler (1999) contends, "in Higher Education and scholarship, to address emotions is risky business" (p, 109).

Current debates in the study of emotionality in education question whether there is room for emotions in higher education. However, "the question is not whether emotions should be introduced into the curriculum; our argument is that the affective and embodied are

already aspects of all pedagogical encounters, but that in higher education, in particular, emotions is rarely acknowledged and is under- or mis-theorised" (Beard, Clegg & Smith, 2007), p.236). Palmer (2007) explains this further:

> ….the subtext of most higher education is that emotions are the enemy of objectivity and must be suppressed. As a result, educated people tend to compartmentalize their feelings, acknowledging them in private life, perhaps, but regarding them as dangerous to professional life. Professionals are supposed to be in charge at all times (or so says the myth) and we fear that feeling too deeply will cause us to lose control (p. 209).

Leathwood and Hey (2009) argue that emotions are central to the academy and in fact "the academy is itself an object of the affective" (p. 431) and despite efforts that try to keep us within the boundaries of rationality we still feel "elation or disappointment as we work within it" (p.431). Hey and Leathwood (2009) further claim HE is, in fact, a foundation based on the politics of emotion and intellect "structured through policy and practices which have no choice but to be places of 'passionate attachments' (p. 113).

It is noteworthy to add that because of the paucity of research on teacher emotionality in the context of higher education in the world in general and in the Arab would in particular (an extensive search for documents in Saudi Arabia on this issue, left me empty handed), I will be sometimes extrapolating from existent literature related to school teachers. However, as I do so, I need to keep in mind that the characteristics of the university setting may have different influences on teachers' emotions (Hagneur & Volet, 2011).

A Social-psychological Approach

The literature on emotions reveals a multitude of theoretical perspectives ranging from physiological to psychological and including philosophical, historical, sociological, feminist, organizational and anthropological. Such perspectives ask questions relating to the nature, functions, history, context, biological aspects, cultural aspects, and social aspects of emotions (Van Veen & Sleegers, 2009). Zembylas and Schutz (2009) present the complexities of emotion research and the importance of clarifying theoretical approaches early on in a study. In this SPN I am particularly interested in the different

dimensions of teacher emotionality and the role that pleasant and unpleasant emotions have on my life as a teacher. My focus is more on how these feelings evolve or affect my relations with my environment or vice versa; this then calls for a social-psychological approach.

Emotions from such a perspective provide insight into " what a person has at stake in the encounter with the environment or in life in general, how that person interprets self and world and how harms, threats, and challenges are coped with (Lazarus, 1991, p.7). In this sense, emotions are a result of the interaction between the individual and the environment. The social-psychological approach combines the sociological and the psychological. The first is more concerned by how emotions are triggered and understood within interaction with others in certain social contexts and within certain social norms, whereas the psychological approaches attempt to examine emotions by looking at the makeup of the individual. Social-psychological approaches give priority to relational aspect of emotions between the individual and the environment i.e. (Vanveen & Sleegers, 2007). Such an approach postulates those emotions and the conditions that trigger them can only be understood when we look at both the social setting and the relationships that are created within it (Hagenauer & Volet, 2013).

Cognitive and appraisal theories are dominant in most social-psychological approaches. Such approaches define emotions as the result of appraisal of events within ones environment that are seen as the most relevant to a person's goals. Though appraisal theories are not all the same, they share one basic assumption that emotions are aroused based on a person's cognitive appraisal of events. Lazurus (1991) explains that the processes that evoke emotions include relational, motivational and cognitive aspects. Relational is related to person-environment relations the motivational aspect is related to the continuous evaluation of our goals and the cognitive stresses that emotions involve some knowledge and thought processes with regards to a certain situation or encounter. All of these processes result in either positive or negative emotions. Appraisal of a situation involves a personal evaluation of an event.

Solomon's (2004) view of emotion is of relevance here. He sees emotion as an intricate process of judgments such as judgments of responsibility seen in situations of shame, anger, and embarrassment or judgments of comparative status such as those seen in situations of resentment for example. Bullough (2009) explains that these reactions are not simple reactions to the our environment, but are in fact our subjective reaction to the world they are "embedded in history, logical and purposeful, bearing our intentions for the future and what we take to be living well. They speak to what sort of person we are, to our identity, and so intertwined within them are our hopes, expectations, and desires." (p. 36)

The Social-psychological approach, fits well with my research which focuses on recognizing "the link between micro-perspectives at the level of the 'teacher self' and the macroscopic level of social, cultural and political structures of schooling" (Zembylas and Schutz, 2009, p. 368).

Emotions as Socially Constructed

For the purpose of my SPN emotions need to be understood as publicly and collaboratively formed not as individual, private and autonomous psychological traits and states (Zorn & Boler 2007).

A Foucauldian viewpoint stipulates that every discourse is bound to meet with a counter discourse. In the same way, the research that uncovers the view that emotions are socially constructed delivers a counter-discourse to the theorization of emotion as a psychological phenomenon located in the individual (Zembylas, 2004). Researchers in the fields of emotion in teaching and learning have shifted the focus of research on emotional experiences by considering a non-dualistic perspective that does not separate emotion from reason nor private from public (Boler 1999; Hargreaves,2000, 2004; Zorn & Boler 2007; Zembylas & Schutz, 2009).

Despite the substantial progress in the direction of thinking of emotions as socially constructed and despite the attempts of embracing emotion and reason as one entity rather than two separate ones, Zorn and Boler (2007) reaffirm what Boler (1999) had

earlier stated that our views of emotions as individualized and our dualistic way of regarding emotions particularly in education are deeply embedded in our linguistic and conceptual structures. Hargreaves (2000) explains that "Being tactful, caring or passionate as a teacher is treated as largely a matter of personal disposition, moral commitment or private virtue, rather than of how particular ways of organizing teaching shape teachers' emotional experiences" (p. 813). Having said that, teachers' emotions, "are not just matters of personal dispositions but are constructed in social relationships and systems of values in their families, cultures and school situations" (p. 186). These relationships have a direct and profound influence on how and when certain emotions are triggered and communicated (Zembylas, 2004).

Emotions "… align individuals with communities – or bodily space with social space – through the very intensity of their attachments" (Ahmed, 2004, p.119) Thus instead of regarding emotions as psychological dispositions, we need to understand how they function to connect between the individual and the collective (Ahmed 2004). Denzin (2009) emphasizes the importance of placing criticality and sociality at the epicentre of research on emotions in education because emotions are "lived performances, staged in classrooms, hallways, playgrounds. In these spaces teachers and students, as moral agents, enact the felt emotions of rage, love shame, desire, despair, empowerment" (p.v). Schutz and Chubbuck (2009) define emotions as "socially constructed, personally enacted ways of being that emerge from conscious and/or unconscious judgments regarding perceived successes at attaining goals or maintaining standards or beliefs during transactions as part of social-historical contexts" (p. 344).

Here there is emphasis on the relational aspect of emotions. Most of the time, emotions involve some sort of relationship between a subject and an object (Cross & Hong, 2009). For example, before I started writing this review I went though a phase of apprehension; each time I tried to start my literature review, I would find myself crippled with fear. Thus the object that would ignite my fear was the act of writing itself, but then I can further link this to a social context in which I am afraid of being judged by others if I am

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to fail. I can also link it to writing an SPN in an academic context that privileges more scientific and systematic forms of writing. Cross and Hong, (2009) explain "person–environmental transactions are essential for emotional experiences." These transactions for teachers often take place when a teacher is trying to reach his/her classroom goals. At this point it is important to understand that these judgments made by teachers with reference to comparing whether consciously or unconsciously their position with relation to their goal are referred to in the literature as appraisals (Lazarus 1991, 1999).

Appraisals are directly linked to the social-historical context in which the teacher/individual person is embedded (Cross & Hong 2009; Schutz, 2014). To give another example of my own position at the moment, If I am writing an SPN on teachers emotions for a university in a social historical context that values subjective expressions and emotions, I may not be facing my project with feelings of fear. Thus most of the emotions experienced by teachers ranging from warmth and love, to anger and fear can be linked to cultural, social, institutional and political relations (Zembylas, 2005). Further "…emotions reflect the way teachers make sense of the conditions they work in" (Kelchtermans et al, 2009, p.216).

An On-going Debate

As the introduction to this chapter reveals I am not unaware of the controversial nature of the study of emotions in education and particularly in higher education. As also noted above, the traditional role of the university as the "paradigmatic site of pure rationality" has represented emotion as irrational and subjective. In fact, Leathwood and Hey (2009) cite Walkerdine (1994) on one reason for the exclusion of women in higher education in the past "on the grounds that they were swayed by their emotions and not, therefore, invested with the capacity to make rational judgments" (p. 429). Having said that, the recent debate and changes in the field of higher education, again as seen above, have started to give room for the consideration of the affective. Yet the deep rooted notion of rational versus emotional, and the entrenched dichotomies of private versus public and subjective versus objective; as well as the emergence of certain emotion management constructs based on popular culture have instigated those moves to be regarded as

dangerous examples of the "therapy culture" (Furedi, 2004) and an unfounded obsession with fragility and low self esteem (Ecclestone & Hayes, 2009).

Furedi (2004) believes that the 'turn to emotions' aims at bringing a conformity directed at managing and controlling people's emotions and therefore their lives. Ecclestone and Hayes (2009) believe that too much attention to the affective in education has given rise to a therapy culture which itself is turning students and teachers into anxious self-centred individuals. They further define what they mean by "therapeutic education" which for them is any educational content that aims at being "emotionally engaging". They fear that education is being influenced by the language and mind-set of popular culture. And to them, popular culture gives the message that:

> behind our apparently confident facades, we are all, to a greater or lesser extent, emotionally fragile and vulnerable and, as a consequence, we need particular forms of emotional support. A parallel orthodoxy is that if we do not see this, or disagree with it, we are in denial or repressing our true feelings (p. x).

Ecclestone and Hayes (2009) regard "therapeutic education as profoundly anti-educational". In fact, they argue that giving the affective in education too much attention has lead to what they term as a crisis of education. They claim that the need for emotional understanding in education has undermined the development of the intellect. All this, for the authors, has lead to a sense of helplessness and a diminishing of human resilience. What the most interesting about those claims is that the authors do not deny the emotional nature of teaching and learning. They just call for focusing on the intellect, which is the main object of education because

> "Knowledge can be taught passionately or indifferently, by and to people who may be distraught, upset, happy or content. It does not matter. Knowledge, as it were, conquers all. What we are teaching is not touched by the emotions. We argue that there is room for emotion in education only as the passionate pursuit of truth in the sciences and the study of human beauty and human emotions in the arts (Ecclestone & Hayes, 2009, p,153).

Before I try to answer to the above claims, some of which I do not disagree with, I want to comment on the last quote (which was also mentioned in the introduction to this chapter due to its profound effect on me). I find this quote rather disturbing to say the

least. Where does the work of researchers such as Hargreaves (1998, 2000), Nias (1996, 2005), Denzin (1985, 2009), Palmer (2007) Schutz (2014) and even Freud (1962) go with the above claims?

" Teachers emotions are rooted in and affect their selves, identities, and relationships with others" (Hargreaves, 1998b. p. 319). Therefore, " one cannot separate feeling from perception [and] affectivity from judgment" (Nias, 1996, p. 294). How then can I teach devoid of emotions? And how can my students learn without feeling? Nias (1996) warns "one cannot help teachers develop their classroom and management skills without also addressing their emotional reactions and responses and the attitudes, values and beliefs which underlie these" (p. 294).

I want to step aside here to elaborate further on the therapy culture that Furedi (2004) coined and that Ecclestone and Hayes (2009) refer to as the " dangerous rise of therapeutic education". In a first definition the authors explain that therapeutic education is "any activity that focuses on perceived emotional problems and which aims to make educational content and learning processes more 'emotionally engaging'" (p. x). They fear that too much focus on the emotional discourse in education results in a message that "behind our apparently confident facades, we are all, to a greater or lesser extent, emotionally fragile and vulnerable and, as a consequence, we need particular forms of emotional support" (p. x). The authors further believe that this eventually leads to what they call a "diminished self". Ecclestone (2011) further contends that "promoting the diminished subject has become academically and commercially profitable, making critical debate difficult yet essential" (p. 373).

Ecclestone and Hayes (2016) make further clarifications for their arguments above. "Emotion has its place in education, and we would encourage all students and lecturers to be passionate about the pursuit of truth" (p. 95). Having said that, what they worry about is that "unhealthy cultural preoccupation with fragility and low self-esteem" in educational contexts may result in "patronising students and providing comforting rather than challenging experiences, and which overlook structural barriers to a valuable learning experience" (p.96).

I want to emphasize here that what they really discuss is the "*ad hoc* rise of interventions that place emotional aspects of life and learning at the centre of educational activities" such accounts they believe "conceal particular cultural accounts of human potential and the social relations that follow from it" (Ecclestone, 2011, p. 384).

Having said that, I do understand where the above claims come from and I am not an advocate of popular culture and the increasing number of 'self-development' programs in schools and universities that may be based on the marketization of the academy (a topic of importance to my heart, yet not the concern of this paper). An example here I can give is of some workshops based on the development of emotional intelligence. As seen in chapter one, my initial intention was to research emotional intelligence, as it seemed to me to be an essential element to understanding teacher emotionality. But the more I read, the more I realized that there are problems in some of the different constructs of emotional intelligence, particularly the ones that regard emotions as "individual competence or personal choice, and not also as a product of the circumstances in which teachers work (Hargreaves, 1998b, p. 836).

The problem is that emotional intelligence is "frequently mobilized as the only acceptable discourse for teachers grappling with the significance of emotions in the profession, classroom and curriculum" (Pit & Rose, 2007, p. 327). And the most important question that went in my mind was what if the emotions cannot be managed or made intelligent? In fact the idea of 'managing' emotions, I believe supports the notion that emotions are an antitheses to reason and thus need to be controlled.

Instead of trying to control our emotions we need to understand that emotional awareness is important but that it will not " 'cure' or control our emotional vicissitudes" (p.334). What is more important is making "emotional significance" by bringing cognition and affect together "and by recognizing and tolerating the necessity of both for our capacity to know and learn" (Pit & Rose 2007, p. 334). So yes, I believe there is danger in research that aims at "managing our emotions" because as mentioned earlier and as will be detailed at a later stage in this paper, emotions in education are already a site of control (Boler 1999) and with more programs that aim at guiding us to 'control' and

'manage' those emotions then perhaps that may lead to the emotional fragility that Ecclestone is talking about, or the psychologizing of our emotions that Boler (1999) warns us from.

I want to reiterate here that this is not what this thesis aims to do. The aim is, in fact, to remind researchers that the intellect and cognition work together. What I want my thesis to show is the ubiquitous nature of emotions in higher education; teachers should acknowledge that and be given room for awareness and understanding of how their emotions may play a role in their university life. This call is different than policies that call for emotional wellbeing. This calls more for emotional acknowledgement.

So the bottom line is that a focus on the management of our emotions might blind us to wider more important issues in education and might have negative effects on self fragility in general; having said that, we cannot ignore the importance of looking inward and understanding the self and the affective nature of teaching just because "certain versions of the inward turn may prove worse than the original disease" (Smith, 2002, p. 96). Smith (2002) further argues that "isn't it the business of education to " help us lead more fulfilling lives? Cope with our emotions, understand ourselves a little better, empathize with different people and cultures" (p. 95)?

To elaborate further on that last point presented by Smith, I ask, isn't self-development one of the main aims of education? So, if I as a teacher, or a student were to remove the personal element from the equation, then what do I develop? It has become clear up to this point that emotions saturate the system of education and to understand emotions I need to start with the self. What need would I have for education if I were not going to start by developing my self first and then moving unto wider issues? I do not need any theory social, psychological or educational to tell me that I 'feel'- that if I ponder on every waking moment whether I am on the job or not, I feel something, even if that feeling is indifference, I still feel. And there has been enough research following different traditions and methodologies that shows me that those feelings play a role in how I act and at times influence my decisions because "neither cognition nor feeling can be separated from the social and cultural forces which help to form them and which are in

turn shaped by them" (Nias, 1996, p. 294) and "teacher emotion is the product of cultural, social, and political relations" (Zembylas, 2003b, 104).

Thus emotions in education count. We cannot deny the fact that the academy is entrenched with emotions. As teachers we feel excited at promotions, disappointed at negative feedback, satisfied at students higher achievement …etc. I quote Palmer (2007) who gives a deeper explanation of the importance of looking inward when you are a teacher:

> …knowing my students and my subject depends heavily on self-knowledge. When I do not know myself, I cannot know who my students are. I will see them through a glass darkly, in the shadows of my unexamined life – and when I cannot see them clearly, I cannot teach them well. When I do not know myself, I cannot know my subject – not at the deepest levels of embodied, personal meaning. I will know it only abstractly, from a distance, a congeries of concepts far removed from the world as am from personal truths (p. 3).

Leathwood and Hey (2009) explain that attempts in the academy that aim at keeping us "safely in the realm of rationality" (p.431) have not been fruitful and cannot be fruitful because " we feel elation or disappointment as we work within it." In fact, such debates that regard the affective in emotions in education as causing a "diminishing of the self" reveal strength of emotional feeling themselves (Leathwood & Hey, 2009). Such arguments, the authors warn, aim at reasserting " the construction of the academy as a place of pure, unfettered male reason devoted to the objective pursuit of truth" (p. 434). Such moves take us back to reinforcing a firm distinction between the public and the private. They believe that the turn to the affective " cannot be reduced to the claim of it being merely about showcasing 'damaged' subjects, but is rather a way to re-theorise what is at stake when we deal in social difference" (page. 436). The authors further urge us to move away from the 'anti/pro binary" and instead recognize emotions as not only about control, but also about resistance.

Thus instead of arguing whether we should give consideration to emotion research in the academy, we need to interrogate how the academy is itself an object of the affective" (Leathwood & Hey, 2009, p.431). My research project will further serve to confirm this position.

PART TWO

Setting the Stage

The first part of this chapter was concerned with introducing the issue of teacher emotionality in higher education, highlighting the collective nature of teacher emotionality, explaining the socio-psychological theoretical perspective of this paper and engaging with the on-going debate on the affective in education. This second part aims at revisiting the research question, highlighting the dimensions of teacher emotionality, looking at the Saudi context and introducing the concept of paradox, which form the focus of this research project.

The Research Framework

When I first started drafting this chapter I was faced with a lot of anxiety. I had decided on my research topic and my methodology and had compiled an extensive collection of articles and books on teachers' emotionality. But each time I would try to create a focus for my literature review, I would find myself crippled. What contributed to this fear was that many of my colleagues at the EdD school were nearing the finish line and I was stuck trying to figure out a format for my literature review. Palmer (2007) has an explanation for my fear, " from grade school on, education is a fearful enterprise" (p. 36). I, like Palmer, as a student have been crippled by fear in many of my classrooms; as a teacher I experience my worst moments when fear takes a hold of me and now as a doctorial student, there is no escape from this fear. Palmer contends that academic culture knows "only one form of conflict, the win-lose form called competition, we fear the live encounter as a contest from which one party emerges victorious while the other leaves defeated and ashamed" (p. 38).

Up until that point I had wanted to answer the question "What can my emotional journey of teaching in higher education written in the form of scholarly personal narrative contribute to the research on teacher emotions and the academy?" My aim all along was to understand what had pushed me out of teaching and then pulled me back in, and what was behind my daily ups and downs in teaching; and therefore my literature review needed to be focused on emotional triggers in my teaching context. I had at that point

read the volume *Advances in Teacher Emotion Research* edited by Paul A. Schutz and Michalinos Zembylas (2009) and was interested in answering their call for "multi-perspectivity in theorizing and researching teachers' emotions" (p. 374) with the aim of " recognizing the transformative power of emotion". Schutz & Zembylas (2009) stress that " teachers can be vastly empowered in their lives by developing accounts that recognize emotion as a site of personal transformation, professional development and political resistance." O'Sullivan (2002) explains that transformative learning involves a fundamental change in thought, feeling, and actions. "It is a shift of consciousness that dramatically and permanently alters our way of being in the world" (p.11). Such a shift he further contends:

> involves our understanding of ourselves and our self-locations; our relationships with other humans and with the natural world; our understandings of relations of power in interlocking structures of class, race, and gender; our body-awareness; our visions of alternative approaches to living; and our sense of the possibilities for social justice and peace and personal joy (p. 11).

Having said that, there is a lot to be gained by understanding the transformative role of emotion.

I had wanted to find a framework that would help me look at the different dimensions of my emotions as a teacher in a comprehensive way. I wanted my research to show the fluidity of emotions and to highlight the narrowness of current research that may focus on only one dimension. I was interested in the four implications for teacher's emotions (presented in the introduction) that the authors had provided and was exploring the possibility of having those points as the framework of my study:

1. teachers' emotions are inextricably linked to teachers' well being, identity and emotion management in teaching .
2. teachers' emotions influence and are influenced by student-teacher relationships
3. emotions constitute a key dimension in teachers' lives, especially in times of change – demographic changes; social and cultural changes; large scale educational reforms
4. teachers' emotions are embedded in particular social, cultural and political structures (P. 368-369)

I believed that understanding the role that those implication had in my own life as a teacher will create a thorough look at my emotions and thus will reveal the inner and outer elements that may have pushed and pulled at my heart.

Further Complications

Trying to use the implications by Schutz & Zembylas (2009) as a framework proved to be very challenging. Some of the points above left me with more questions. One example is the second statement on the importance of student –teacher relationships. What about other relationships on the job? How could my focus only be on the relationship with my students when I know as a fact most of my intense emotional moments took place while interacting with management? Compiling the literature on teachers' emotions and on the four dimensions above left me with far too many readings that it was impossible for me to create a focus for the rest of my research. I had folders on my desktop, and on two USBs, I had a huge pile of printed, labelled, highlighted and simply over-read journal articles lying inside a cardboard box right beside my desk. And I had a bunch of books whose pages were sandwiched between yellow post it notes – scattered all over my desk. I had also managed to create an outline of some of the most pertinent themes. I thought I was ready to write; however, when I sat down to put it all together my attempt ended up in complete failure. My organizing system was ineffective. That first attempt at drafting the literature review had left me immobilized for a while, that is until a friend volunteered to offer me a short one on one *Nvivo* workshop.

The Theme is Solidified

Exporting documents into *Nvivo,* labelling and coding them, as explained earlier was not an easy mission. I spent long hours organizing my material by using this software and the most important thing I got out of it other than the fact that it helped me keep my focus, is that it was a stimulus for my story writing. The process of orchestrating my material by using *Nvivo* was an enlightening process, one that liberated my mind, opened up closed doors and helped with the flow of thoughts. It also helped me filter my readings and put away those that did not support my research. It is important to reiterate at this point what

I had previously explained in my methodology chapter that Nivivo was used simply as a filing system. I could have done the same job by printing out the articles then organizing them in themes, and drafting vignettes then placing them in appropriate folders. However, the Nvivio software facilitated this process and helped give me a panoramic of my project.

Once I had all my documents stored in *Nvivo* and carefully coded in different categories and themes that make sense to my work, and had even drafted a few vignettes (or at least vignettes ideas) I realized that a focus based on the dimensions provided by Zembylas & Schutz (2009) was slowly being created. Most of my readings on the above emotional dimensions of teaching fell under the four more comprehensive categories:

- Teacher emotions and identity
- Teachers emotions and relationships
- Teachers emotions in times of change
- Social, cultural and political aspect of teachers' emotions

I realized that literature on teacher's identity was sometimes closely linked to that on wellbeing and thus focusing on the more general aspect of my teacher identity would help me understand how it may have played a role in the push and pull in my teaching journey. By looking at identity, I will be able to answer the question proposed by Palmer (2007) "who is the self that teaches?" It will help me understand the teacher within and understanding the teacher within helps me further fathom the emotional aspects of my professional identity as a teacher.

I also realized that while considering teacher's emotions and relationships, looking only at the angle of student-teacher relationships would mean looking at half of the picture. What about relationships with superiors and with colleagues? What role may they play in influencing teacher emotionality? What about the power relationships that may manage emotions (Boler, 1999), how can that be ignored? I have personally been occasionally moved to tears or thrust into euphoria on quite a number of occasions by my own superiors in the institutions where I have taught, and thus my look at relationships should not be in just the direction of the student.

Furthermore, my own teaching journey has been full of personal and professional change and the places where I had taught constantly underwent huge and sometimes very sudden reform, which certainly cannot be overlooked when I am trying to come to a comprehensive understanding of the emotional elements that have pushed and pulled me on my journey. The way I have handled those changes reveals some of the most emotion filled moments of my career. Finally, Denzin (2011) proclaims that "the research (in teacher emotion research) that is seemingly unconnected to its sociological terrain … is unavoidably contextualized in ways that are not immediately recognized." I believe that the social, political and cultural aspect of the context where I taught and the more wider context have played a not so subtle role in shaping my emotions and thus influencing my decisions.

The above four areas, though seemingly broad and unconnected, are in fact intricately intertwined and create a multidimensional bird's eye view of the different elements that make up my teacher emotionality. By examining the above areas I am better able to understand the role that emotions play in my daily life as a teacher in higher education and ultimately contribute to research in teacher emotionality.

Research Question Revisited

Nash and Bradley (2011) emphasize that once a researcher is able to articulate the central themes of an SPN, then they can create a focus for everything else to come. Thus, once I had reached the stage of deciding on the four dimensions, I decided that I needed to hone my question one more time in order to create my focus for everything else to come:

"**What can my emotional journey of teaching in higher education written in the form of scholarly personal narrative tell me about the emotional dimensions that have pushed me out of teaching and pulled me back in**?

This then led me to create sub-questions that would help me reach my goals while sticking to the four important stages of SPN: pre-search, re-search, me-search and we-search:

  a- *What are some of the dimensions of teacher emotionality found in the literature?*
  b- *What role have the dimensions of teacher emotionality played in my own experiences?*

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c- *What are the lessons learned about the dimensions of teacher emotionality in higher education?*

My readings and my involvement in the *Nvivo* process helped me create a framework based on the above four categories. But what must be noted at this stage is that I am aware that these dimensions are not linear. In fact, they are at interplay in the stories that I have decided to include in this research.

My Teaching Context in Saudi Arabia

Trying to find information on teacher emotionality in higher education in Saudi Arabia was like looking for a needle in the desert! I read the very few texts I could find with reference to teaching in the HE context in KSA (Smith & Abouammoh 2013, Alamri 2011, Alkhazim, 2003) and more recently Hamdan (2015), and realized the paucity of research in this area, let alone in teacher emotionality. This further consolidates the rationale for my SPN. By writing my story as a teacher in the Saudi Arabian HE context, I contribute to research in that area. Having said that, I remind the reader that the reason I had switched from autoethnography to SPN was because what I had wanted to do was focus on my own personal experience and then find universalizable meanings for others in my story. In this sense my context is of relevance, but it is in no way the guiding structure for my story. Yet, Schutz (2014) reminds me that my social historical context plays a significant role in my teacher emotionality, because " we construct meaning about the world and we transact based on those socially constructed meanings" (p.2) and thus ignoring that context would mean an incomplete inquiry. Therefore, in this section, I give a very brief background of my teaching context in Saudi Arabia and of the specific elements that may have had a direct effect on my emotionality as a teacher.

My story as a teacher starts in the context of secondary school in Jeddah, Saudi Arabia between 1995 and 2000. I taught ESL at a Private Saudi school that followed the Saudi mandated curriculum in all its subjects except for the private English program which I was a part of. I will refer to that school as Saudi Private School (SPS) The school hired a consultant from abroad to take care of curriculum planning and follow up of the English

program and thus the curriculum and training was a one-man show. The main obstacle was that this consultant was oblivious to the Saudi culture and to the academic needs of our students and all of the teachers in the English department, myself included, continuously tried to balance between the contradiction of what was expected of us by the school administration and by the academic standards of the students on one hand and what the consultant requested of us on the other. Having said that, and because the consultant did not provide any kind of evaluation criteria for our teaching, we eventually found out that we could modify our courses as needed and thus I enjoyed the freedom of introducing project based learning activities which I believe were meaningful for my students and which gave me fulfilment. Another relevant thing about my context is that I was a new comer to the country and thus, was very unfamiliar with local rules and norms. Hagenauer & Volet (2013) confirm that this unfamiliarity with local expectations is a major cause for frustration among international teachers.

The second part of my story takes place at a Saudi private college in Jeddah, which has recently been given the status of university. I will refer to this university as Saudi University (SU). I joined SU in 2000, only a year after its inception and taught a variety of ESL courses (including public speaking and essay writing) at different departments. When I started working at the university, it was a small private college with a total of 132 members including staff, faculty and students; by 2010 this figure shot to over a thousand and currently the university is home to over three thousand. Being part of a quickly developing higher education institution meant the need to cope with uncertainty, ambiguity, change and major reform, yet it also meant abundant room for innovation creativity and autonomy. These aspects ultimately influenced my teacher emotionality in a number of ways, which will be revealed in the upcoming chapters.

Saudi Arabia, like other countries in the Arab world is experiencing an unprecedented surge in higher education; in 2003 only eight universities where operating but by 2011 at least another 100 had emerged (Romani 2011). For the last decade the Saudi government has funded major policy initiatives aimed at taking the Saudi Arabian university to a world-class level (Smith &Abouammoh, 2013). The Saudi Ministry of Education further states its intention to take the country to a knowledge economy by 2024 (Ministry of

Economy and Planning, 2010).

Smith &Abouammoh,(2013) state a few tensions that arise as a result of the government initiatives including a tension between academic vision and cultural norms and a tension between traditional Saudi approaches to teaching, learning and student assessment and the needs for a global knowledge economy. SU has been fully involved in the government's expansion and development initiatives and the tensions proposed by Smith & Abouammoh, which significantly contributed to my emotional journey are seen in some of my vignettes in chapter four. Another tension I believe arises and it is the contradiction in terms of the role of emotions in the academy as discussed earlier. On one hand emotions are regarded as per Islamic scriptures as fundamental to cognition, and on the other hand, emotions are seen as per Western standards that create dichotomies between heart and head.

It is noteworthy to add that two major large-scale reforms took place at SU during the years I portray in my vignettes. These reforms were based on international and national accreditation aimed at fulfilling the government plan for advancement. The first reform was a few years process in which SU revised its internal hierarchal structure, curriculum, programs, departments, faculty evaluations and faculty credentials, quality assurance process …etc.; in order to fulfill criteria for the National Commission for Academic Accreditation and Assessment (NCAAA) established by the Saudi Ministry of Higher Education in 2003. (NCAAA) aims at upgrading the quality of private and governmental higher education to ensure clarity and transparency, and to provide codified standards for academic performance (Ministry of Higher Education, 2015).

The second major reform, aimed at fulfilling criteria for accreditation by the Accrediting Council of Independent Colleges and School (ACICS); ACICS is a national accrediting agency recognized by the United States Department of Higher Education and the Council for Higher Education Accreditation (CHEA). The process to receive this accreditation took place between 2005 and 2009 in which a rigorous in-depth self-study to measure performance at SU took place. During this period SU witnessed a full site visit by the accrediting team who came in to scrutinize the institution for quality assurance. SU was

granted accreditation in 2009. As a senior faculty member at that time I was often involved in meetings for revision of evaluation standards. This involvement for me was a double-edged sword. I enjoyed the stature given to someone involved in such a huge project, yet I sunk deeper into elements of bureaucracy and long hours of compiling paper work, which at many times meant I needed to compromise the quality of my preparation and teaching in order to meet deadlines required of such a process.

I mention these two major reforms for the purpose of shedding light on how reform at university may affect faculty emotionality. The details of these processes are irrelevant to this particular project, even though further future research in such an area is warranted.

When I first started teaching at SU most of the faculty were expats like me, yet today the university has at least a 40/50 % ratio with 40% being Saudis. This goes back to the King Abdullah Scholarship Program established by the Ministry of Higher Education, which aims at making up for the shortage in Saudi Faculty members. The program offers full scholarships for Saudi students in the United States Canada, United Kingdom and elsewhere (Alamri 2011).

Alamari (2011) explains that this increase in Saudi faculty has resulted in discrimination in salaries and promotion opportunities among Saudi faculty and the expatriate ones where Saudis are given higher incentives and better opportunities for development. Though this may be true for SU or for other universities in KSA, I have not seen it in my context. In fact, as a Lebanese expat at SU I have seen respect and appreciation from Saudi colleagues and from Saudi superiors.

Having said that bureaucracy in general is a major obstacle in higher education in Saudi Arabia (Alamari, 2011); this applies to many universities around the world too. Barnett (2011) has described the bureaucratic university as the 'surveillance university' in which full control is an issue. Barnett gives examples of general features of a university that are subject to bureaucracy including but not limited to recording of one's activities, internal quality edits and teaching hours. Such bureaucratic procedures he believes have emerged as a consequence of government-imposed systems; thus universities in this sense "are simply responding rationally and prudently to the environment of accountability which

they find themselves in" (p. 46). What is of interest to me about Barnett's exploration of the bureaucratic university is his claim that such a university can have both " suffocating and empowering versions" (p.56). It can be suffocating in a sense that bureaucratic structures may limit academic life, yet at the same time they may open up possibilities. I have personally felt this empowerment and suffocation in my involvement with everyday university bureaucracy and my involvement in the above reform initiatives.

Of course, the above is but a glimpse into my teaching context in Saudi Arabia. I have not elaborated further because my context is not the focus of my research. Yet, a future in depth study of the relevance of such a context in teacher emotionality is a warranted project. Such a study may entail a look at religion and gender issues; however, for now, this brief introduction should suffice for supporting my vignettes.

From Fear To Hope: The Power of Paradox

As I come to an end of this chapter I feel a sense of relief, and the initial fear I had exhibited when I first started writing this chapter last month has slowly been replaced by a fresh feeling of hope. Now I can see the light at the end of the tunnel. Now I have more confidence in my ability to take this research to the final stages and be able to enjoy the final results of success. In the same way that the initial fear had crippled my attempts at writing and almost pushed me out of finishing my EdD, the feelings of hope are now pulling me back in. I can do this.

When trying to understand the emotion of fear that crippled my first attempts, it is important to understand that fear can sometimes be healthy. Some fears help us survive, learn and grow if we know how to decode them (Palmer 2007). My fear that I have not done a good job in conveying information to students in a particular session, for example, "may not be a sign of failure, but evidence that I care about my craft"(p. 39). The fear that makes people 'porous' to learning is a healthy fear that enhances education" (p. 40). Yet, we must deal with the fear that makes us impervious, that shuts down our capacity for connectedness and destroys our ability to teach and learn" (p. 40). Palmer explains that to free ourselves of such fear we need to understand that it is present in three places "our students hearts, our own hearts, and in our dominant way of knowing. And there is

only one way to be freed from such a fear and it is through insight into how and why fear dominates our lives". Such insight, I believe can be gained by looking at the different dimensions of my teacher emotionality, which I have outlined above by using a social-psychological approach that enables me to look inward and outwards at the same time.

Another thing I must keep in perspective as I start my exploration is that to deal with my emotionality in teaching, and particularly my fear, I need to learn to hold " the paradoxical poles of my identity together; I need to understand that intellect works in concert with feelings and I need to honor the paradox the head and the heart are both-and, not either-or "(p.65).

As stated earlier Palmer (2007) stresses the power of emotions to freeze or free the mind. Thus what is needed while looking at my emotions as a teacher in higher education is to be able to distinguish between the two types of emotions, those that free my mind and those that freeze my mind. Having said that, there is a strong link between these two types of emotions and we must be careful about not seeing this image in black and white, in either-or, because such a perspective "destroys the wholeness and wonder of life," (p. 64). What is needed then is to replace this binary logic with thinking the world as a whole.

Palmer shows us that if we embrace paradox then that will help us balance the polarizing effect of binary thought which forces us to separate fact from feeling and head from heart. He gives the example of the poles of a battery "hold them together and they generate life, pull them apart and the energy stops flowing" (p. 65). Palmer's work in this area supports my SPN on different levels. Not only does it help me explore my paradoxical pleasant and unpleasant feelings, but it also helps support an essential SPN criterion that focuses on keeping both the head and the heart in perspective while writing the research (Nash &Bradley, 2011).

Muslim Scholar Hamza Yusuf (2012) agrees with Palmer. He explains that the Quran asks us to look for cues within our emotions to understand our action. Yet he says that

emotions are not always what they seem. For example " anger is not a negative emotion in and of itself. It is part of the human creation as our flesh and limbs are. Without anger, there are many things that would not have been achieved. Anger can be a positive motivator" (p. 6). Thus Yusuf (2012) encourages us to look at emotions in a holistic manner.

CHAPTER FOUR
The Vignettes: Stories of Love and Hate

Introduction

This chapter is divided into a prologue and three subchapters: *Accidently a Teacher, Escaping the Profession* and *Summoned back by love*. The prologue describes a scene from the past that sets the stage for the rest of the story. The subchapters paint a picture of my emotional journey in teaching. It is noteworthy to add that in order to protect privacy of individuals I mention in this SPN, all names have been changed. While the previous chapter served to address my first research sub question about the dimensions of teacher emotionality found in the literature, this chapter sets the stage for addressing the second research question in chapter five: *What role have the dimensions of teacher emotionality played in my own experiences?*

At the end of different sections there are three short commentaries, which serve as a form of reflection and set the stage for linking my scholarly story to scholarly research in the subsequent chapter. When viewed alone, each of these vignettes portrays individual independent episodes of a teacher's emotional journey – but when viewed as a whole, the stories serve to create a bird's eye view of the different forces that are at interplay within the ocean – the different dimensions that tug at one teacher's heart. Zembylas (2003) stresses the "multiple complexities of what specifically can be learned from a single case about the emotional characteristics of teaching" (P.189). As mentioned in chapter three, these vignettes and the reflections that follow serve to fulfill the 'perspective verses data' aspect of my SPN. As an SPN researcher, I am involved in constructing and describing the phenomena being explored.

There are apparent fissures in the ocean of my emotional journey as a teacher. Being a detail oriented person, I am always tempted to go back and fill up these holes with more detail, but one's life story is never complete. No matter how much you add, there will be more to tell, and even more left untold. Thus, the stories chosen have been chosen to reflect the different dimensions of my teacher emotionality. As I craft my vignettes, I aim to be what Nash & Bradley label (2011) as an "artful SPN writer" because "the art of

SPN writing is also its truth," and "the secret of artful SPN writing is a willingness to be vulnerable to the other in language that the other understands" (p.88). As I write, I recall Maya Angelou's famous quote on writing, " easy reading means damn hard writing".

Prologue

When I think back to my early days of schooling, there is one memory that always pops up. It is of me as a five year old going to my first school in Beirut, Lebanon. I say first because two years later the civil war broke up in my country and my father's career as a pilot took me on a rollercoaster to eight different schools in four different countries around the world. The funny thing is that this story has nothing to do with being in a classroom, yet it has a lot to do with teachers.

Beirut 1974

We walked into the lunchroom and I quickly confirmed what I had smelled in class all morning. We were being served spinach stew for lunch – I simply loathed spinach. At home mom never forced us to eat what we did not want and I had never had to eat it before.
Ms. Hayat, our homeroom teacher who taught us all subjects including physical exercise, and who was also responsible for supervising us during lunchtime, ushered us into the cafeteria. As the cook filled my plate with spinach, I felt nauseous. "I hate spinach. It makes me sick," I pleaded. Can I just have plain rice instead?

"Some people are dying of hunger and you have the privilege to be served spinach today. You *will* eat it – or be locked in the rats' room," my teacher snapped back.

The rats' room is something many Lebanese born before 1975 will have either heard about, or experienced. It is the punishment room where you were sent if you did something wrong. Up until then I had only heard threats of the rats room, but had never visited it, and had never known of anyone who had been sent there either.
I took my plate and walked to my table, but was determined that I'd rather stay hungry all day and be locked in with rats then be expected to eat that mushy green stuff.
After I had spent at least ten minutes staring at a plate full of spinach, my teacher came to

my table, stood behind me and said, "This is your last warning. Eat."

I held my breath for a few seconds (maybe if I don't smell it, then it won't taste as bad) brought a spoonful to my mouth, and tried to swallow it without chewing. I, unsurprisingly, choked in the process and spat the food right back into my plate.

" That's it – you are going to the rats room."

"You are defying me you little *shaitaneh* (devil)." She took me by the hand and dragged my five-year-old body on the floor as I struggled, screamed, shouted and begged.

To cut a long story short, one of my friends rescued me from the bathroom (which obviously was rat-free), and made me promise I would tell no one. I ran into the playground fearing to be locked in again, but for some reason Ms. Hayat did not even ask me who had let me out. From that moment on and for many years to come, I feared schools, teachers, and authority. Next time we were served spinach, I knew better than to be defiant. I scooped heaps of the green mushy stuff into the pockets of my pink school uniform and buried it in the sand pit during recess. I was rewarded with a golden star glued to my forehead because I had been the "good girl" who did what the teacher ordered.

Reflection

When I look back at the prologue I am amazed that such a story still affects my teacher self. The funny thing is that I do not recall other incidents from that first school as vividly as I recall this one. I do remember similar stories from other schools and at other times – stories in which teachers made me feel humiliated and afraid. I know that this early story is important in understanding my fear of authority in the world of academia because our past shapes how we live our present and how we envision our future" (Mears, 2009, p. 155). It is also important for understanding why teaching was never a profession that I had considered.

Accidently a Teacher

Jeddah 1996

Bumpy Beginnings

It was the third day of a four day teacher training workshop with Dr. Mona – a prominent English teaching professor who had set up the whole English curricula for Saudi Private School (SPS). K-12 English teachers were all expected to attend these sessions, but there was just one problem. The teacher who had taught grades eleven and twelve in the previous year and who was supposed to continue in her role, had not showed up on any of the days.

"Unfortunately, Miss Hanan will not be coming back this year. We don't have a teacher for grades eleven and twelve. That's only sixteen hours of teaching, as opposed to the twenty-seven hours that each of you is required to teach as a full time teacher. Is anyone interested in taking over her classes?" Dr. Mona asks looking in my direction. I quickly look behind me to see whom she is referring to, but there is no one behind me. I look back and there is silence in the room. I had arrived just a couple of weeks earlier to Jeddah from Montreal and had signed a contract to teach English reading, writing and grammar to three sections of grade five just a few days earlier. "So Dr. Mona couldn't possibly be speaking to me," I think to myself. But she shocks me when still looking in my direction she adds, "I talked about it last night with Miss Samar (the school principal), and we both agree that you have the perfect profile to take on this position, especially since you have a certificate in writing and you have experience teaching high school in Canada."

I open my mouth to explain that I had been clear during the interview about my teaching experience in Montreal. I had tutored high school students in an afterschool stay-in-school program; I also wanted to explain that my degree was in English language for a reason; I was not fond of literature courses; but she silences me again, "let's talk about it after this session. I will give you the books and I will explain what you need to do. It will be very easy. And you will have all my support – don't worry."

One thing I had learned in the world of academia ever since I was a child is that you do not question authority. And Dr. Mona was authority. I will not hide the fact that my apprehension was coupled with an unexpected gratification. I, who had no notable teaching experience, was chosen over other teachers who had had years of experience. In preparation for taking those classes she hands me two huge English literature anthologies, gives me the phone number of the resigned English teacher and wishes me luck. Despite the promise for continuous support, I do not hear from Dr. Mona again.

I was thrown into I profession I loathed, in a country where I did not want to be, teaching a subject I did not enjoy to students who were beyond my league (coming from an affluent culture that I could not identify with at first). Needless to say, the first day was a disaster. I don't recall all the details, but I do recall feeling embarrassed, vulnerable and totally inexperienced. *Being a teacher brings forth insecurity. I hate it.*

Consumed by Guilt

The first few weeks of teaching were filled with embarrassment, fear, anxiety insecurity, shame, and guilt. Had I mislead the school administration into thinking I could do this? Had I magnified my tutoring experience in Canada making it seem like I am qualified for this position? Why was I passive in accepting the position? Was I simply lured in by the prestige of teaching advanced classes? I spent long nights preparing for the daily sessions which involved trying to teach old English poems the likes of *Beowulf* to a group of girls whose level of English writing and reading was at a low intermediate standard. These girls sensed my insecurity early on and they tried me in anyway they could. They would ask me meanings of words that I had never heard of, and then sit back and enjoy, my embarrassment. I don't know if it were I or if it were them, but that first batch of students I had taught despised me. I could sense it on a daily basis, and the truth is I did not like them either. I had entered their class with negative thoughts and feelings and I was suspicious of everything and everyone. *Teaching makes me feel incapable and guilty. I hate being a teacher.*

Uneasiness

Alaa, one student whose grandmother was American and who used to spend most of her summer vacations in Colorado was proud of her Texas accent and would never waste an opportunity to show it off. One day as she excitedly recounted an event that I don't clearly remember, she said, " I went into the fridge to look for cheese."

"You mean you opened the fridge to see if you have cheese," I confidently corrected.

"No," she repeated, "I went into the fridge. I went inside and got the cheese out."

"Alaa, You can't possibly go into a fridge," I reasoned shaking my head in exasperation and thinking that her only aim was to be cheeky and give her classmates a good laugh.

"You don't understand Miss Linda. Our fridge is a room. We do walk inside it," she looked me straight in the eye with clear resentment and I could read in her answer, "you are not one of us, you do not know us, who do you think you are to be here in our classrooms trying to teach us?"

"Oh," was all I could say, as I waited for the feeling of embarrassment to engulf me. *I don't belong. Why am I here?*

Unexpected Love

It was during that first year that was full of tension, embarrassment, cultural adjustment, humiliation, and strong feelings of inadequacy and low self-esteem when I fell in love with teaching. The problem is I don't remember when that happened. I only remember when I realized it. I had spent the first few months thinking that I hated teaching and that I would leave this job as soon as the year was over. At home I was stressed and the stress took its toll on my family. I stayed up long nights preparing for my classes, and left my husband with most of the work of taking care of a two year old. The problem was that despite all the long nights of preparations, my students did not enjoy my classes. They were bored and sleepy most of the time. And that made me feel uneasy. It made me remember my own agony as a student sitting in a class looking at my watch every few minutes.

In the middle of the year, I made a shocking discovery. I found out that there was no official test for the literature and writing courses I was giving – what I was teaching was the school English program, what the government test required was something very elementary that another teacher was teaching. That is why the students didn't really care about my classes! The grade I would give them would not change the fact that they would eventually get their *tawjihiya* (High school Diploma). This realization was an eye opener. I realized that I was free to experiment, innovate and revise the curriculum. I did not have to follow the outline handed to me by Dr. Mona at the start of the year. So instead of expecting students to memorize and analyse long poems that they could not understand, I would choose only the simple poems and we would have long discussions about them by trying to link them to our lives. And instead of spending time memorizing facts about the Elizabethan age, I would ask them to act out scenes that they believed might have occurred during that time.

I did not realize that I had started looking forward to my classes – to the encounters between my students and myself. I admit though, it was not the subject matter that pulled us together – it was a force beyond that – which at the time I could not understand. They were so different than I was at their age, yet they reminded me of myself. It may sound cliché but I wanted to be for them in the way that many of my teachers were not for me. I wanted to empower them.
Gratitude. I am happy. I love being a teacher.

An Emerging Fear
"The principal needs you in her office," Rasha informed me as soon as I walked in to the room. She was trying to hide her sympathy but I could see it in the way she avoided looking into my eyes. "Why?" I asked the usual feelings of fear slowly creeping up on me. "I don't know, but she seemed upset." I had seen Miss Samar pass by my class that morning; she had stood at the door for a few seconds as I sat behind my desk correcting essays while my students were engrossed in a group activity.

" You know you are paid to teach," Miss Samar tells me, as I nervously walk into her office.

I stare at her, appalled that she thought she had the right to address me with such disrespect.

" Today I saw you at your desk correcting papers, which is something that should be done at home. I don't pay you to sit behind your desk. I pay you to teach."

I try to explain to her about group work. I had recently read a book on team building and I was excited to apply it to the class. But there was no way she would understand what I was saying. She wanted to come into my classroom and find me standing at the board and speaking. That was the only concept of teaching that she was familiar with. Of course, who was I to question authority?

When I think back to this story today, it angers me that I did not speak up, that I allowed this person to humiliate me in that manner. But at the time I was *weak* in the face of power. And for the five years that I spent in that school, I never ever again attempted to sit down. I still secretly defied the system. I still created groups, and still taught things not in the assigned textbook, but one thing I made sure to do was to walk around the classroom in case she popped in unexpectedly. And one thing was for sure, I was tense on most days always expecting her to come in and find fault with what I was doing. *I hate being a teacher. It brings forth fear.*

Calm Contentment

The memory is weak but the picture cannot lie. It's of me amid six of my students. We are all wearing black. It seems like part of a project on pollution and global warming and I have a huge smile on my face. My arms are wrapped around two students Shireen and Nour, and I am literarily squashed in between these girls. But I look happy. I look very happy. When Omar my middle son (who is seventeen as I write these words) looked at this photo, he said, "Oh my God mom, you look younger than your students. I thought they were your classmates." I have to agree with him. There is no way anyone could guess that I am the teacher by looking at this picture. I just look like one of the girls. On the back of the picture each of the students in the photo had written a short note. One note read, "I will never forget you Miss Linda. You have helped me find my path. Please don't

forget me either." As I read these words I can't help but wonder, "Does she still remember me?" I don't remember how I have helped her find her path. But I certainly hope that she does. *There is fulfilment in teaching.*

Can't Wait to Leave

During this time a new opportunity opened up in my career path. I started freelancing for a local newspaper. I was elated. My childhood dream of becoming a journalist had started to materialize. I will soon have the chance to leave this teaching job and follow my dream of becoming a writer. I just couldn't wait. By writing full time I would have shelter from the emotional storm that teaching put me through. Relief. *There is hope. Soon I will be out of teaching.*

This Time I'm Leaving!

What eventually pushed me out of JGS was bureaucracy, and a very tough system. The school principal that was also the owner of the school was not the friendliest of people. I was often the victim of her sarcasm, which was mostly cantered on the way I would dress, "you Lebanese women all dress the same as if you are hosting a TV show." I lasted five years there in spite of the illogical demands, the long teaching hours (despite the initial promise of only sixteen teaching hours, I was always surprised with being asked to fill in the place of absent teachers; of course, I was the only available teacher with a lesser teaching load!). I left that school thinking that I would leave teaching and all the insecurities it brought forth with it behind, and I would concentrate on my writing. I made friendships with colleagues and with some of my students in that schools that last till this day; and it was there, despite and in spite, of everything that I fell in love with teaching. I had found in my box of memorabilia a paper with goodbye notes from the last batch of students I taught at SPS. One of them read:

> you have been a sister, a friend and a teacher to us. I really enjoy your classes and your lessons, except grammar! Although you kind of made me like this subject. As much as I want you to teach us next year, I think that would be selfish of me because teaching is suffering! Especially students like us. I wish you good luck in your writing.

Bittersweet. Mixed feelings. I'm so happy. I will never teach again. But oh, I love teaching. How long will I be able to stay away?

Jeddah, 2000

Pulled Back into Teaching

I left JGS and travelled to Canada for the summer vacation. When I was back in Jeddah ready to devote all my time to writing I was disappointed that writing opportunities were very limited and the newspaper I free-lanced for did not need me to write more than an article a month. I really needed a job as I had two sons now and more than ever I felt the need to be a contributor to support in the growing expenses. But needing to be a contributor and not finding a writing job was not the only thing that bothered me. I surprised myself by missing being in a classroom!

So when the phone call came that morning early in 2000. "Are you still interested in teaching ESL courses at our continuing education program?" (I had sent SU my resume at one point; I couldn't recall when but it was at a time when I was frustrated at SPS). I did not hesitate. "Yes of course!" *I'm going to teach again! How I miss being in a classroom.*

Liberated

Teaching at the continuing education department at SU was a liberating experience in every sense of the word. I cannot remember a time that I was happier to be a teacher than I was at the time. The director of the department was pleased to have found a teacher when she really needed one and her priority was to keep me happy! It was the first time I had my own office area, which was really just a small cubicle with barely enough space to move around; but I loved it for the feeling it gave me inside. It was my own space, my own private area, with my own computer and my own freedom.

My cubicle was at the end of a long corridor-like office area, right next to a huge window that overlooked a row of palm trees. I spent many moments while planning for my classes, or writing newspaper articles gazing out that window inspired by the strength that

these palms portrayed as they stood tall, elegantly swaying on slender and sleek trunks. My office gave me the security I needed; and it somehow also catered to my sense of self-esteem. It made me feel that I had a 'real' job.

What further nurtured the teaching experience at the time was that I had complete freedom in teaching whatever I believed was needed. I taught an essay writing and public speaking course that stretched over a 180-minute period every day with the same students and in which no course book was assigned. I loved that freedom. And each day bought with it a new learning and teaching opportunity. It was then that I opened a file in my office and I called it "empowering projects". I would search the internet and borrow library books on project-based learning, and would base most of my classes on extended projects. The interesting thing here is that I somehow developed a skill that would become very handy in the coming years and that is to keep students hooked on the task at hand. Another thing that contributed to this overall sense of peace is that the students I was teaching, unlike the school students I had taught earlier, were there out of their own free will. They wanted to learn, they wanted to know English for different purposes; some wanted to apply for university and others needed it to work. *I love being a teacher. I don't need to stop teaching to write. I can do both.*

Ambition

As a continuing education instructor I did not enjoy most of the benefits that faculty members enjoyed. And I could feel that other faculty viewed me as nothing but "a continuing education instructor". Though it may seem that on a personal side, I had been advancing in my career, in the context of the university, on the other hand, I had always felt *less* than others. So despite the fact that things were going well; at one point this sense of discontentment sneaked up on me and I found myself yearning for more.

So when I was called in to teach at the preparatory program (PP) at SU, (This program was considered a college program, unlike the continuing education program which was considered an external program) I did not hesitate.

Rena, the director of the PP program called me into her office. I had seen Rena before and I really liked her. She seemed very much unconventional in her teaching and I always

craved novelty. Yet in her position as the director of the preparation program she was also consultant to the English courses at the continuing education program. So my first impulse when she asked to see me was that she, for sure, was going to question something I had been doing wrong in one of my classes.

I walked into her office hesitantly trying to stop the anxiety that was slowly building up inside me and wondering if she could hear my heart beat with such intensity, and if she could not hear it, then for sure she could see my burning face.

She welcomed me into to her office with that peaceful smile that would lull many of my fears a few years later when we would become good friends. "Would you like to teach in the PP program?" was the first question she asked.

"Really?"

My fear was slowly turning into excitement; as usual I could not hide what was going on inside and excitement was shown all over my face. I have spoken with your director and she was not very happy. You must know that. She is going to try to convince you to stay. But with us here you have more opportunity for growth. *Yes! Who would have thought? I will be considered faculty, with all the benefits that come along. I love teaching.*

Again a Beginning Teacher
I don't know why this transition was a very difficult one. After I had thought that I had moved from being the apprehensive teacher to the confident teacher, I found myself pushed back into square one. I am to teach at the university level now. This is an official program, and I will be considered university faculty. This move brought with it university standards, bureaucracy, paper work, tension, competition, a full teaching load of 18 hours, including heading a club, being involved in a committee, attending professional development workshops. And to top it all students who were accepted in the college, but as conditional students meaning they had to pass four levels of PP before they were allowed to start working towards degrees. So, again, most of them did not want to be in the course. They saw it as an obstacle in their path. *I am overwhelmed. Do I really want to be a teacher forever?*

Are You Failing Me

I was busy grading papers when she knocked at my door, turned the knob, and burst in saying, "I need to talk to you".

"Come in. I have a few minutes before my next class. How can I help you?" I did not have a class, but from past experience I knew that Sara was here to argue and there will be no way to put an end to her argument except if I say I must leave to my class. She had exceeded her absence limit and I had made a number of exceptions allowing her to hand in late assignments hoping that that would encourage her to work harder. But despite all my effort in pushing her forward, she was about to fail the course.

"Are you failing me?" she glared straight into my eyes "because if you are, I won't accept it," she quickly added.

"No one accepts failure," I quietly answered. "but if you happen to earn an F, it would be what you have earned and not what I have given you," I replied trying to remain calm.

"I can't fail. My father won't allow me to continue my education if I do. He will marry me off and I don't want to get married. You can't do that to me. I am a scholarship student and I would lose my scholarship," she said wiping her tears, which by now were streaming down her cheeks.

"This is something you should have considered at the start of the course, not today," I answered with as much confidence as I could muster, trying not to reveal the fact that fear, guilt, and sympathy have slowly started to build up inside me.

"Sara, you have nine absences, assignments not handed in, a failing midterm grade and I have given you many chances. There really is nothing I can do at this point."

"This is unfair. You are heartless; if I fail I will make sure you fail too," she said as she stormed out of my office. She was threatening me. She did not have the right to speak to me in that manner. There were procedures I could follow to send her to a disciplinary

committee. I look at the teacher handbook on the shelf in front of me but never leave my seat to check it out.

This incident left me shaken. Truly shaken. Many questions ran though my mind, most of them putting blame and guilt on my own self. Am I doing the right thing by failing her? Have I given her enough chances? I'm not even a qualified English teacher. How would I know?

I hate failure. I have failed. I want out.

The Letter
Its funny how my boxes of memorabilia bring with them memories that I had safely tucked away many years ago – incidents, which I doubt I would have remembered had I not rummaged through those boxes. The letter I found today brings forth a memory, which I remember telling myself many years ago that I would surely never ever forget. How then have I managed to forget it? Here is the letter:

> Dear Linda,
>
> Indeed I am very sad that we have had this misunderstanding. I came to work this morning with the intention of dropping the whole matter because I didn't want to stir it up again. I have had a tiring and stressful week, as I mentioned to you. It is very possible that my words or tone reflected this state.
>
> I sincerely hope that we can put this behind us and move on. I swear to you that I hold you in high esteem, as a teacher and as a lady, even if you are *somewhat* of a drama queen (just kidding).
>
> Sincerely,
>
> Samira

Samira was the acting director of the program at the time, taking over from Rena who was on unpaid leave. For some reason, as a colleague (before being assigned as an acting director) Samira and I did not get along very well. I had been absent the day before and

she had called me into her office that morning "to discuss your absence yesterday," she had said in the email asking for the meeting.

"So how do you feel today?" she asks as I walk into her office, the sarcasm in her voice undeniable.

"Better," I say as the knot in my stomach begins to take form.

"You know yesterday after you called in sick, your phone redialled and I could hear a bunch of ladies talking. You were not sick Linda. You lied."

Guilt is written all over my face. The truth is, I had taken a day off because I was feeling unwell – perhaps not unwell enough to teach – it was just a mild cold, which should not have prevented me from coming to work, but it had been a tough exam-correcting week and I still had loads of uncorrected papers. Since I had started a cold, I thought that I would spend the day in bed correcting those papers. So there was some sort of guilt. She was right. I could've gone to work. But I didn't. And its true, two of my neighbours who found out I was home for the morning decided to pay me a visit.

But despite the guilt I feel, I realize that anger is slowly starting to build up. She is calling me a liar! She is my superior and simply has no excuse to be talking to me in this manner.

" I do not have to explain myself to you," I answer back. Which makes her slap her hand on her desk and get out of her seat with blazing eyes, " yes you do! I am your boss."

The rest of the incident was a horrible one. I broke down into tears and she called me a drama queen. And then I stood up and left promising myself that I would resign the next day. *I am tired. I hate to be judged. This place feels like a prison.*

Frustration

"The weak students are those who come to us from the preparation program." It was during a staff and faculty meetings and this was the director of the Special Education

department speaking. I glance at one of my colleagues and I find her looking at me. She shakes her head. We have heard this accusation a million times. I know that all of us at the department tried very hard. But we were expected to turn students who barely had basic English language skills into university level writers. That might have been achievable, yet there was one little problem, we were not allowed to give those students failing grades. So even if they did not achieve course objectives, they could still move on. Teaching at the CPP was frustration after frustration. Our colleagues blamed us for students weak in writing skills, and the administration forced us to pass students. This was a new university and students who failed the PP program often decided to leave the college and apply to one of the only two other competing universities in Jeddah. *Teaching is frustrating. I want out.*

The Joy of Being a Teacher
I remember this story very well because I have it documented in one of the copies of *Ink* the journalism club newsletter, which I had initiated with another colleague. Here is an excerpt:

Dear Readers,

*A couple of weeks back, my Engl 1300C students and I sat quietly in our seats wiping away stray tears after having watched the movie **Pay it Forward**. Watching the film was part of a free writing project that involved explaining the quote: One person can affect eternity just like one pebble can affect the ocean. And this movie depicted every word of this poignant saying. In a nutshell the film portrayed the story of a twelve-year-old boy who started a social studies project, which required students to find an idea that would change the world. Trevor's project revolved around a simple yet accurate hypothesis that if you helped three people and then asked these three people not to pay you back for your act of kindness, but rather to pay it to three other people who in their turn will each help three more, then your compassion would reach the whole world.*

This simple idea got me thinking: what if we tried to apply it in our everyday lives? What is we as [SU] staff and faculty all promise ourselves that we will each help three people today and ask them to do the same to three others. A simple mathematical calculation will show that within less than a week our kindness can reach over 50 thousand people. Now what if we calculate how far our kindness would reach in a month's time?

We followed up on this project for the whole term. We wrote about kindness and read about kindness. We wrote journal entries on it and most importantly we practiced it. Somehow being involved in such a humanitarian act brought us all closer together. I connected with these students in a way I hadn't connected with others. I think they too felt it. *Teaching makes me feel whole. I love teaching.*

Drained

Despite my talkative nature, during departmental meetings I am usually the quiet one. I never have enough confidence to initiate a discussion and often worry that if I open my mouth to speak, I may say something stupid. During this particular meeting, our director was explaining that for this term we were requested to hand in our course files in two formats: The hard copy one we had always handed in and a new CD format. This meant that we were to scan all tests and student papers and save them on a disc. Course files were due after four weeks; what was being asked of us was something really impossible. "This is crazy!" I blurted out. "You are setting us up for failure; we either do our course files or we teach; it's impossible to do both." The whole room went in an uproar after my comments, but our director silenced us all by stating the obvious, "This is a mandate. Whether we like it or not, we will do it. It's a NCAAA (National Commission for Academic Accreditation) requirement.

That month I could not teach. The problem is we had only one scanner in the department and we were to take appointments to go scan our papers. Paperwork for course files was ridiculous and I felt that I spent what remained of that month preparing for the NCAAA inspection visits and working on my course file. The problem is I handed in a shabby course file that, thankfully, no one inspected; I replaced a huge project that I was working on with my students with a smaller one that needed less work on my side, I spent many nights after I would put the kids to bed working on all the paperwork needed for the new requirement. It frustrated me. *I can't take it anymore. I'm tired. Teaching is taking its toll on my family.*

The Card

The card is not dated. It pains me to try and remember the exact class. I am not sure which course it was, or which year, but yes I do remember some of those names and some of the faces that go along with the names. Yet other names remain lost somewhere in my memory. There are many other cards in my box of memorabilia. I picked this one randomly to share. On the cover is the word *goodbye* engraved in silver glitter below a cute black and white bear looking sad and waving goodbye. Below are a few of the comments scribbled inside.

"Miss Linda I want to tell you that I love you very much and I want to thank you for your loyalty."
Thank you for being our friend and thank you for being you.

words wont be enough to say what I feel; thanking you won't be enough. People enter and leave without affecting us, but you left footprints in my life and on my heart.

Even now as I read these words my eyes well up and I remember why I love to teach. It is this feeling warmth knowing that you have within you the power to touch someone's life in a positive way. Now I still look at those English phrases incorrectly written and I shake my head; I remember when I first got the card years ago, despite all the joy it gave me, it left me with a little insecurity. They still can't write well. *How I love the power that teaching gives me. The power of knowing I have within me the ability to empower another student. Yet I still can't shake my insecurity.*

Student Evaluations – Mixed Feelings

I look through my folder of student evaluations; It makes me feel proud to see that my final score on most categories such as " the instructor is enthusiastic about the subject" is of a high four out of five. At the bottom of the evaluation form, there is a section for students who decide to give an optional comment. Most students do not use that space to comment. A few who do, write comments such as "Thank you for teaching me" and "its

been a pleasure to be in this class"; yet amid the flowery comments and the satisfying high scores I could always find a few similar to the ones that I share below. The problem is, whenever I would get such comments, I would forget all the other positive ones and dwell long on the negative ones wondering over and over again if I were a real teacher or simply a fake.

" *her classes are sometimes so boring*"
"*she doesn't encourage us and doesn't give enough time for our projects. She doesn't appreciate us…*"

" *as a professional teacher she is one of the best. But in her way of treating pupils like someone lower than her shows that she just has too much of an ego. No matter how educated you are or how many certificates you have hanging on your wall, you're just like any other person.*"

I really had no certificates hanging on my wall. What made a student say that about me? Do I come across as arrogant? *Teaching makes me feel insecure.*

The Visit
Students, staff and faculty all gathered up in the university auditorium for an urgent all college meeting to discuss the upcoming ASICS site visit. Many of us were feeling drained and apprehensive. We had been preparing nonstop for the last six months for that visit by compiling the necessary paperwork, attending after hour workshops on 'how to answer questions asked by the inspecting team' and trying to cover up 'holes' in the system that may cause the accreditation grant to be delayed. And now that the date was coming closer, we could all feel the challenge. Our president gave an inspirational speech that day about team spirit and about how hard everyone had been working to earn that accreditation. She told us that soon we would all be celebrating our collective accomplishment, and that we would all be rewarded once this phase was over.

Like most people present in the room that day, I could not help but feel the enthusiasm and the sense of belonging. Yet after I left that meeting, the only phrase that Dr Haifa had said which lingered in my mind was "whatever you do during the site visit week, make sure that you do not do or say something that would cost us all the hard work we have done. Do not be the person to make us lose the accreditation opportunity." Mixed feelings. I love the team spirit and this inspirational appreciative person; but I am really tired. I haven't been able to focus on my teaching. I have been preparing for this visit and now I cannot let go of the apprehension. What if I were the one who would say or do something that would make SU lose the accreditation opportunity? *I can't take it. I want out. I want out. I want out.*

Reflection

Looking back at the above vignettes I realize what I had known from the start, it is impossible to detail the emotions involved in my teaching experience over a span of ten years in just a few pages. In this first section of stories I do not mention the political turmoil of the region and of the war taking place in my own homeland, yet my memory abounds with many such stories. I had grown up in the Lebanese civil war myself; I vividly remember the blood and the fear that surrounded my own childhood. Seeing the accelerating violence in the world around me affected and still affects my daily life and my overall emotionality in many ways, and my teacher emotionality cannot be detached from that. As a freelance journalist at the time, I sometimes could not help but open up classroom discussions about the global political situation, which on a few instances got me in trouble with administration. What I have not included in this first phase of vignettes is the professional development opportunity offered by the university, which had taken me to ESL conferences in Dubai, Doha and even Singapore. I also got the opportunity to publish one of the projects I had created on student documentaries in an academic journal and later presented it at conferences in Doha and Dubai. So my teaching life was full of many emotion-evoking incidents that contribute to my overall story of teacher emotionality, but I can't possibly include everything!

It is important to note that the first few stories are of me as a teacher in a high school context and not a university one. Yet it was very important for me to include them in the emotional journey of teaching as a teacher in a higher education context, because they portray my early years as a teacher; these early years, as the literature has previously revealed (Zembylas, 2004) have a profound effect on my teacher identity and inevitably influence my emotionality as a teacher for they reveal part of the personal histories of my emotions.

The interesting thing to note here is that, somehow, and despite the many incidents that evoke positive feelings, it is the negative feelings that seem to stand out in this phase. Many of these stories end in me questioning how good of a teacher I am. The upcoming discussion in chapter five will explain all these points further.

Escaping the Profession

I Want Out. I Want Out. I Want Out
I don't recall the exact incident that pushed me out of the profession of teaching, but I do know that it was a building up of things: Too much paper work, excessive demands from administration, too many committees that I was a part of and which necessitated time and attention, failing students who did not want to be in the system and who expressed their frustration in my classroom in a multitude of ways, not enough teaching time to raise students to the required standards, yet still being held accountable by management, ACICS requirements that required long after work meeting hours and more report writing at home, not enough family time, not enough me time…etc. come to think of it, the list was so long that whenever I would just take a few seconds to think of all the demands placed on me, my anxiety would hit really hard with the head swirling, the heart beating, and the uncontrollable shivers down my spine, then I would sink into a deep feeling of helplessness…. that even the occasional productive teaching moments could not erase. But the truth is that beyond all those valid reasons for wanting to get out of teaching, I had another more profound force pushing me out. It was this inner yearning inside me,

that little voice that kept on telling me over and over again, Linda you were born to be somewhere else, to be someone else. You were born to be a writer not a teacher.

The Resignation
"Rana," I can't take it anymore. I want out. I am exhausted. I don't think that I like being in a classroom and not being appreciated by the students, and never being appreciated by administration."

"Linda, you know that is not true! I can't believe you are actually saying that. You know that I always have students in my office insisting on being in your section? And you have seen my last evaluation of you. It was near to perfect. I can't believe that you always underestimate yourself."

In the years that Rana had been my director we have formed a special friendship in which Rana would act as the older sister instead of the director that she was. I am quiet for a few minutes. We have had this conversation many times and I really appreciated how Rana always believed in me, but I secretly felt that though I might not be as bad a teacher as I sometimes think I am, I am not really as great a teacher as she thinks I am. Actually I sometimes secretly felt that she simply did not want to lose me. " a good enough teacher" in a place, which lacked qualified teachers. But being good enough was not good enough for me. I wanted to be where I could excel.
"So what will you do now?" she quietly asks?
"I don't know, "I answer. I will find a way to do more freelance writing.
I go home feeling a great weight off my shoulders. I will be finally out of the system that has taken its toll on me. The bureaucracy …the paper work….the emotional ups and downs. Plus, I had once promised myself that I would be in this thing temporarily, and if I don't leave now, I never will.
I would later find out the very hard way that teaching in the last ten years had slowly become a part of me. I was, not only Linda, the wife, the mother, the daughter, the sister, and the writer, I was Linda the teacher. And getting rid of that part of me was not as easy as it sounded, but more on that later.

Finally my Dreams are Coming True

I walk into the office of Dean Haifa, the president of SU, with the usual heart throbbing, face burning scenario. Dean Haifa's secretary had called me in that morning for an urgent meeting. I cannot explain the reason for my fear. I had resigned. I AM LEAVING! I stand at her door reluctant to walk in as she is busy on the phone. She invites me in with a careless hand gesture, and points to an empty chair in front of her desk, slowly nodding her head, instructing me to take a seat. I sit down trying to calm the voices of anxiety screaming in my head. She closes the phone and looks at me.

"I hear you are leaving us," she says.

She says it in a form of accusation that makes me squirm in my seat as if by making a decision to leave I am betraying the institution.

" Do you have an offer to work at another university?" she bluntly asks?

"No," I slowly answer. "I no longer want to teach. I want to write. " I surprise myself by sounding composed.

" You know I have heard good things about your teaching. And I am very impressed with your documentary project. Are you sure you want to leave?"

I pause for a second to take in her words. She has heard about how good my documentary project was. I am shocked. Why hadn't she said something about that before?

"I want to focus on my writing." I repeat.

She pauses for a second and then adds. "Then you are not leaving. I want you to develop our publication department. It is one requirement for us to achieve our university status. You came in at the right time. You can initiate that, can't you?"

I did not think that although I have published a few articles in local newspapers and magazine, and although I am a successful writing teacher, that I had never created a department from scratch, that I am not really in the publishing business, that despite the certificate in specialized writing I do not know much about publishing…

"Yes I can. Yes I can," excitement was written all over my face.

The Classroom turns into my Haven

We were in the final weeks before publishing our bi annual magazine. The last six months were crazy. I had to create the unit, create budgets, job responsibilities, and join college meetings…. There was so much to do and so little time. Never in my career had I

stayed this long at work. I would arrive at 8:30 am and stay in my office long after hours. I admit that I was enjoying it; I was enjoying building the publication department from scratch, but like any new project, this one came with its fair set of disappointments. And funny enough, my escape from the chaos that starting a department from scratch brought with it, would be to teach a two-hour study skills course on Tuesday mornings. Administration had decided that I would keep my faculty status till the publication unit took off, and then my position would be officially changed. And in order to keep that status, I was required to teach a course. So every Tuesday morning, I would leave the stress of my office behind; I would leave the upcoming deadlines, the pages that needed editing, the reports required by the purchasing department, the disgruntled employees…and escape into the classroom. Yes the irony was great. The classroom was my stress free world.

I am Where I Want to be

I don't know if it were fate that had given me a group of the best students I had ever taught, or if it were simply the changed perspective of being in the classroom, or perhaps a combination of both. When at an earlier time, teaching was something I had felt forced into, now it was a getaway, it was something I *wanted* to do. It was where I belonged and where I had wanted to be. Some of my best teaching and learning moments took place in that year.

What also helped was the fact that the study skills course was a very malleable course, in which I had room to create my own material, and the topics that I had to teach where rich so I found myself teaching my students about the importance of understanding their emotions, about group work, about motivation and time management. The nature of the course itself provided room for imaginative story telling and emotional exchanges. In fact, it was then that my interest in emotionality in education started to surface.

Taking Refuge in Teaching

Teaching on Tuesday mornings was one of my most profound teaching and learning experiences. More than ever, I wanted to make sure my students got the most out of my course, and more than ever I wanted to be *there* for them. I worked tirelessly in preparation for this weekly encounter and, surprisingly, never once felt frustrated; and

despite the fact that as a publication unit head, I was always exhausted and constantly feeling I had to prove myself, as a teacher I didn't feel that I was there to prove anything to anyone. I just wanted to teach and was willing to design and redesign my course as many times as needed to fulfill the different needs of my students. The fact that I had students of different academic levels in my classroom did not irritate me as it had done in some of my past experiences.   As I taught those students about group work, I realized that I too had a lot to learn about group work as well. In my role at the publication unit I was having problems with other employees in my unit (I had not been the one to hire them; they were imposed on me by administration and I did not believe they were fit for the job). The most important thing I learned from this experience is that as a teacher I should not stop being a learner too.

An Awakening

A voice inside my head kept on repeating, *you need to go back to teaching full time*. But I did not want to listen to that voice. Letting go of my publication unit position meant admitting that I had failed. It also meant letting go of a *prestigious* position and going back to being *just another teacher*. So I ignored that little voice. Yet it was one evening at a dinner party when my husband was introducing me to one of his colleagues that I surprised myself. " Linda is the head of the publication unit at a local private university," my husband said putting a slight emphasis on the word 'head'. I was aware that he was pleased with my promotion, but had not realized how pleased he had been till I heard it in his voice.

" I am also a faculty member, I teach English rhetoric skills " I quickly added, "In fact, I am faculty, but just doing this temporarily."

" What was that about? I thought you were very happy now that you have decided to quit teaching. You are doing your dream job, aren't you? Is there something I am missing?" my husband asked me later that night.

I did not want to admit it to my husband then, but it was at that point that I had realized something very important. While I was a full time faculty I kept on blaming the system, the university, the school, the people, the students, the world on the stress that I was

going through. But though all of those things did play a role, my stress was something inside of me, and I could no longer ignore the fact, that only I could sort it out.

I am a Teacher

This paper is not about my publication department experience, because if it were, I would need endless pages to write about the disappointments and the dead ends that I had faced. But one very important thing to hold onto from that experience is the fact that I came out of it a changed person. I realized that I did not stay in the teaching profession for so many years because I was forced to, as was my earlier belief; I stayed there because I wanted to, because teaching gave me fulfilment that writing does not give. A trigger to make my quick and sudden decision to go back to teaching was an old email I found in my inbox on a day when I was clearing out old emails. It was dated 2005. The email, which was sent to the whole university, was from my director. She had come across an essay written by one of my students and shared it with everyone. I leave you with the email and excerpts from the essay. I have not edited the letter, or the excerpts

Dear Ladies,
I would like to share with you the essay below. I enjoyed reading it, and I felt elated and proud of our students, of our teachers, and of what they can bring out of those students. It is so comforting to learn that teachers are being able to enlighten the minds of the future generation, and that those students are in safe hands. If one teacher in [SU] could instigate the passion for learning in students, all teachers in the college could do miracles. Thank God we are all joining hands and minds for the betterment of our youth.

Qualities to succeed in Miss Linda's Class

Don't be afraid and say, "I don't think I can succeed in this class" because you don't know how to do this or that, it is not acceptable to Miss Linda. Do you want to know why?! Well its simple actually, because I've been in that situation. I was really scared at first; I didn't know what to do. But I realized I was only scaring myself. And I discovered a secret from Miss Linda's teachings skills. That is she will make you do things you never knew you had it in you, and she will improve them in many different ways.

Miss Linda always says "work hard in class not for me and not for your grades but for yourselves to get benefit from what you are learning." She really wants us to learn, so when we go out to the real world, we will be ready for it."

I recall the moment I read that email I realized that I was really lying to myself that I had wanted to be a writer and that I hated teaching. I missed the classroom and I missed the fulfilment that teaching can give. Yes. I want to go back.

Summoned Back by Love

I am a Teacher at Heart
I shared the news of wanting to go back to being a fulltime teacher with Rana.

"I'm not going to ask you the reason for your change of heart, I'm just glad you are back. And of course I am willing to take you back on a full time basis. You need to clear it with Doctor Haifa first. Have you spoken to her?" she asked.

"That is actually the tough part. I feel I have let her down, and I am not sure how to break the news."

"Just tell her the truth," she says.

"And what is the truth?" I ask " that I have failed as a PU head? That I have not been able to meet deadlines? That I don't enjoy long bureaucratic meetings were the same point is discussed over and over again ..?"

"No," she answered. "All that is not the truth. This was your first year in a new department; if you had given it another year or even two, you would have ultimately succeeded. You can't expect to get it all right from that first year. The truth is Linda, "you are a teacher at heart."

Telling the Truth
I decide to take Rana's advice and go straight to Doctor Haifa's office. I recall starting the conversation by " I have made a realization this last year, I am a teacher at heart".
I could see she was not pleased with what I was about to say, but she waited until I was done explaining how I wish to go back to my fulltime teaching position and that I was willing to wait till they found someone to hand over my position to.

The agreement we reached was that I would hold onto being editor in chief of the magazine I would get a lesser teaching load, and I will hand over the rest of the duties to the copy editor of the department.

Making Meaning

Going back to teaching fulltime brought with it an unmatched fulfilment. The earlier problems that I had faced as a faculty member did not disappear. They were all there, but I was able to see them in a different light. One important thing had changed and that was that I was happy to be there. I wanted to make a difference in the lives of my students and I wanted to help them learn the importance of finding out what they really wanted in life early on.

Thus in one of the reading courses that I was assigned to teach to prepare students for college, I revamped the whole course. The students hated that course because they had to pass it before they could choose major courses and most of them just couldn't wait to start their "actual" college education. The textbook I was to teach from was pre-assigned by a previous instructor and it bored my students, as they couldn't identify with the passages. So I got a green light from Rana and asked them to choose their own passages and to create a reading portfolio based on their desired majors. I gave them a list of criteria to stick to and the first step was to write an opening statement on why they had chosen their major. That helped them reflect on their choice of major, and then they got to choose their own passages. Some of them got introductory chapters from college textbooks; others got news articles and excerpts from library books. The only rule was that they had to explain the choice of each passage and what they had learnt from it. The result of this project was amazing. Some students realized that they were in the wrong major and decided to make a switch and others felt more prepared to start their major. All in all, what this project served was making meaning for my students and myself.

Final Decisions

It was at this time that I decided to go for an EdD in Higher Education at the University of Sheffield. There is no other career that I long for and no other place that I'd rather be. I want to stay a faculty member, having direct contact with students, making a difference

in their lives, and letting them make a difference in mine. For now, at least.

Reflection
The second and third phases of vignettes *Escaping the Profession,* and *Summoned Back by Love* continue to show the interplay of emotions in my daily life as a teacher while tracing and emphasizing those emotion loaded incidents that eventually push me out of the profession, and inevitably pull me back in. I don't know why I didn't realize it early on, but I know now that I had succeeded at being a teacher from the very start. In fact, teaching could have provided me with an inner fulfilment, if only I had let it do that. But, honestly, I was blinded by the dreams I had had for myself, by an animosity towards teachers and teaching, by a higher education culture that that did not trust teachers, by increasing demands of the profession, and by feeling guilty and inadequate most of the time – mostly I was unaware of the role that my negative emotions had been playing in making me want to leave.

Those stories further reveal how I realize that the grass is not greener on the other side; how I am awakened by the fact that emotions are present in different careers and changing careers does not eliminate what's inside me and does not protect me from my own vulnerability. The stories reveal that if I don't understand the different dimensions of my emotions, there is a chance that I will be swayed by those emotions without knowing it, because teaching is an emotional practice

Conclusion
Plummer (2001) explains that "life story work involves recollecting, remembering, rediscovering, along with the active processes of memorializing and constructing history" (p.401).   As I was in the process of drafting the vignettes in this chapter, I did all of the above – but the most relevant to me at this stage is the 'rediscovering'. As I come to the end of writing my vignettes, my stories have a different meaning than they did before they were collected and put down in this manner.

Even though I made an active choice to recollect incidents to add vignettes to my data, some of the stories surfaced without my choice. But it was my personal choice to decide what to do with the memories. I have chosen to recreate those memories into vignettes in

order to come to a better understanding of the role of emotionality in my decision to leave my role as an educator in a higher education context and my decision to come back.

Though these vignettes, as mentioned earlier, were drafted based on the four dimensions of teacher emotionality extracted from the literature. I have not arranged them in a linear manner with subheadings reflecting these dimensions, for two reasons: first, my main research question focuses on understanding the role of the push and pull that these dimensions have played; thus my story needed to reveal the naturel progression of events and emotions that lead to the push and pull. Second, as I was reading the literature and writing first drafts of some of the vignettes, I realized that the different dimensions were at interplay in my stories most of the time. For example, while drafting the vignette *Bumpy Beginnings* which highlights a major element of my teacher identity (feeling I am never good enough and I was never meant to be a teacher) slowly beginning to take form, I also realized that this story could fall into another dimension of teacher emotionality which looks at the social, cultural and political aspect of teachers emotions – as well as on the dimension that looks at relationships. I could easily see the influence of power relations on my emotionality (Boler, 1999). Doctor Mona who tossed me into my first teaching position was a figure of authority and I was not to question her decisions; Unspoken rules of emoting in such a context (Zembylas & Schutz, 2011; Zorn & Boler, 2007) forced me to hide all feelings of insecurity and fear that I may have felt and accept my situation with a fake confidence.

Thus, I decided that writing the vignettes in this *somewhat* chronological manner would help give a bird's eye view of the different dimensions as they happen in context. I emphasized the word 'somewhat' in the previous sentence because I believe "life is not neat and tidy, logical, consequential and consistent " (Goodson & Sikes, 2001, p. 46).

While writing chapter four, I taped a small poster to the wall in front of my computer highlighting the main points relating to the four dimensions. This helped me keep my focus and further facilitated the reflection on the role of these dimensions in my stories. To stimulate my memory, I kept within easy reach: my box of teaching memorabilia,

drafts of vignettes ideas that I had written while experimenting with Nvivo, and at different times along my research journey, as well as a notebook which I had used for reflections and for experimenting with ideas. While writing the vignettes, memories continued to surface as I reflected on my stories and on the literature that I had gathered.

Memory for me is like the play back of a movie, thus as I drafted different vignettes of my story, I kept on replaying different scenes from my movie. As I wrote, I kept in mind " stories that arise in the memory reveal what holds particular significance for the individual at that particular time" (Mears, 2009, p.14). Though I had initially created the three subheadings for my stories: *Accidently a Teacher, Escaping the Profession,* and *Summoned back by Love*, the stories that I eventually included in my overall narrative are the stories that hold particular significance to me in the context of my research journey. I also kept in mind that " it is important to see the self as an emergent and changing 'project', not a stable and fixed entity" (Goodson & Sikes, 2001, p. 88).

In the words of Mary Catherine Bates as quoted in Nash & Viray (2013, p. 83) " it is impossible to know what (my) memories of the past will be when (I) bring them out again in the future, in some new and changed context." Yet, as I started writing I was eager to find out. Once I finished writing my story, I went back to the vignettes and tried to filter them by getting rid of redundancy and repetition. I had to make sure that my vignettes provided a coherent story that addressed my introspective research questions. I reread and reflected through them multiple times and while doing so I recognized that my stories reflect the four dimensions of my teacher emotionality in many different ways. My narrative helped me explore my emotionality as a teacher in the context of higher education and exploration for me meant exploring existing ideas with the intention of coming up with new ideas (Coffey & Atkinson 1996). Nash (2004) believes that you are a scholar if you are willing to play with ideas and if you can further build on the ideas of others.

After many months of drafting, reflecting, and rewriting the vignettes, I reached a point where I decided to make no further changes in my story because one's life story is never

complete, and I had reached a stage in my writing when I was somewhat satisfied that my narrative was enough to reveal the interrelated role of the different dimensions of teacher emotionality in the push and pull in my teaching career.

I was amazed at how clearly I could see the bird's eye view of the dimensions of my teacher emotionality at interplay when I looked at the vignettes in a holistic manner. Emotions of guilt influenced by (and that influence) my teacher identity in their turn played a role in emotions of shame summoned through my relationships with others, which in turn influenced the emotions of frustration I experienced while in times of change. I realized that the relationship within these dimensions is cyclical, thus a look in only one direction is incomplete. I saw my story as a remarkable intricate tapestry of emotions influencing and being influenced by different dimensions. I also realized that for every positive emotion in those stories, there was a contradictory negative emotion in another place and vice versa. This made me experiment with the idea of trying to imagine a different emotion in the same scenario. For example, in the vignette *Consumed by Guilt*, the emotions of guilt and frustration were a result of having been convinced that I was a failure; if I tried to see the story in a different perspective, if I tried to see it in my new vision now (after many more years of experience as a faculty member and after four years of researching emotionality) how would I have emoted? I probably would have felt more empathy and less guilt. It is true that this would have happened because I, as a person, have evolved and thus the way I see things now depends on who I am at the moment (Goodson & Sikes 2001, Nash 2004, Nash & Bradley 2013). But this contradiction of being able to have an alternative feeling for the same scenario reminded me of Palmer's concept of "thinking the world together" as opposed to "thinking in polarities" and realizing the importance of paradoxical thinking. " Paradoxical thinking requires that we embrace a view of the world in which opposites are joined, so that we can see the world clearly and see it whole."

I try to identify the colours of the different dimensions in my imaginary tapestry, but I realize that they overlap creating a multitude of shades that I cannot take apart. Thus to try and understand the role of the different dimensions in the push and pull I know that I

need to look at these dimensions and the resulting emotions in a holistic manner. Palmer's power of paradox helps me do that. I explain this concept further in Chapter five.

CHAPTER FIVE: Personals and Universalizables

Introduction

My choice of SPN as a methodology for my research project was not without the knowledge that I was embarking on a challenging project on many fronts. I had chosen a new methodology (Nash, 2004) that might push some academics out of their comfort zones. I know it certainly did push me out of my own comfort zone that I seriously considered quitting a couple of times. In the words of Barnett (2011):

> there lurks in the university … the fear of the infinite. Windows are to hand waiting only to be opened but it is safer to remain within the familiar walls; and it is more comfortable still, even if the room is crowded and the walls are drawing in (p. 83).

I had tried to stick to a methodology that fits well within the comfort zone, but I could feel the walls drawing in on me, and the research question that required a methodology that honours the self-narrative lost its meaning for me when I tried to exchange it for a question that could be examined within the margins of a more traditional methodology. My choice of SPN was, in part, encouraged by Barnett (2011) who borrows the term "chronoscopic time" from Robert Hassan (2003) in order to explain the effects of the supra-fast time on academic life. " In this speeded-up temporal milieu, as knowledge is reduced to mere data, space for contemplative thought and even reflexivity evaporates and deep learning… is diminished" (p. 74).   Barnett believes that we sometimes need to embrace new methodologies to conduct research in higher education because "we can no longer content ourselves with getting out our old tools and equipment to peer into the [quickly growing] narrative strata" (p. 73). Thus, what I needed to do was to get out new tools in which reflexivity is honoured and considered as a valid research component. SPN aligned with my research goal to understand the emotional dimensions of my teaching career that have pushed me out of teaching and pulled me back in. SPN was also a suitable methodology for addressing my research sub-questions:

a.   what are the dimensions of teacher emotionality found in the literature?

b.   what role have these dimensions played in my experiences?

c. what are the lessons learned about the dimensions of teacher emotionality in Higher Education?

As mentioned in chapter two, research on teacher emotionality is currently growing at a decent speed. Yet despite this rapid growth, research in teacher emotionality in HE is still scarce, and narrative inquiry in this area is even more limited. By offering the emotional journey of one teacher in the context of an HE arena I encourage more educators to share their stories and more researchers (especially in the Arab world and specifically in Saudi Arabia where there is a marked paucity in such research) to take the direction of looking at teacher emotionality.

Fresh Insights

I approached this research project with an interest in teacher emotionality. My interest in researching teacher emotionality mainly arouse from my own experiences of emotions pushing me and pulling me in my career. I wanted to understand the role that these emotions actually played in this push and pull; I was not surprised while drafting my story that my initial thoughts were confirmed. My emotions played a major role in my decision to leave the profession and my subsequent decision to come back only a year later.

After having decided on an SPN approach to this research, I worked on the *re-search* and *me-search* parts of this dissertation almost simultaneously and decided that the dimensions I needed to look at to be able to understand those feelings were based on implications proposed by Schutz & Zembylas (2009) in their volume *Advances in Teacher Emotion Research* which takes an eclectic look at teachers emotions. I decided on these implications (dimensions) because I could clearly see them in my story even before my vignettes were complete. I wrote my story in the form of vignettes so that the reader may have a panoramic view of how these dimensions are at interplay. My story as an educator required honesty and reflexivity, but it also required narrative that could be grounded in literature and could generate a larger body of knowledge for my readers.

Readers are invited to delve into my story, and compare it to theirs so that they might learn something about their own stories (Nash and Bradley 2011); but my readers also needed to gain some kind of scholarly value from my journey, otherwise I would have failed the SPN mission. While chapter three focused on the scholarly literature and chapter four focused on the scholarly narrative, this chapter sheds light on both the personal and the literature as I address the last question in my research project: *What are the lessons learned about the dimensions of teacher emotionality in Higher Education*?

A Multidimensional Bird's Eye View

In chapter three I presented an overview of teacher emotionality in the literature and I focused on the four dimensions extracted from the literature that I had decided to explore. In chapter four I wrote my story by keeping in mind these dimensions. As I read and reread the literature review chapter and the vignettes that portray three different phases of my teaching journey: *Accidently a Teacher, Escaping the Profession, and Summoned Back by Love* spanning from 1995 to 2010, I realize what I had known all along that it is impossible to detail the emotions involved in my teaching experience over a span of fifteen years in just a few pages. But looking back at what I have written, I hope that I have been able to paint a picture of the turbulent nature of my early years as a teacher, the emotions that pushed me out of teaching, and the change of heart that eventually pulled me back in. The stories reveal a lot of fear, anxiety, frustration and a strong desire to belong. Yet they also uncover a passionate attachment to the profession of teaching, which was slowly nurtured over a period of time and which I hadn't taken notice of until I had decided to get out of the profession. Though each vignette can stand alone, and represents a certain aspect of my teacher emotionality, these stories are better viewed through a bird's eye view perspective, which reveals the interconnection between different dimensions.

Nash and Bradley (2011) say, "Every effective SPN enables its writers to see with new eyes." Engaging with my narrative and with the scholarly literature I feel my myopia slowly being corrected and emotions that I had felt throughout my journey make more

sense to me. I realize that this maturity has stemmed from a better understanding of the "self that teaches" (Palmer, 2007, p.8), because emotionality is at the heart of understanding this self. After all, "teaching tugs at the heart, opens the heart, even breaks the heart…" (p. 11).

Inspired by Brooks' (2011) SPN on a crisis responder's journey supporting friends in crises, and guided by Nash's (2004) principle that "radical introspection and storytelling in scholarly writing have both particular (offering value for the storyteller) and universalizable (offering value for others) possibilities for professionals" (p. 3), I divided the lessons learned from my SPN into two categories:
Lessons learned about the dimensions of my own teacher emotionality that have pushed me out of teaching and pulled me back in; and ***lessons learned for the research community****.* The reader is reminded that there will be no "multiple levels of data analysis from the narrow codes or themes to broader interrelated themes to more abstract dimensions" (Creswell 2007, p. 46). The exploration will, however, focus on achieving "academic *rigor*" " that is closer to "academic *vigor* than it is to academic rigor *mortis"* (Nash and Bradley, 2011, p. 28). "Vigor connotes a personal intensity or strength that calls for a writing style that is risk-taking, out of the ordinary, forceful, full of energy, and personal" (Nash & Bradley, 2011, p 82).

"There is no SPN truth that goes all the way down to some bottom line, or to some basic foundation or to some final answer" (Nash, 2004, p 41). Thus, I do not proclaim to have found all the answers. Having said that this chapter will reveal my perspective and my own interpretation of my narrative. It will further serve to link some of my vignettes to the scholarly literature in order to fulfill two SPN guidelines: "Try to draw larger implications from your personal stories" and "draw from your vast store of formal background knowledge" (Nash, 2004, p. 60). The chapter will further focus on universalizables offerings. Nash and Bradley (2011) recognize that personal experiences differ from one person to the next, but what is universalizable is defined as "the common existential themes that underlie these differences, and touch all human lives, regardless of the unique empirical differences" (p. 8). Thus what is universalizable in my story will be

lessons learned that my readers could take and apply to their own stories and to their own contexts. I would argue that such lessons would help my readers recognize, identify and appreciate the ubiquitous and transformative nature of emotions in higher education.

Lessons Learned about Myself

1- The role of the different dimensions of my teacher emotionality in the push and pull in my career

The literature in Chapter three revealed four dimensions of my teacher emotionality that serve to explain the push and pull in my career, while keeping in mind the link between the micro-perspectives at the level of the 'teacher self" and the microscopic level of social, cultural and political structures of schooling" (Zembylas &Schutz 2009, p. 368). My emotions as a teacher in Higher Education (and post secondary teaching) in Saudi Arabia can directly be linked to:

- My teacher identity
- My relationships with others
- Personal change, as well as educational reform
- Social, cultural and political structures

As mentioned earlier, I cannot explore one dimension of my teacher emotionality and ignore another, for the four aspects above feed into each other in an intricate manner. I cannot separate the emotional aspect of my identity from that of my relationships in the same manner that I cannot separate the emotional aspect of my relationships from the social, cultural and political structures that they are influenced by and so on. Having said that, one vignette might emphasize the emotional dimension of my identity, while another might put more emphasis on the dimension of change. But despite that fact, in the end, I can locate the four dimensions at interplay in most of the vignettes.

Identity

My teacher identity continues to be unravelled all throughout the vignettes in chapter four and those dispersed in other chapters. The early stories of my own schooling (in the

prologue and in chapter one) serve to illuminate my initial animosity to teaching and my continuous struggle to get out of the profession. Perhaps the main reason behind not wanting to be a teacher is not having had support from my own educators; I recall that as a child, some teachers had left me with feelings of fear and I could not identify with being in the same profession as someone who had caused me fear. Thus in this sense my teacher identity is related to the personal histories of my own emotions (Zembylas, 2004).

Further elements of my teacher identity reveal that I am more than a teacher, I am a mother, a wife, a journalist, an expat, a Muslim, a story teller …etc. These identities work together to produce the evolving narrative of my teacher identity, and each of these identities has an "emotional loading" (Bullough, 2009, p. 43), which at times may have produced internal conflict. I see this identity conflict and how it affects my teacher emotionality in many stories, particularly the ones where my journalist identity takes over and I feel the need to express sentiments in the classroom, which perhaps may be seen inappropriate by administration. It is also seen in stories were I am supposed to teach verbatim from the book, while there is a part of my identity that honours meaning making. For example in vignette *Making Meaning,* my contentment can be linked to a number of things, one of them having had authority to choose my own teaching material in which I could foster meaning making. Palmer (2007) explains that we live divided lives. I couldn't enjoy my teaching if I taught just for the sake of teaching – if I taught to satisfy others "a vocation that is not mine, no matter how externally valued, does violence to the self" (p.31). The result is pain. By changing my reading lessons from irrelevant text to texts related to my student' majors I was teaching for meaning.

The link between my emotions and my identity is a two way street. Emotions inform and define identity development (Zembylas, 2003a, p. 223) and identity informs emotions. Frustration from being involved in what does not flow from my identity and from not wanting to be a teacher in the first place play a role in my escape from the profession, yet being involved in further sessions that truly flow from my identity coupled with a marked maturity and evolvement of my identity cause me inner fulfilment and eventually play a role in pulling me back in.

Relationships

My vignettes further confirm Denzin's (2009) belief that emotions are "lived-performances" and in fact there can be no experience of emotion "without the implicit or imagined presence of others" (p.v). My stories are full of incidents that reveal the saturation of emotions in my relationships with students, colleagues, and members of authority (Hargreaves, 1998a; Nias 1996). Such relationships clearly trigger a range of pleasant and unpleasant emotions with the unpleasant emotions always pulling me down and preventing me from enjoying the more pleasant ones. Here I am also interested in how my relationships with my students and other colleagues sometimes caused "spurious emotions" (Hargreaves, 1998a, p. 839). Hargreaves explains that such emotions occur when teachers confuse between their emotions and those of their students. For example, in the vignette *Are you failing me,* when Sara comes into my office accusing me of failing her, I may have seen her as approaching me with anger because of my own feelings of anger and guilt. I wonder now if I could have seen her reaction as stemming from her own fear of failure and her own insecurities. Chang and Davis (2009) stress the importance of understanding how student teacher relationships may sometimes produce unpleasant feelings, " teachers work hard to plan lessons and create opportunities for students to learn. When students communicate to teachers their resistance to the curriculum and/or the relationship, teachers must face their own feelings of rejection" (p. 112). Having said all that, it is emotions of warmth evoked by finding fulfilment in student learning (Hargreaves, 2000) that summoned me back into teaching. Vignettes *Taking refuge in teaching* and *I am a teacher* are good examples of relationships with my students that made me realize that like Palmer (2007) I am a teacher at heart.

Relationships with colleagues show contradictory feelings; my fear of authority is evident in most of the stories that show interaction with my superiors. Also quite a number of vignettes reveal people in leadership positions questioning my adequacy as a teacher and that always left me with frustration and fear; Zorn and Boler (2007) stress that to understand the nature of such relationships one needs to assert that emotions are collaboratively formed and can act both "as a site of control and a mode of political resistance" (p. 148). Again, the other side of the coin shows relationships with colleagues

in fact stimulating me and producing pleasant feelings; this is especially evident in my relationship with my director Rana who often showed empathy and continuously reminded me that I am a good teacher. Again my stories reveal that relationships that have caused frustration contribute to my decision to leave the teaching profession, yet relationships that contribute to inner fulfilment i.e. reading the student letter in vignette *I am a Teacher* pulled me back in.

Change

Personal change, career change and change in the institution played a definite role on my emotionality and on the push and pull in my career. Vanveen and Sleegers (2009) explain that there is a lot of complexity involved in change and to understand the effect of change on teachers we again need to remember that teachers' emotional reactions are embedded in certain cultural, social and political contexts (Ketchterman et al, 2009) and that identity also plays a role in how we view change. The vignette *I want out. I want out* reveals how a major reform based on ACICS accreditation at the institution where I taught in which I was required to follow changes that did not flow from my identity definitely played a role in my wanting to get out. Cross & Hong (2009) explain " the intensity and quality of the emotional responses of teachers in the context of reform are results of how individual teachers view the reform policies and objectives in relation to their beliefs, goals, and identities" (p. 288). I was always looking for change in my career, so I was not one who did not support change; however, most of the reform imposed on us meant more paper work – I always wanted to cut down on the paper work and focus on the message. Change in this series of vignettes reveals a number of frustrations which eventually push me out of the profession, yet it is surprisingly change itself that pulls me back in when I realize that the grass is not greener on the other side of the fence.

Social, cultural and political structures

The vignettes further reveal how I cannot separate my feelings "from the social and cultural forces" which have helped "to form them and which in turn are formed by them"

(Nias 1996, p. 294). I realize from some of the vignettes such as *Unexpected Love* that whenever I was given the opportunity to be free from the bureaucracy that the university enforced, and when no one was watching over me, this was the time I was at peace with my teaching and myself. I wanted to please authority, I wanted to follow rules exactly as I was taught I should, but my own personal values went against the tide, and I found out that I am not good at sticking to the rules. I specifically hated following curriculum set forth by someone else, someone unfamiliar with my own students and their needs. And by the time that that first phase was over, I felt I was two different people, the messy teacher who listened to her students and tailored lessons based on that, and the 'perfect' employee who pretended to follow rules and regulations set by administration. I always loved some room of freedom, to be able to 'feel' my way through, when no one was looking. The problems, however, was that this internal struggle pretending to be someone I was not created feelings of frustration, guilt, and shame and ultimately fear.

Of course the way I view myself and others is socially grounded in my own historical cultural roots (Zembylas & Schutz, 2009, Schutz, 2014); it is affected by my childhood, by the instability of my own education, by the context of the academy that instils a culture of fear (Palmer 2007) and certainly by the Saudi education culture that I worked in, where, as in growing numbers of universities around the world, I was sometimes given the impression that the student mattered more than the teacher. The unspoken rule in the "entrepreneurial university," (Barrett 2011) was that the student was the 'paying customer' and I was the employee 'being paid for my services'; thus the service I presented must please the customer, and my mission was to ensure that my student was always happy. Boler (1999) explains that in some forms of social control emotions such as humiliation and fear may be encouraged to maintain the status quo.

Undoubtedly stories which involve fear of authority and power relations are strong implications for my uneasiness as a teacher and my wanting to leave, yet realizations that I have within me the power to stand up to power relations in addition to a university culture that provided room for honouring my creativity is an implication for coming back in to the profession.

A Word on my Holistic Exploration in the above Section

I step aside to clarify the exploration above. When I started drafting this section I faced a dilemma. Should I reflect on and try to explore each of the vignettes individually? Or should I leave room for readers to reflect on my stories in the light of the scholarly research given in the literature review and in the light of their own individual stories? Nash (2004) confirmed that both ways were valid in an SPN. Since I was using "personal testimony" (Nash and Bradley (2011, p.83) instead of empirical evidence to make my point, I wanted to avoid over interpretation, so what I decided to do was a combination of both. In the above commentary I reflect on a few of the vignettes giving them only as an example of a larger theme. Yet, I leave the rest of my stories as verification of the ubiquitous role of emotions in HE (particularly in the everyday life of one teacher) and examples of the way the different dimensions of my teacher emotionality interplay.

What the above serves to do is shed light on how the different dimensions of my teacher emotionality identity, change, relationships and social aspects have always been responsible for the push and pull in my career. It is frustration caused by the four dimensions above that eventually pushes me out; likewise it is a sense of belonging that can also be based on the four dimensions that ultimately pulls me back in. This contradiction made me realize that though the things that triggered my unpleasant emotions might not have changed, yet my perspective after having switched careers was what had changed. This realization opened up the door to embracing Palmer's (2007) power of paradox.

2- Lessons learned about the power of paradox in understanding my emotions

The strongest, yet most obvious realizations from my vignettes is that my story in teaching is full of emotions; unpleasant emotions pushed me out of teaching; and pleasant emotions pulled me back in. This reminds me of Palmer's (2007) (also see Denzin, 2009) statement mentioned in a different chapter "emotions have the power to freeze or free the mind". Realizing that there are different elements that play a role in how I emote in various situations provided me with stronger awareness and helped me reflect on and better understand my feelings as a teacher. It also helped me realize how those feelings

may have influenced the push and pull and how they may have played a role in my decisions. However, I wanted something more from this dissertation; I wanted to know how I could let my emotions free my mind, and if that is possible at all.

By writing down my story as a teacher and by looking at the different dimensions of my teacher emotionality, I realized what Nash and Bradley (2011) assert, "each of us is a paradoxical container of sanity and insanity, virtue and vice, and insight and stupidity" (p 97). This brought me back to Palmer's concept of paradox, which I had introduced, in chapter two and which I have been interested in exploring further.

To understand the paradoxical emotions in my teaching journey, I turned back to Palmer's quote of Niels Bohr " the opposite of a true statement is a false statement, but the opposite of a profound truth can be another profound truth" (P. 65). Palmer calls for "thinking the world together" instead of thinking in binary logic. He views the poles of a paradox to the poles of a battery " hold them together, and they generate the energy of life; pull them apart, and the current stops flowing" (P. 67). To give a clearer picture of how paradox works, I quote Palmer below on some paradoxes in the world of education.

- We separate head from heart. Result: minds that do not know how to feel and hearts that do not know how to think.
- We separate facts from feelings. Result: bloodless facts that make the world distant and remote and ignorant emotions that reduce truth to how one feels today.
- We separate theory from practice. Result: theories that have little to do with life and practice that is uninformed by understanding.
- We separate teaching from learning. Result: teachers who talk but do not listen and students who listen but do not talk (p.68).

An important paradox I can unearth from my journey is that to understand my emotions, I must not detach them from reason, I must understand that "intellect works in concert with feelings" and I must "honor the paradox" that "the heart and mind are both-and, not either-or." Having explored the different dimensions of my teacher emotionality and realizing that my emotions are embedded in my history, in my identity, in how I handle relationships and change I have a better grasp of how the intellect and the mind are

intertwined. So instead of seeing my feelings as pleasant, therefore positive or unpleasant, therefore negative, I need to learn to rethink my emotions through the power of paradox. I need to understand them as two poles of the same battery.

Yusuf (2012) reminds me that "anger is not a negative emotion" in fact "it is part of the human creation as our flesh and limbs are. Without anger, there are many things that would not have been achieved. Anger can be a positive motivator" (p.66).

To explain this paradox idea further, Palmer (2007) asks faculty members in some of his workshops to think of two paradoxical situations in teaching, " a moment when things were going so well that you knew you were born to teach and a moment when things were going so poorly that you wished you had never been born" (p. 69). I tested this activity by choosing two vignettes that represent contradictory feelings from my collection. The vignettes I chose for this activity are *frustration* and *the joy of being a teacher.* In the first story, I felt guilt; students who had left the PP were not up to the required standards and being a faculty member of this program I was partly to blame. I couldn't tolerate the guilt and frustration that this situation triggered in me and, I thought that the only way to get rid of those feelings was simply to get rid of my teaching career. I wanted to be out. In the second story, I am involved in a humanitarian project that really flows from my identity. I am rewarded by a strong connection with my students and an inner feeling of contentment and peace. In such a situation, teaching was all I had wanted to do and I wouldn't have wished for any other career. How could I be such a 'great' teacher one day and a 'complete loser' on another day?

The next step that Palmer asks is to try to name the gifts I may have that have influenced my positive story. To answer this question I can point out to my ability to create projects that sustain students' attention and my desire to help students make meaning of their own education by reaching out to their community. When I look at the other scenario and try to understand my frustration, I realize that I do not accept criticism and that if anyone insinuated that I had not succeeded, then that would tear me apart. Palmer (2007) explains that as a teacher I need to understand that " the pain I sometimes experience in teaching is as much a sign that my selfhood is alive and well." (p 75) This means that my

pain is not necessarily a 'bad' thing. What I must understand is to accept frustration, and criticism, yet not let them define me. I need to understand them as emotions that may lead to positive change. I need to understand them as emotions that cannot be separated from other emotions on the job. What my stories tell me when I look at them in the light of Palmer's paradox is that "…the tensions that come when I try to hold a paradox together is not hell bent on tearing me apart. Instead, it is a power that wants to pull my heart open to something larger than myself" (p. 87). My realizations confirmed Palmer's viewpoint below.

> There is a name for the endurance we must practice until a larger love arrives: it is called suffering. We will not be able to live in the power of paradox until we are willing to suffer the tension of opposites, until we understand that such suffering is neither to be avoided nor merely to be survived, but must be actively embraced for the way it expands our own hearts (p 88).

To explain how I may use my emotions and the power of paradox to deal with situations in a higher education environment when I am expected to follow rules that I do not believe in for example, Palmer tells me to "live divided no more" (p. 9) by finding a centre for my life that is external to the demands of the institution. Through this centre I can look at what frustrates me and see what changes I can do about that. For example in the story *frustration* where I am accused of 'passing' students who are not of the suitable standards, my frustration should lead me to finding solutions for this problem. If the solution is with administration then my emotions should act as a mode for political resistance, (Zembylas and Schutz, 2011). Palmer (2007) believes that the social structures that shape our lives are sometimes invisible, yet they control our hearts like invisible puppeteers. But once I am aware of this fact then these puppeteers become visible, and I can cut the strings.

If my frustration is a result of something within me, I should try to understand what it is and how to change it, if it needs changing at all. By reflecting on my "inner landscape" I am able to move from living a divided life as an educator.

Looking at my contradictory feelings and the push and pull in my teaching journey in this manner made a lot of sense to me! When I look at the vignette *The Classroom turns into*

my Haven that portrays the time I left teaching to become a publication unit director, I realize that that time was also full of frustrations – and ironically enough, my teaching became my haven.

This is the way I must understand my contradictory emotions on my journey. I need to understand that there is no use for imagining a teaching profession devoid of any feelings of pain or frustration. For it is those feelings that will help me realize that something needs to be changed. By examining my stories in such a way I can see my teaching gifts and this makes looking at my failings more bearable " looking at our 'failings' is always hard, but it is easier when done against the backdrop of our strengths" (p. 72).

3- Understanding my teacher self and my emotions through story telling

Writing my narrative was transformative. I learned more about my teacher self and my emotions than I thought possible. As Denzin (1984) suggests, "To understand who a person is, it is necessary to understand emotion" (p. 1). By writing my emotional journey I was able to understand the different dimensions of teacher emotionality that are at interplay in my daily life and I gained insight into how my emotions have played a role in the push and the pull along my journey. Voicing out my experiences gave me a tool to understand the role that emotions play in education. Goodman and Sikes (2001) tell me that there is benefit from engaging in self-reflection and from "understanding 'where we are coming from', and considering where the beliefs, values and experiences that we hold and have originate and how they have developed, and how our past might influence our present and our future" (p. 73). They further confirm " it is important to see the self as an emergent and changing 'project', not a stable and fixed entity. Over time, our view of ourselves changes and so, therefore, do the stories we tell about ourselves" (p. 88).

I don't know why I didn't realize it at the time, but I know now that I was actually good at being a teacher from the very start of my journey; in fact it could have provided me with an inner fulfilment, if only I had let it do that. Honestly, I was blinded by an animosity towards teaching. I would not allow myself to realize that I had actually succeeded at this profession; that there was so much fulfilment in being a teacher and that, yes, like many teachers out there I can safely say that I was born to be a teacher.

Yet it is fascinating to realize how we can be blinded by assumptions that we may have formed due to past experiences or assumptions that have been inflicted on us by our social historical context (Schutz, 2014).

My stories reveal how I realize that the grass is not greener on the other side; how I realize that emotions are present in different careers and changing careers does not eliminate what's inside me and does not protect me from my own vulnerability. This continuous reflection on my memories helped me uncover elements that were not clear early on in my research journey. Finding meaning was a major requirement for my research because "making research matter means transforming it from an academic exercise and putting it to task so that our inquiry has meaning" (Mears, 2009, p. 153). Sartre, Nash and Viray (2014) explain that each of us is " condemned to make meaning ". They add, " We have the power to make meaning of our anguish and our joy. In fact, we can turn the former into the latter" (p. 31). I was able to make meaning through story telling.

Lessons Learned for the Scholarly Community (*Universalizables*)

1- My story provides personal experience as data for understanding elements of teacher emotionality found in the literature

As I try to draw in on the lessons that may be universalizable and applicable to my scholarly community, the earlier quote from Schwandt (2001) rings true "universal principles become understandable only in light of specific cases (p. xxxi). Elements of teacher emotionality that are discussed in the literature, can only be understood by personal experience expressed in narrative form. There is no way that a researcher can understand what emotions a teacher (an informant) is feeling if that teacher does not share her story. "Stories are the closest we can come to experience as we and others tell our experience (Clandinin & Connelly, 1994, p. 415). Thus one important element that my story serves my research community is that it provides personal experience of teacher emotionality as presented in the literature.

My stories sometimes confirm certain ideas present in the literature, particularly those

that support further research into teacher emotionality by keeping in mind both macro-perspectives at the level of the 'teacher self'' and the microscopic level of social, cultural and political structures of schooling (Zembylas & Schutz, 2009) and at other times they serve to question the literature, particularly the theory of beginning teachers presented by Ryan (1986) who believed that beginning teachers go through the stages of fantasy, survival, mastery and impact. The fantasy stage is characterized by unrealistic optimism, when for me the early stage was more of a survival stage and I did not have any notable optimism.

My story further confirms that we need to understand that emotional awareness is important but that it will not " 'cure' or control our emotional vicissitudes" What is more important is making "emotional significance" by bringing cognition and affect together by appreciating the need for both in our quest for knowledge (Pit & Rose 2007, p. 334). The point I am trying to make is that my story serves as an example to compare with the current literature.

2- My research reveals the importance of the multidimensional bird's eye view when trying to understand the dimensions at interplay in teachers' emotions

I cannot say that writing this project made me realize that teachers' emotions matter in higher education, because I had approached this project with such a realization clearly engraved. I can, however, say I was surprised at the complexity of the role that those emotions play. I also learned that looking at teachers' emotions cannot and should not be in one direction; emotions are present in different aspects and the dimensions of my emotionality (my teacher identity, my relationships with others, personal change, as well as educational reform; and social cultural and political structures) as a teacher which I had retrieved from the literature based on my own stories are in no way linear; they all interact in one way or another.

The bottom line is that the collection of vignettes in chapter four when looked at from a bird's eye view reveals the interplay of emotions in one teacher's life on a daily basis and across a period of time. This bird's eye perspective of my emotions as a teacher in higher

education gives a clear view of the strong link " between the micro-perspectives at the level of the teacher-self" and the macroscopic level of the social, cultural and political structures of schooling"(Zembylas and Schutz, 2011,p. 368). Thus, when I am to look at the emotions of teachers, focusing on only one of the above aspects will mean an incomplete inquiry. Readers (who are educators, policy makers, or teacher educators) are invited to keep in mind this link between the micro-perspectives and the macro-perspective when looking at a teacher's emotions. I stress how a look in one direction might be misleading. To emphasize this point further, if I had looked at my story through only the lens of the social and historical dimension, then I would have probably found stories in the past that have "made" me emote the way I did. If I focused on change, I also could have put the whole blame on elements of change that I have been through. The idea is to realize that there are all those elements at interplay and to be able to understand teacher emotionality we should be able to look in all directions at the same time.

3- My story opens doors for other teachers to consider their own personal stories of emotionality in Higher Education

I realized that my narrative needed to be shared so that other educators, whether in higher education or elsewhere, will be motivated to reflect on the role of emotions in their own careers. For me, it was important to look at these four specific dimensions and at the power of paradox in a reflexive manner; other teachers might choose a different perspective to tell their stories. Zembylas & Schutz (2011) confirm that "teachers can be vastly empowered in their lives by developing accounts that recognize emotion as a site of personal transformation, professional development and political resistance" (p.376). By reflecting on their own emotional stories in teaching, and by realizing the different dimensions of their emotionality, teachers may be able to "subvert dominant traditions that are limiting to contemporary teaching and learning needs" (p. 376).

As noted earlier, Woods (2012) confirms that scholarship on emotions in university life is insubstantial with most research available focusing on the student experience rather than on the teacher experience. And "emotion is a key factor in the effectiveness of individual and institutional functioning and therefore of considerable relevance to HE scholarship" (892). Woods notes that the multidisciplinary approach to the current emotion research in

education creates difficulties in reaching a collective understanding of how emotion works in HE; therefore "non mainstream" research methods are needed for further investigation of emotions. I believe when more and more teachers share their emotional stories in teaching through narrative research, the HE arena will have a wider perspective on teachers emotions while taking into consideration important elements such as the social historical context of different teachers (Shultz 2014) and the interaction between the individual and the environment (Woods 2012).

More stories of teacher emotionality in higher education is of high importance to be able to challenge the current discourse in higher education which seems to ignore the affective or sees the affective as a threat. My story addresses those who still support the notion that cognition and emotion can work independently or those who believe that there is no place for research in teacher emotionality at the university level. Mears (2009) explains that "the quest to learn from experiences begs for stories not numbers" (p. 16). Thus the more stories out there that represent teacher emotionality, the richer our research context is, and the more possible it would be to shift the current discourse. "Acknowledging the power of teachers' emotions lies in its offering of new insights that challenge logocentric discourses, in order to pave the way for recognizing the transformative power of emotion" (Zembylas & Schutz, 2011,p. 376).

Though my research journey had valuable personal meaning to me, I needed to ensure that this personal research mattered. Mears (2009) explains that "Making research matter means transforming it from an academic exercise and putting it to task so that our inquiry has meaning" (p. 153). My research story made meaning to me but I wanted it to make meaning to others as well. Thus the aim of my research journey is to persuade others to reflect on their own journeys' (Mears 2009, Nash 2011). I think it is important for teachers to understand the role of emotions in a university context because this opens up doors to understanding the "emotional complexity of teaching" (Schutz & Zembylas 2009, p.10), understanding student teacher relationships, understanding the role of power relations and control within specific contexts, and understanding the role of change and advancement. Teachers should be encouraged to do that through workshops that focus on the different dimensions of teacher emotionality instead of workshops that exemplify

how emotions should be managed. I have written it from my own perspective and I am totally aware that my own voice cannot be generalized; however others are invited to look at my story and to compare it to theirs so that they may make their own meaning (Nash and Bradley 2011).

Finally, I agree with Ellis (2004) when she says "stories are the way humans make sense of their worlds" (p. 32). "But they are always about more than your own experience" (p. 37). Research questions are often a result of a researcher's personal experience and even intuition. My emotional experiences as an educator in higher education in Saudi Arabia are very personal in nature. Thus it is not easy for me to make "transfers of meaning for others" (Nash. 2004, p. 85). Yet I knew that I was not alone in my experience and in my philosophy, thus my readers will need to make their own meanings as they compare/relate their stories to mine. "The lesson here for all of us who teach and lead in higher education is that we are more than disembodied, unstoried, meaning-deficient experts in the work we do with students" (Nash, 2008, p 21).

4- My research reminds my university context community that emotions are important in Islam and thus teacher emotionality warrants further research.

I would argue that it is a cause for concern that the issue of teacher emotionality is not given much consideration in teacher development workshops, or in educational research at my SU context nor at other universities in Saudi Arabia. I have shown earlier that a search for teacher emotionality literature in this arena revealed the paucity, indeed absence, of attention to this topic. I want to reiterate here that SU had introduced a teacher development workshop on emotional intelligence, which is a step towards recognizing the importance of emotions at the university level, yet such a focus offers only a limited perspective (Schutz & Zembylas 2009). I believe that looking at teacher emotionality solely through the lens of emotional intelligence gives a positivist message that emotions are the antithesis of reason and therefore need to be controlled. It also reduces emotions to a question of training the 'right' mind-set and associated 'skills'. The problem is that emotions are already a site for political control (Boler, 1999) and so what is needed is for "researchers and educators to question the political motivation behind such dichotomies and the hierarchical control they imply" (Schutz & Zembylas, 2009, p

375). I believe that more research into teacher emotionality in a higher education context warrants a more in-depth and sophisticated exploration of teachers' emotions though a multi-dimensional perspective, as explained earlier. This will guide the researcher in unravelling cues from different angles and thus open up a platform through looking at teachers' emotions from a wider, more holistic perspective.

This I believe is particularly important in an education system that purportedly honours Islamic teachings and values. Yusuf (2012) reminds us that an important viewpoint of Islam is that "it is from the unseen realm of our hearts that all actions spring" (p. 9). Thus understanding this realm becomes of great importance. This perspective reveals substantial research potential. Investigating this unseen realm further, I believe provides growth opportunities for teachers in higher education.

5- My story provides encouragement for others to use the SPN method in educational research.

I believe that by choosing the unconventional research methodology of scholarly personal narrative, by locating it among creative research practices and evaluating its contribution to the broader field of autoethnography, I open up doors for others to take this path. Taking a path less trodden opens up doors to seeing things unseen before. My emotional journey as an expat 'thrown' into the profession of teaching in the Saudi education context though unique, might share certain elements with others who have had similar experiences. Due to the limitation of career choices for expat women in Saudi Arabia, I am not the only one who had decided on a profession in teaching " simply because it was the only choice" (I must step aside here to clarify that I entered into teaching in KSA around twenty years ago. The situation for females has changed and more females have joined the workforce in different professions since then).

Furthermore, such a methodology will "provoke readers to broaden their horizons, reflect critically on their own experiences, enter empathetically into worlds of experience different from their own and actively engage in dialogue regarding the social and moral implications of the different perspectives and standpoints encountered (Nash & Viray, 2014, p.749). I am personally hoping to use my SPN to open up doors in the Saudi

Arabian university context to acknowledge teacher emotionality in higher education. I plan to propose teacher development workshops that emphasize the role of emotions in teaching in higher education. My workshops will focus on the different dimensions of teacher emotionality discussed in this paper, on the Islamic viewpoint of emotions and on the use of paradox for understanding ones own emotions.

By having more education researchers use the SPN methodology we will have the opportunity to hear the " the untold stories of the academy!" (Nash &Viray, 2014, p. 34). Many academics are silent participants in the academy mainly because they had been told that "any expression of identity and self will be considered both soft and radical by the academy" (Nash & Viray, 2014, p 120). Yet Nash and Viray say, and I confirm their words " if something inside you is real, we will probably find it interesting, and it will probably be universal, at least at some level" (p. 126). What is unique about SPN writing is that it helps researchers to connect between the outside and inner worlds that they live in "in a way that other forms of writing, particularly academic, do not allow" (p. 152). "Yes, it takes courage for us to sing with the voice that we have, because we have been conditioned to sing our songs in other people's voices in order to be considered real scholars, leaders, and educators" (Nash, 2008, p 20).

Limitations of my story and opportunities for future research

I reiterate that my study serves to open up doors to looking at teachers' emotions in higher education through a more comprehensive lens. Most current studies look in only one direction such as the example of studies that focus on emotion management. Looking at teacher emotionality in higher education through the lens of emotion management though provides valuable information on how emotions influence cognition and behaviour, yet it does not give a full perspective of the transformative role that these emotions may have (Zembylas & Schutz, 2009). My study further encourages moving away from the dominance of certain epistemological and methodological traditions that continue to create dichotomies between emotion and reason (Denzin, 2009).

Having said that there is a lot more to be done in the direction of teacher emotionality in higher education. I have simply opened up a door to an alternative path to looking at

emotions through reflecting on the different dimensions and through understanding the power of paradox. Future studies need to look deeper into the roles of the different dimensions and try to come up with research tools that will help teachers and researchers look deeper into the different dimensions of teachers' emotionality by keeping in mind certain social, cultural and political structures (Zembylas & Schutz 2009). Furthermore, my study has simply touched on the potential of teacher emotion research in higher education in Saudi Arabia. Future studies in the area could focus on cultural aspects, on the role and perspective of Islam and on the social historical context of teachers' emotions in KSA.

Conclusion

This chapter has served to underline the lessons learned from this journey in order to summarize the contribution to knowledge that I believe my project has achieved and in order to fulfill an important SPN criterion, which is finding universalizable lessons for my readers and the research community. The lessons learned are numerous and varied. The most important one is reminding teacher emotion researchers that looking at teacher emotions needs to be done using a multidimensional lens that keeps teacher identity, relationships, change, and social, cultural and political structures in focus. Another important lesson is in the use of the power to paradox (Palmer 2007) to understand the conflicting emotions of teaching which results in an appreciation of the roles of both negative and positive emotions in a teacher's daily life. The lessons learned outlined in this chapter ultimately serve as an example of how teachers can be "empowered by recognizing emotion as a site of personal transformation" (Schutz & Zembylas, 2009).

I end this research journey with a quote from Nash (2004) that sums up my thoughts:

> Writing is the ultimate trip for an educator. It leaves an indelible mark on the universe, even if its only palpable achievement is to bring about one small, undramatic change in a school, home, neighborhood, social service agency, or in a single classroom. To write a creative personal narrative in a professional school so that it enlarges, rather than undermines, the conventional canons of scholarship is, in my opinion, to transform the academy and the world. May each of my

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readers discover this wonderful truth for themselves- in their own manner, in their own place, and in their own time (Nash 2004, p 22).

Epilogue

November, 2015

I walk into the SU campus on a hot and humid Saudi November morning to take over two English rhetoric courses in the general education department, and my heart skips a beat. I have been away for almost three years now as I had resigned in 2013 with the intention of giving more time to my research. I did not think I will be back before I had finished writing my thesis, but when the call came in from the HR department at SU asking if I could help out in the middle of the semester to take over two courses whose teacher had unexpectedly left, I could not resist. I accepted the offer despite the fact that I was in the critical and time consuming phase of doing final revisions for this manuscript; I accepted the offer for two reasons, the first was because I sincerely missed my teaching career, and the second and more relevant reason is because I was intrigued to find out what I had learned about my teacher emotionality after having written my SPN.

Heraclitus has said "the only thing that is constant is change" and I believe that to be true, but only to a certain extent. We always seem to revisit the places we have visited and the people we have been.

As I walk through the corridors of SU taking in the familiar faces and the familiar scenes, a wave of familiar emotions washes over me. I had worked at SU for twelve consecutive years before I left three years ago; every corner of the campus holds memories and each memory evokes a tapestry of emotions. I am fully aware of those emotions as my eyes search the corridors for my course assigned room 078. After all, I had been researching these particular emotions and trying to understand them for the last four years. As I walk into the classroom I am overwhelmed by the familiar emotions; I look at the potential in front of me (twenty students) and the power within me (an exhilarating enthusiasm to teach) and a smile from within draws on my face. I am where I want to be.

In the car on my way home later that day my mind overflows with more questions on emotionality in HE. What more do I need to learn about teacher emotionality in HE?

How do teachers' emotions influence students? How can I help faculty understand the role of emotions in their everyday role in academia? I find myself quickly taking out my pen and jotting down the phrase: a workshop on exploring teacher emotionality through SPN writing. I realize that as I come to the end of my research into teacher emotionality, my journey into emotion research in an educational context had just begun…

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