

TUTKIVA



OPETTAJA

JOURNAL OF TEACHER RESEARCHER

Pirjo Pyykkö



**DEVELOPING THE PEDAGOGY OF JOY
AS A TEACHER RESEARCHER THROUGH PROJECT
ACTION RESEARCH CALLED *SLEEPING BEAUTY***

3/2014

Pirjo Pyykkö

**DEVELOPING THE PEDAGOGY OF JOY
AS A TEACHER RESEARCHER THROUGH PROJECT
ACTION RESEARCH CALLED *SLEEPING BEAUTY***

Academic dissertation to be publicly discussed, by permission of the Faculty of Education of the University of Jyväskylä, in Agora Beeta -Auditorium (B121.1), Mattilanniemi 2, on May 26th 2014 at 12 o'clock.

Esitetään Jyväskylän yliopiston kasvatustieteiden tiedekunnan suostumuksella julkisesti tarkastettavaksi Agora Beeta -auditoriossa (B121.1), Mattilanniemi 2, toukokuun 26. päivänä 2014 klo 12.

**DEVELOPING THE PEDAGOGY OF JOY
AS A TEACHER RESEARCHER THROUGH PROJECT
ACTION RESEARCH CALLED *SLEEPING BEAUTY***

Pirjo Pyykkö

**DEVELOPING THE PEDAGOGY OF JOY
AS A TEACHER RESEARCHER THROUGH PROJECT
ACTION RESEARCH CALLED *SLEEPING BEAUTY***

Publisher:
Tuope, Jyväskylä
Journal of Teacher Researcher 3/2014

Editors:
Eira Korpinen
Marja-Leena Husso
Tuula Asunta

URN:ISBN:978-951-39-8881-4
ISBN 978-951-39-8881-4 (PDF)
ISSN 1238-4631

ISBN 978-952-5066-74-6
ISSN 1238-4631

ABSTRACT

Pyykkö, Pirjo Helena

Developing the Pedagogy of Joy as a Teacher Researcher through Project Action Research called *Sleeping Beauty*

Jyväskylä: University of Jyväskylä, 2014, 205p.

(Journal of Teacher Researcher

ISSN 1238-4631)

ISBN 978-952-5066-74-6

Finnish Summary

Diss.

Prinsessa Rosa Ruusunen (*Sleeping Beauty*) was a part of the National Board of Education's domestic development project of developing learning environments. The aims of this autobiographical project action research were to find answers to the following questions: How will my professionalism develop during this research? How can I develop the Pedagogy of Joy and emotional education, and how can I increase my pupils' well-being at school? How will my pupils' ability to feel and handle their emotions develop during this research? This research has actively involved me, as a teacher researcher, and my 26 pupils. The study took place in my classroom and in several other learning environments in our hometown in southern Finland between 2008– and 2011. This action research had eight phases that were implemented as spiral cycles that included planning, action, observation and reflection. Phenomenology, the theory behind my methods, emphasized researching the pupils' experiences. The data that I collected and analyzed consisted of the pupils' project journals, drawings, photographs, videotapes, the teacher-researcher's notebooks, journals and observations.

The results show that both the *Sleeping Beauty* and cooperation with my colleague served as catalysts for my professional growth and they became key factors for my professional development. As a result of enriching interaction, pedagogic discussion and cooperation with my colleague I became empowered to use and utilize my creativity, new active learning methods and other learning environments that supported the development of the pupils' self-concept. This project and excursions increased the pupils' and the teachers' well-being at school. They helped me to see my pupils more holistically than a traditional classroom teaching. The Pedagogy of Joy brought lots of joy; self-caused, other-caused and circumstance-caused joy that supported the development process of the pupils' self-concept. The shared experiences of joy during the excursions increased the sense of community among the pupils. I discovered seven characters that describe the main origin and reason for the pupils' joy that support their self-concept. They are: Innovators, Creators, Performers, Helpers, Encouragers, Admirers and Adventurers. As the results of this research, I created a theoretical model of the Pedagogy of Joy that supports the development of a healthy self-concept that can be applied in other schools. I created a model of the development process of the pupils' sense of community that is seen very important in today's world. I also developed a model about the development process of my colleague's and my emotional closeness as a result of our cooperation. I noticed that the more there were active child-centred, creative learning methods and collaboration the more joy they felt.

Keywords: action research, autobiography, emotion, Pedagogy of Joy, professionalism, reflection, self-concept, teacher as researcher

Author's address Pirjo Pyykkö
Vaahterakatu 1–3 A 7
15520 Lahti, Finland
pirjo.pyykko@edu.lahti.fi

Supervisors Professor Eira Korpinen
Professor Emerita
Department of Teacher Education
University of Jyväskylä, Finland
eira.korpinen@jyu.fi

Adjunct professor Tuula Asunta, PhD, EdD
University of Jyväskylä
Department of Teacher Education
University of Jyväskylä, Finland
tuula.a.asunta@jyu.fi

Reviewers Professor Andy Hargreaves, BA, PhD, Hon Doc (Uppsala),
FRSA
Thomas More Brennan Chair in Education,
Lynch School of Education
Boston College
140 Commonwealth Avenue
Chestnut Hill, Massachusetts 02467-3813
web site: www.andyhargreaves.com

Professor Pasi Sahlberg
Visiting professor of Practice Harvard Graduate School of
Education
Appian Way
Cambridge, MA 02138
United States of America
pasi_sahlberg@gse.harvard.edu

Opponent Professor Pasi Sahlberg

PREFACE

I have always been interested in learning that motivates and brings joy. I have preferred being active instead of being passive. I strongly believe that we all are born to be active, but unfortunately there are situations, meetings, classes, people and leaders that make both teachers and pupils passive. I have had experiences in my life that have made me think that I would like to make a difference and change that so that there would be more joy for everyone and possibilities to learn in a more inspiring and joyful way. This action research gave me an opportunity to be creative, and use my ideas and imagination, when I was planning and realizing the project *Sleeping Beauty*.

I would like to thank Professor Eira Korpinen who encouraged me to develop the Pedagogy of Joy in the first place. She is an expert on researching self-concept, the founder of the Teacher Researcher Net, and the main supervisor of my research. She has shared her wisdom and made me realize that the most valuable thing that teachers can do to pupils is to support their self-concept. She has been an excellent example and a remarkable supporter of my professional self-concept. Good and realistic self-concept can give hope, enable people to have faith in their abilities, and courage to break their barriers and go for their dreams and goals. We all need people in our lives who help us to make impossible possible. She encouraged me to write my master's thesis in English, and now several years later I wrote my doctoral thesis in English. In my wildest dreams, I never thought that I could do that. I am grateful for her guidance and recommendation of several resources during this whole research process. I am thankful for the several phone calls and her time to reply to my many questions through email. This research would not be ready without her support.

I want to thank Adjunct Professor Tuula Asunta, my second supervisor for her support and encouragement. I am grateful for her time to read my texts and comment them. She has done the pioneering work in the development of internationalization in the Teacher Education College and she has cooperated with Professor Korpinen in the Teacher Researcher Net.

I want to acknowledge the reviewers Professor Andy Hargreaves and Professor Pasi Sahlberg. They both are highly honoured and the absolute elite in the world. They reviewed my research thoroughly and gave me really valuable feedback, comments and questions considering my research. They both are excellent examples of real professionals who share their wisdom all over the world. I really appreciate their comments that helped me to find some extra "sisu" one more time in order to improve this research.

Special thanks for my co-worker Maria. I am thankful that I could share this special and joyful journey together with her. I appreciate her attitude and willingness to learn and experiment new things. We had a wonderful chance to spend lots of time together, have pedagogical discussions, develop our professionalism and become better teachers and educators.

Thanks for the National Board of Education for the Grant that enabled us to make our project Prinsessa Rosa Ruusunen, *Sleeping Beauty*. Your support has had a huge meaning for us and for our professional development. This research shows that developing professionalism and new teaching methods

does not necessarily need a big team, but two teachers with a dream and willingness to develop their practices. We were able to buy all the equipments and materials that we needed, and our classes were able to make several excursions to learn in different learning environments.

I am grateful for Jari, Riikka and Arja for their time and help, when they read my texts and corrected my English. Thanks for the technical advice and help for Janne Cederberg. Special thanks for Pekka for sawing and building the props for my pupils.

Special thanks for the Teacher Education College at the University of Jyväskylä for the Teacher Researcher Grant. I am thankful that I could concentrate on reading the articles and books that have been very important for putting my thesis in context. Thanks for the Teacher as Researcher Association in Finland for publishing my research.

Thanks for Adjunct Professor Eija Kimonen, EdD, for being a part of the follow-up group of my studies with Professor Korpinen and Adjunct Professor Asunta. Special thanks for your encouraging messages. Kimonen is an international expert in outdoor education.

I want to acknowledge the teacher researcher Elina Törmä, EdD, for her guidance and support, too.

This research would not have been possible without my excellent pupils. Thanks for their enthusiasm and joy that they brought to our class during *Sleeping Beauty*. I admire every one of them, their attitude and talents and I am thankful for the years that we did study together. I wish you all the best in your lives and further studies. I also am thankful for their parents, because they gave me the permissions to make this research.

I want to thank my father Seppo, my friends Elder, Martti, Marja and Heta and all other friends and colleagues for their support and interest in my research.

I feel joy because this research has meant a huge positive leap in my personal and professional development. I had a dream and an unusual pathway to reach it. I have a dream that this research report encourages other teachers and student teachers to develop themselves and their pedagogies so that they uplift their own and their pupils spirits, and as a results they will uplift their performance as well. (Hargreaves 2013.) Dare to succeed!

In Lahti the 20th of February 2014
Pirjo Pyykkö

LIST OF DRAWINGS, FIGURES, PICTURES AND TABLES

DRAWINGS

DRAWING 1 A fairy tale castle.....	108
DRAWING 2 The boys' sketches	116
DRAWING 3 The girls' sketches.....	116
DRAWING 4 The premiere of the pupils' play is just about to begin.....	133
DRAWING 5 A boy's drawing.....	133
DRAWING 6 A boy is thinking.....	134
DRAWING 7 A puppet says the lines.....	134
DRAWING 8 A girls' drawing.....	134

FIGURES

FIGURE 1 Spinoza's view on emotions.....	33
FIGURE 2 My learning process during this research	44
FIGURE 3 Results of enriching interaction in the Pedagogy of Joy.....	68
FIGURE 4 Towards collegial professional.....	70
FIGURE 5 Requirements for the Pedagogy of Joy.....	80
FIGURE 6 Self-concepts development process	84
FIGURE 7 Development process of teachers' / the researcher's professional self-concept.....	86
FIGURE 8 Pedagogy of Joy in practice.....	94
FIGURE 9 Development process of my colleague's and my emotional closeness during the project Sleeping Beauty.....	100
FIGURE 10 Development process of my pupils' emotional closeness and the sense of community during the project Sleeping Beauty.....	101
FIGURE 11 The pupils' emotional closeness while they were reading.....	106
FIGURE 12 The development process of the sense of community began during drawing.....	107
FIGURE 13 Development of the pupils' emotional bonds continues	110
FIGURE 14 The pupils start to get emotionally close to each other	114
FIGURE 15 The pupils mingle and build emotional bonds with their classmates	115
FIGURE 16 The pupils' interaction increased during making of the puppets..	121
FIGURE 17 The pupils are bonding emotionally while making of the props...	128
FIGURE 18 During the rehearsals the pupils were getting emotionally closer to each other.....	131
FIGURE 19 The pupils were feeling emotionally close to each other.....	137
FIGURE 20 Results of the Pedagogy of Joy	143
FIGURE 21 Seven positive characters.....	143
FIGURE 22 Spreading joy.....	149

PICTURES

PICTURE 1 The pupils and their colourful fairytale towns.....	108
PICTURE 2 Making of the heads	117

PICTURE 3	Painting of the eyes, eye brows and mouths for the puppets	118
PICTURE 4	Sewing a dress and making hair for the puppets	119
PICTURE 5	The girls' puppets	119
PICTURE 6	The boys' puppets	119
PICTURE 7	The puppets started to "live" in the pupils' hands	120
PICTURE 8	Drawing the castle on the plywood	124
PICTURE 9	Painting the castle and other bigger surfaces	124
PICTURE 10	Painting the details	125
PICTURE 11	Sawing and grinding the windows.....	125
PICTURE 12	Painting the windows	126
PICTURE 13	Painting and decorating the interior of the castle	126
PICTURE 14	Making of the curtains and painting the roses	126
PICTURE 15	Finished castle 1	127
PICTURE 16	Finished castle 2.....	127
PICTURE 17	It was crowded behind the props during the rehearsals.....	131
PICTURE 18	Filming the puppet show.....	138
PICTURE 19	Photos from the actual puppet show.....	140

TABLES

TABLE 1	Phases of the research	27
TABLE 2	An example of the analysis of the pupils' project journals during the orientation phase	49
TABLE 3	Appraisal dimensions associated with fourteen emotions	50
TABLE 4	Analysis of the photos.....	56
TABLE 5	Summary of research questions, data and analysis.....	57

CONTENTS

ABSTRACT

PREFACE

LIST OF DRAWINGS, FIGURES, PICTURES AND TABLES

CONTENTS

1 THE PEDAGOGY OF JOY – THE AIM OF THE FUTURE.....	19
1.1 Starting points for developing the Pedagogy of Joy	20
1.2 Introduction to this project action research.....	22
1.2.1 The participants and the beginning of the project <i>Sleeping Beauty</i> ..	22
1.2.2 Research questions and the aims.....	23
1.2.3 Phases of the project <i>Sleeping Beauty</i>	24
1.2.4 Phases of this research	26
1.2.5 Structure of this research.....	28
1.3 Central concepts of this research.....	30
1.3.1 Professionalism.....	30
1.3.2 The Pedagogy of Joy	31
1.3.3 Self-concept.....	31
1.3.4 Emotions.....	31
2 METHODOLOGY OF THIS RESEARCH	35
2.1 The phenomenology on the background when researching experiences	35
2.2 The definition of case study	37
2.3 The definitions of autobiography and autoethnography	37
2.4 Developing and affecting in action research	38
2.4.1 Background of action research	38
2.4.2 Definitions and goals of action research	40
2.4.3 Action research in practise.....	41
2.4.4 Reflection as a part of action research.....	42
2.5 Collection and analysis of data.....	44
2.5.1 The pupils' project journals	45
2.5.2 Close observation	48
2.5.3 The pupils' drawings	50
2.5.4 Photographs	51
2.5.5 Videotapes.....	52
2.5.6 Teacher-researcher's notebooks and journals.....	53
3 TEACHER'S PROFESSION IN THE 21ST CENTURY	59

3.1 The appreciated dream-profession	59
3.2 The change of professionalism during four different ages.....	60
3.3 Towards new professionalism	61
3.3.1 Teachers as emotional workers	61
3.3.2 Teachers as researchers	62
3.3.3 Roles of teacher researchers	64
3.3.4 New learning philosophy for Finnish schools	64
3.3.5 Towards cooperation and enriching interaction	65
3.4 The phases of my professional development.....	68
3.5 The reality of teacher's profession	71
3.5.1 Unavoidable changes	71
3.5.2 Feelings of security as a part of well-being	72
3.5.3 The effects of society to a teacher's profession	73
3.5.4 Teachers have to be risk-takers.....	74
3.5.5 There is a need for emotional intelligence	75
3.6 The importance of good learning environments	75
3.6.1 Good learning environment promotes well-being.....	75
3.6.2 Health risks of "sick school buildings"	77
3.7 Requirements for the Pedagogy of Joy	79
4 THE PEDAGOGY OF JOY BUILDS SELF-CONCEPT	83
4.1 The development process of the self-concept.....	83
4.2 Teacher's professional self-concept.....	84
4.3 Values that support self-concept.....	86
4.4 The Pedagogy of Love nourishes the self-concept	88
4.5 The Pedagogy of Joy builds self-concept.....	90
4.5.1 Joy as a part of living and learning.....	90
4.5.2 Benefits of joy in a classroom	91
4.5.3 The Pedagogy of Joy in practise.....	92
4.6 Creative learning brings joy.....	95
4.7 The emotions as reflections of pupils' self-concept.....	96
4.7.1 Other concepts related to emotions	96
4.7.2 Four theoretical traditions of research on emotion in psychology	97
4.7.3 The emotional geographies	99
4.7.4 Teachers' and pupils' emotional challenges	101

5 DEVELOPING THE PEDAGOGY OF JOY.....	105
5.1 Orientation phase.....	105
5.1.1 Reading fairy tales	105
5.1.2 Drawing reveals hidden talents	106
5.1.3 Acting as a joyful way expressing oneself.....	107
5.1.4 The summary of the orientation phase.....	110
5.2 Experiences of joy during the Theatre visits.....	111
5.2.1 The first visit to the Theatre	111
5.2.2 The second visit to the Theatre.....	112
5.2.3 The third visit to the Theatre	112
5.2.4 The summary of the theatre visits	113
5.3 Joyful experiences when making the puppets and the props.....	114
5.3.1 Getting ideas from a puppet exhibition.....	114
5.3.2 The process of making of the puppets	115
5.3.3 The summary of making of the puppets.....	120
5.3.4 Making of the props	123
5.3.5 The summary of the pupils' emotional experiences about making of the props.....	128
5.4 The script for our puppet show.....	129
5.5 Towards the premiere of our puppet show.....	130
5.5.1 Rehearsals of our puppet show	130
5.5.2 Performances for the audience	132
5.5.3 Summary of the performances.....	137
5.5.4 Filming and watching the puppet show	137
5.6 Summary of the pupils' emotions during <i>Sleeping Beauty</i>	140
5.7 Summary of the reasons that promoted and hindered <i>Sleeping Beauty</i>	144
6 ETHICS AND RELIABILITY OF THE RESEARCH	147
6.1 The ethics of action research	147
6.2 The reliability and the evaluation of this research	150
7 THE PEDAGOGY OF JOY – THE PEDAGOGY FOR THE FUTURE	157
7.1 Main results of the research.....	157
7.2 Benefits for the field	160
7.3 Proposals for future studies	163
YHTEENVETO.....	167

REFERENCES.....	171
APPENDICES.....	190

1 THE PEDAGOGY OF JOY – THE AIM OF THE FUTURE

“If we take people but as they are, we make them worse; if we treat them as though they were what they should be, we bring them whither they should be brought.” (Goethe 1963, 81.)

This research is a journey to search, discover and experience joy. This is the journey to find new potential and new skills that my pupils and I have that we have not previously been aware of. In practise, this means to believe in and see in them the capability to learn new skills and knowledge than what they have shown so far. It means seeing and treating them as “*what they could be*” so they will become *what they could be*. It means seeing their invisible potential. Like Goethe says if I treated them as “what they are” they would remain as they are or become even worse. Broadening our self-concepts towards the goodness that lies within us is one purpose of this journey. Joy is what we all need in the today’s demanding world. I think that joy is felt more powerfully when it is shared with other people. It is also felt when you learn, realize your dreams, use your skills and use your full potential. Joy may be one of the keys to help you become *what you could be* at your best. However, the deepest joy is very probably felt when we love and accept ourselves as we are and when we are loved and accepted unconditionally. Then we feel that we are good enough as we are.

This project action research includes the National Board of Education’s development project of developing learning environments which is called Prinsessa Rosa Ruusunen, *Sleeping Beauty*. Its aim is to bring joy to both pupils and teachers. One part of this research is to research how my professionalism will develop during this project action research. This action research has characteristics of an autobiographical research. That is why I write in the first person’s voice. I find developing my own professionalism as important as my pupils’ holistic growth and development. I have always believed that the more I know, the better I understand myself, my strengths, weaknesses and emotions, and the more tools I have to support the development process of the pupils’ self-concept in their daily learning situations. In that way, the interpreting of the pupils’ non-verbal messages becomes easier. This is because then I am better able to reflect pupils’ current emotions to my own past experiences and emotions. The development of my own professionalism, and understanding and accepting of myself directly benefits my pupils.

The biggest part of this research concentrates on the pupils and their emotions. I want to know what kinds of emotions they have felt and why during our project *Sleeping Beauty*. I want to find out what kinds of emotions the pupils express by writing, drawing and talking and how I can see them in their gestures or facial expressions. I find it important that every pupil can feel that he or she is equally valuable to other pupils despite their possible learning difficulties, different personality or background. So, there has to be such learning situations that increase their well-being at school that is not dependent on their success in exams, skills or a memory. There has to be learning situations where they can feel, express and share their emotions. As a result, I want to see how the pupils' ability to feel and handle their emotions will develop during this research.

There is not only one way or a particular model how a teacher can support the development process of pupils' self-concept. Every pupil is unique and everyone has to be treated, encountered, supported and accepted by "loving him or her" as he or she is. As teachers, we should help each one of them find and recognize their strengths, potential and creativity. We help them by setting rules, guiding pupils to choose the right, teaching them how to behave well – we cannot tolerate bad behavior. At the same time, teachers should be supported and treated well by decision-makers and politicians when decisions are made concerning the schools, class sizes and other issues, such as indoor air problems. The Pedagogy of Joy has to be the aim of the future so that this society will get healthy workers with a good self-concept and who feel that they are valuable human beings and who know how to treat other people well.

1.1 Starting points for developing the Pedagogy of Joy

My values have led me to choose the right in my life. I have done things and chosen activities that have brought me joy (Pyykkö 2010, 55.) Developing the Pedagogy of Joy in this research means creating and organizing learning situations that create joy for the pupils. There can be joy caused by a circumstance, other people or one's own action, which support the pupils' self-concept. In this research, I use expressions circumstance-caused, other-caused and self-caused emotions just like Roseman in his table of "Appraisal dimensions associated with fourteen emotions" (See Table 3; Cornelius 1996, 143.) It can be said that joy is valuable in its own right as a goal of education, because the Pedagogy of joy aims to self-appreciation that is considered the deepest joy (Korpinen 2009, 68–69; Pietarinen 1994, 24–50; Spinoza 1994, 188–238).

Joy can be seen as a means to realizing other values like holistic learning or learning any specific subject. This research emphasizes pupils' holistic learning. Pupils build their self-concept and their whole personality in learning and interaction situations, so both the teachers' and classmates' verbal and non-verbal communications (facial expressions, gestures, emotions) are seen as important. In practise, it means creating a safe and positive atmosphere to our class where everyone has courage to be who he or she is and express his or her thoughts and opinions.

Teachers are used to do their work alone but this project action research gave me an opportunity to plan and work together with Maria. In other words, I was able to develop my professionalism in co-operation. Our differences affect this research and our cooperation. She has worked as a teacher for about 30 years, and I for 11 years. She is the mother of four children who are adults now. I do not have any children, yet. She has basically taught only the 1st and 2nd graders and adults, and I have taught all the grades from the 1st grade to the 6th grade. Maria is talented in handicrafts, gardening, and cooking. She has won for example, several art-handicraft competitions that have been organized for teachers who live in the Baltic countries. She develops and teaches creative handicrafts which is based on recalling past memories and making embroideries of one's memories for adults. We have different interests. My strengths are in sports and arts. Our differences explain why we feel that we are sharing and getting new ideas from each other and they increase our professional understanding of different ways to think and teach. A reflection and an assessment have been the essential parts of our discussions. The things which we have common are the love towards our work and willingness to develop ourselves as teachers. Creating an enriching interaction, using my creativity and finding more joy in and from my professionalism have been empowering factors that have increased my well-being and job satisfaction. (Pyykkö 2001, 82–83; 2010, 100–10; See Appendix 1: F2; F3; F4; F5; F6 and F7.)

I wanted to do this research project on *Sleeping Beauty* because I thought that it would offer me an opportunity to learn a lot (Stake 2005, 451). I could have never imagined or predicted how my professionalism would change and broaden when I grasped at a new opportunity with Maria. Her pedagogical thinking and the way how she allowed her pupils to use their creativity inspired me. During one of our discussions she told me that her professional development started in the 1980s when during one lecture, professor Antti Hassi asked from the teachers: "*Are you teaching monkeys?*" At that time it was typical that pupils copied their teachers' ideas and did everything in the same way as their teacher. She got tired of looking for handicraft models for her pupils and so she decided to let her pupils to use their creativity. (14, 4.12.2008.) This is one special thing that I also learned during this research. This research shows my working theory and what I have learned. This provides teachers with material to learn and gives them ideas to use in the schools. (Bullough & Baughman 1997, 31–32; Stake 2005, 454.)

This research is a continuation to my master's thesis which concentrated on my journey to professionalism. I shortly present some of its major discoveries here. Just because I went through some changes during my studies at the Teacher Education College (Pyykkö 2001, 45–47; 2010, 55–58), I realised that resisting change usually takes more time than learning new skills or the way of behaviour (See Ojanen 1985, 165). I also realised that if you are positive and open you can see possibilities to grow and learn everywhere, but if you have negative emotions or prejudices against anything you are putting obstacles on your way (Pyykkö 2001, 22; 2010, 25). In addition, I became aware of the need for continuous lifelong learning. I felt empowered to face myself, my strengths and weaknesses. I felt empowered to think and develop my professionalism. I was educated to become a teacher researcher which was the goal of Teacher Education College in Jyväskylä. For me, it meant using my

curiosity, thirst of knowledge and developing new ways to work as a teacher. (Korpinen 1999, 139–140; Pyykkö 2001; 2010, 28–41; Tutkiva opettaja-hankkeen tavoitteet 2001, 1.) It also meant reflecting on my past experiences and new experiences critically. The self-reflection has been the best tool for me to develop myself and my professionalism. (Pyykkö 2001, 34–40; 2010, 41–48.)

I wrote in my master's thesis (Pyykkö 2001, 41; 2010, 49) that "There is a need for emotional education" and I now think that the need is even greater than before (Hargreaves 1997, 1–22). The emotions and emotional skills need to be talked, taught about, and discussed again and again at school with pupils in order to improve their emotional skills. Formal group tasks aim searching for knowledge and not improving pupils' emotional skills. If teachers really want to teach emotional skills for pupils, it means listening and following their hearts and believing in the educational change that reform their professionalism better for them and their pupils. (Hargreaves 1997, 1–22.) We all feel something all the time because emotions are always present. If we disguise or hide our emotions we are hiding ourselves and our personality. It distorts our self-concept, too. We may feel that we need to have permission to feel joy and happiness. We need to have tools to talk about and process unpleasant emotions like disappointments, anger and sadness. When we accept ourselves, our emotions and personality completely, then we may feel joy and we may be able to fulfil our own fuller potential. All these things have guided my action as a teacher. This research gave me possibilities to become the instructor of growth and a learning process in a new level which was my aim when I graduated from the University (Patrikainen 1999, 131–137; Pyykkö 2001, 28; 2010, 33). In addition, it gave me a possibility to put all the values into practise that I find important when educating children.

1.2 Introduction to this project action research

1.2.1 The participants and the beginning of the project *Sleeping Beauty*

This action research called *Sleeping Beauty* (Prinsessa Rosa Ruusunen in Finnish) is done in an urban school in southern Finland where there are both a primary school (grades 1–6) and a secondary school (grades 7–9) in the same school building. About 700 pupils study there and it is a work place for about 50 teachers. The study was carried out in my classroom and in several other learning environments in our hometown in southern Finland in 2008–2011. The study has actively involved me as a teacher researcher and my 26 pupils whom I taught for five years from the 1st grade to the 5th grade (in 2006–2011). When two pupils changed a school we got two new pupils from other schools. That is why there are 26 pupils mentioned. Every pupil got a permission to participate in this project action research from their parents (See Appendix 4) and I also got permissions to film, use pictures and videotapes in this doctoral dissertation and in other presentation situations where I speak about this project. Even though my colleague Maria participated in this National Board of Education's development project of developing learning environments with her class, and they did their own puppet theatre, they are not the objects of this research (See

Appendix 8; F2, F5, F6 and F7.) The contexts affected my research process and that is why I it is presented here (Esposito & Evans–Winters 2007, 228).

The planning of this project began in the spring 2008. Maria took the initiative, sent me an email (K1) and asked me if we could make a plan together and apply financial aid from the National Board of Education to a development project of developing learning environments (F1.) This project meant emphasising learning in different learning environments outside the school building. I was interested in and so we started our cooperation. We did not know each other then. We wrote the application (F2) and it was accepted on the basis of expert opinions in June 16th 2008 (F3). We had to report the progress of our project in the beginning, in the middle and in the end of the project. (F5, F6, F7.)

I decided to call our project *Sleeping Beauty*, because it is the English name of the original and famous fairy-tale of the Grimm's brothers, and that is to which the Finnish "Prinsessa Rosa Ruusunen" is based on. The Finnish name of the project was from a children's play "Prinsessa Rosa Ruusunen" which was one version of the famous fairy-tale *Sleeping Beauty* that was presented in the City Theatre in my home-town. When I write *Sleeping Beauty*, I refer to this project and it is be easier for everyone to understand what the name of our project means.

Sleeping Beauty utilized the model of a *project-based learning* (Peltonen 1993, 102–103). As a result of project-based learning there is always a product that can be knowledge, skill or product. The role of a teacher is to guide the pupils to achieve their aims in cooperation with other pupils during the project. Our project started with visualization of the puppet show. A phase after phase, we realized our project and reached smaller aims until puppets, props and the actual puppet show and a DVD of it was finished. (Peltonen 1993, 102–103; See F2, F5, F6 and F7.)

1.2.2 Research questions and the aims

The research questions of this research are:

1. How will my professionalism develop during this research?
2. How can I develop the Pedagogy of Joy and emotional education and how can I increase my pupils' well-being at school?
3. How will my pupils' ability to feel and process their emotions develop during this research?

Our Development project of developing learning environments had several other aims and goals (F2, F5, F6, F7) and we think that we reached all of them. We thought that the pupils would learn in different learning environments outside the school building and at the same time it would bring them joy. We wanted to broaden the pupils' knowledge with the help of excursions. We took them to other learning environments, for example, to the City Theatre in our home town, concert hall, Art Centre (Velma), and to the Radio and TV Museum. We wanted to develop our ability to utilize those learning environments in our work and cooperate with their professional staff. This is not typical for Finnish teachers, because teaching and learning traditionally takes place in a classroom. We chose new learning environments on the basis where both the teachers and the pupils would get inspiration, ideas and knowledge for making

the puppets, the props and our puppet show. We wanted this project to be empowering and fun so that it would bring joy and memorable learning experiences. (F2, F5, F6 and F7.)

Pupils learn all the time for their life. When I think of my memories I did not learn only at school but also in other learning environments. I did not only learn from my teachers but also from my classmates. I did not only learn at home, but also in my hobbies during my free time (Pyykkö 2001, 22; 2010, 25). Pupils live in this society so they surely need knowledge and experiences of what is it in there, how to behave and to get along there. Woods writes that hobbies may be the best ways for making our dreams come true, fulfilling our potential and becoming who we wish to be. The aim of my pupils is to learn all the time through their new experiences, by improving their skills and broadening their understanding. (Woods 2002, 74–86.) The transfer of training of *Sleeping Beauty* was clearly noticed in other subjects. I taught my pupils to be active during the classes and they were. I taught and I gave them permission to ask questions – they asked. I required that they need to do their school tasks well and behave well, they did. In general everything worked out well. The projects' transfers of training were clear in my pedagogical thinking, too, when I was planning classes and teaching other subjects (See Appendices 6 and 7).

1.2.3 Phases of the project *Sleeping Beauty*

The purpose of this chapter is to introduce the main phases of the project: the orientation phase, visits to the theatre, getting ideas for the puppets, making of the puppets, writing the story, making of the props, rehearsals of our own version of *Sleeping Beauty*, and performing the actual puppet show for the audience. This chapter also introduces some of the excursions that we made. These learning and teaching situation have included several interaction situations that generated emotional experiences (Piironen–Malmi & Strömber 2008, 8–10).

The project began with *an orientation phase* that included reading, drawing and acting so that different learners would enjoy the orientation phase. We started our project by reading different fairy tales. I borrowed almost 30 different fairy tales that pupils could imagine the world of royalties, princes and princesses. There were books for all the readers (F7, Appendix 2). Everyone enjoyed reading because they could choose the books they wanted to read. Besides reading the books it was important for them to pay attention to the illustrations in the books: castles, characters and clothes that the royalty were wearing. That is because in the next phase everyone could create, plan, draw and colour one's own fairytale town and a castle. I taught a new drawing and colouring technique and the use of perspective. The pupils liked their drawings because they turned out very good and colorful. Silver and gold pens gave extra luxury and royal shine to their fairytale castles. Last phase of our orientation phase was acting. The pupils could choose a subject and then they made small plays in small groups. For example, one group made a play of "The prince who could not laugh". After a short time of rehearsing, they performed their plays to the other groups. It was fun. (A1a–A26a.)

After the orientation phase we had three *visits to the Theatre* (September 23rd, October 7th and October 17th in 2008). The aims of every visit were

different. During the first visit, our aim was to see the theatre, its backstage, wardrobe of the theatre and the stage property rooms. Furthermore, we watched the rehearsals of one episode of *Prinsessa Rosa Ruusunen* (Sleeping Beauty). When we went to the theatre for the second time, we went to see the dress rehearsal of the same play. It meant that the actors and the actresses went through the whole play from the beginning to the end. It took a place a little before the premiere. It was a good opportunity for the pupils to enjoy the play and go through various emotions. Our third visit to the theatre meant seeing the actual play. It was important for the pupils to see that actors and actresses had to rehearse in order to remember their lines, make the play fluent and believable, and to have a perfect timing because we needed those same skills and elements in our puppet show. (A1b–A26b, A1c–A26c, A1d–A26d; F7.)

The next phase is called *getting ideas for the puppets*. Maria and I thought that pupils need to be inspired by providing them with an opportunity to see different kinds of puppets. I found out that a puppet artist, Marianne Kinberg was having an exhibition at the Radio and TV Museum in our home-town. She had made many puppets to several TV programs for children over many years. So we wanted to visit the Radio and TV Museum (October 29th 2008). Our aim was to get ideas: How could we make our puppets? How would they look like? What would be the shapes of our puppets' heads and faces? What kinds of clothes and jewellery would they wear and what kinds of hair styles would they have? We had a privilege to have Marianne Kinberg there, to show and tell us about her puppets, and to tell us a story with her puppets. (F7; A1e–A26e; A1k–A26k.)

Making of the puppets was the next phase (F7). (It started November 26th 2010.) Maria and I felt that it was extremely important that we do not give any finished models for the pupils. We wanted them to use their own creativity and draw their own puppets. After they had drawn the sketches, it was time to make heads for the puppets from paper mache. The pupils formed cheeks, chin, eye brows, nose, and ears and some wanted to even put glass eyes in for their puppets. At the same time, the pupils' task was to fill in a questionnaire (See Appendix 5; G3) and think: What kind of person is his or her puppet? How does he or she behave when he or she feels different emotions like joy, love, sorrow, and anger? Our own version of *Sleeping Beauty* was partly written basing on those filled questionnaires. Several days later, it was time to paint the face, eyes, eyebrows, mouth and cheeks. The next longer process was making of the hair, body and clothes for the puppets. (A1f–A26f; A1l–A26l)

Then we had a phase called *writing the story*. Our own version of *Sleeping Beauty* was planned in cooperation with my pupils and me. Our aim was to create something different from what the Grimm's brothers had written. The writing of our own version of the play had a few phases. First, Maria and I planned that the pupils would write their own version of the story so that they could use their imagination and practice correct spelling (A1g–A26g). (December 15th 2008). Their versions were unique, wild, special and unexpected. Then, it was the pupils' turn to write funny jokes that we could add to our play (H4). Finally, I wrote the actual play to which the pupils' ideas and jokes were added (November 13th 2008). Many ideas were taken from the questionnaires where the pupils described the character of their puppets, how

he or she behaves and processes their emotions in different situations (See Appendix 5; G3).

Making of the props started in the spring 2009 (F7). It also had several phases both during and after school hours: 1) Drawing the fairytale castle on the plywood, 2) Painting the castle and other larger surfaces, 3) Painting the details, 4) Sawing the windows, 5) Painting the windows, 6) Painting what would be the interior of the castle, 7) Making the curtains, and finally, 8) Painting the roses for the climbing rose and hooking it on the castle. This truly was a long process. (A1n–A26n.)

The last phases were *rehearsals of our own version of Sleeping Beauty*, and *performing the finished play for the audience*. We rehearsed the singing scenes, positions of the puppets, timing, the use of voice, giving and receiving feedback. (D1–D14; A1o–A26o.)

Other excursions that supported the progress of *Sleeping Beauty* were excursions to an Art Centre Velma (December 18th 2008, A1h–A26h), a puppet house called *Musta ja Valkea Ratsu* (March 31st 2009, A1k–A26k) and a concert at the Concert Hall (January 14th 2009, A1i–A26i). We went to see the play called *Enchanted Prince* in Lahti (January 27th 2009, A1j–A26j) and we made an excursion to Tampere (May 15th 2009, A1m–A26m). (F7.) These excursions were sponsored by the National Board of Education. Naturally, there were several other excursions that our class did that were connected with the other subjects that we studied. They are not presented here in consideration of conserving space (See Appendix 6; F7.) Later on, we reflected how we succeeded (F5, F6 and F7). (See, for example, A1e–A26e.) There were also excursions that I did together with Maria during our summer vacation. We travelled for example to Hämeenlinna where “*We got more ideas to our project*” (I9, July 21st 2008). We also went to an agricultural expo “*There were big “pigs”. The boars and sows were over 2 meters*” (I9, July 31st 2008). We wanted to gain experiences, learn new things and, at the same time, we were thinking that these kinds of experiences would be nice for the pupils. They need to see real animals, not just pictures from the text books.

1.2.4 Phases of this research

The phases of research are presented in the Table 1. On the column from left to right there are: time, action with my pupils, action research spiral and theory. The first column presents the time in the chronological order. The second column presents the action with my pupils that includes the phases of *Sleeping Beauty*. The third column shows how the action research spiral was repeated during this whole research. The fourth column presents the parts of the theory I was studying (reading or writing) at that moment and what was the main focus of Maria’s and my discussions.

TABLE 1 Phases of the research

Time	Action with my pupils	Action research cycles	Theory
September 19 th 2008	Reading fairytales, drawing a fairytale town and a castle, and acting	Planning with my colleague Acting with my pupils, observing my pupils	The Pedagogy of Joy Reflection, A case study
		Reflection and planning with my colleague	Creativity
September 23 rd 2008	The first visit to the Theatre	Acting with my pupils, observing my pupils	Emotions, self-concept
		Reflection and planning	Pedagogy of Joy
October 7 th 2008	The second visit to the Theatre: The dress rehearsal	Acting with my pupils, observing my pupils	Action research, emotions
		Reflection and planning	Pedagogy of joy
October 17 th 2008	The third visit to the Theatre: The actual play	Acting with my pupils, observing my pupils	An autobiographical study, emotions
		Reflection and planning	
October 29 th 2008	Visit to a Radio and TV Museum and Puppet exhibition of Marianne Kinberg	Acting with my pupils, observing my pupils	An auto-ethnographical study
		Reflection and planning	
November 26 th 2008	Making of the puppets starts, planning of the script starts	Acting with my pupils, observing my pupils	Pedagogy of Joy, creativity
		Reflection and planning	Pedagogy of Joy, creativity
December 15 th 2008	Making of the puppets continues, the pupils write their own versions of Sleeping Beauty	Acting with my pupils, observing pupils	Pedagogy of Joy, creativity
		Reflection and planning	Pedagogy of joy, creativity
December 18 th 2008	Visit to an Art Centre (Velma)	Acting with my pupils, observing pupils	Pedagogy of joy, creativity
		Reflection and planning	Pedagogy of Joy
January 14 th 2009	A concert in a Concert Hall: Peer Günt	Acting with my pupils, observing pupils	
		Reflection and planning	
January 27 th 2009	Watching the children's play Enchanted Prince, making of the puppets continues	Acting with my pupils, observing pupils	Pedagogy of Joy
		Reflection and planning	
Spring 2009	Making of the props starts	Acting with my pupils, observing my pupils	Creativity
		Reflection and planning with my colleague and pupils	
March 31 st 2009	A trip to a puppet house "Musta ja Valkea Ratsu", making of the props continues	Acting with pupils, observing my pupils	Pedagogy of Joy
		Reflection and planning	
May 15 th 2009	A Trip to Tampere: dolphinarium and watching a children's play "Eemelin metkut"	Acting with my pupils, observing my pupils	Pedagogy of Joy
Spring 2009–spring 2010	Rehearsals of the puppet show	Acting with my pupils, observing my pupils	Action research, self-concept
		Reflection and planning with my colleague and pupils	
Fall 2009	Making the props continues, the script becomes ready, Children's Dancemix –tour, Ducks on a school tous -an acting project, Hello, we compose! –project		Emotions, Pedagogy of Joy, creativity
Spring 2010–fall 2010	Performances to audiences	Acting with pupils, observing pupils	Reading articles, action research, self-concept
		Reflection and planning	
February 16 th 2011	Filming the Puppet Show at Videomakers'	Acting with the pupils, observing pupils	The collection of data ends
Spring 2011–2012		Reflection	Analysis of data, writing the report

1.2.5 Structure of this research

In this chapter, I present the structure of this research so that it is easier for the readers to get a clear picture of this research and the purpose of each chapter. This research was a journey into the unknown and that is one of the biggest reasons why it brought so much joy. At the beginning of the project I wrote: “*I am constantly developing ideas in my mind, thinking, pondering... I feel excited as I think that there is not any ready solution, but that my pupils and I can develop different alternatives to realize our project.*” (14, 3rd of December 2008.) Ultimately, all became clear and this research feels like it was a true adventure.

1. THE PEDAGOGY OF JOY – THE AIM OF THE FUTURE

This chapter provides reasons, why the Pedagogy of Joy is the aim of the future. It describes the starting points for developing the Pedagogy of Joy, introduces the participants, how the project *Sleeping Beauty* got started and what its aims, research questions and phases are. Finally, the structure and the central concepts of this research are introduced. I think that in order to achieve goals there must be dreams that inspire, bring joy and empower. Dreams give power to reach the aims of the future.

2. METHODOLOGY OF THIS RESEARCH

This chapter presents the methodology that I chose for this research: phenomenology, qualitative case study, autobiographical and autoethnographical studies and action research. This chapter describes the main purposes of action research: affecting, developing and telling unwelcomed truths (Kemmis & McTaggart 2005, 561–564; Kemmis 2006, 459–461; 2008a; 2008b). I present the concepts of reflection, because the reflection is a part of action research and a tool for developing the Pedagogy of Joy (Suojanen 1992, 30; Syrjälä, Ahonen, Syrjäläinen & Saari 1996, 37). I present the ways how I collected data of my pupils’ and my experiences. They consist of: the pupils’ project journals, close observation, the pupils’ drawings, the photographs, videotapes and my notebooks and journals.

3. TEACHER’S PROFESSION IN THE 21ST CENTURY

I begin this chapter by presenting the reasons why teachers’ profession is so valued in Finland. I explain what the concepts of *profession* and *teacher researcher* are, and what kind of qualities teachers need in the 21st century. I describe how changes in the society affect teachers’ work and why we need good professionals that develop their work, cooperate with other teachers and aim to the pupils’ holistic growth by increasing joy and creativity by combining teaching emotional skills to teaching knowledge. (Hargreaves 1995; 2001a, 1056–1057). Then, I tell what kinds of factors promote and hinder teachers’ cooperation with their colleagues. I explain the advantages of enriching interaction and tell what made Maria’s and my cooperation work very well. The phases of

teachers' and my professional development are presented. I discuss serious concerns and problems of this society and present reasons why we need the Pedagogy of Joy in the future. Finally, I emphasize the importance of good learning environments.

4 THE PEDAGOGY OF JOY BUILDS SELF-CONCEPT

In this fourth chapter, the main goal of a teacher's professionalism is presented: the development of pupils' self-concept (Korpinen 1990, 13). The beginning of this chapter focuses on the definition of self-concept, its development process, teacher's professional self-concept, and its influences to pupils. I present some fundamental values and how the Pedagogies of Love and Joy support the development of the self-concept. Then, I present some examples how the Pedagogy of Joy is used in practise. I introduce the creativity as a part of the Pedagogy of Joy which is seen as a way for pupils to create, shape and broaden their self-concept. This chapter emphasizes the important, but too often neglected emotions as a part of the Pedagogy of Joy. The definitions of emotions and other concepts related to emotions are presented, too, such like four theoretical traditions of research in emotion in psychology. Hargreaves' (Hargreaves 2001a, 1056–1080; 2001b; 2000; 2005) concepts, *emotional geographies*, are explained, and teachers' and pupils' emotional challenges are listed.

5. DEVELOPING THE PEDAGOGY OF JOY

In the fifth chapter, I present the Pedagogy of Joy in practise during *Sleeping Beauty*. This chapter gives readers a possibility to experience our journey. I describe the phases of the project and my pupils' various experiences and emotions from the beginning to the end. I focus on what kinds of experiences made them feel joy. I present my discoveries: how joyful experiences affect pupils' self-concept, how different pupils feel joy of different reason. So I found and named seven different characters and their name represents the main origin for their joy and the main action that supports their self-concept best. The characters are Innovators, Creators, Performers, Helpers, Encouragers, Admirers and Adventurers. I present, how the pupils' sense of community and emotional closeness developed during *Sleeping Beauty*. In the end, there is a summary of the things that promoted and hindered *Sleeping Beauty*.

6. YOU DO WHAT YOU SEE IS RIGHT

The sixth chapter concentrates on the ethics, reliability and evaluations of the research. Ethics means that, as a teacher researcher, I have acted in accordance with to good manners without harming anyone who participated in this research. I have acted according to my understanding of what is right and good for my pupils, my colleagues, the whole school community and me. I have been honest in order to get a truthful picture of the pupils' and my development during the project.

7. THE PEDAGOGY OF JOY IN THE FUTURE

This seventh chapter makes conclusions about this research. It repeats its main results considering my own professional development, the cooperation with my colleague, and the development process of the pupils' sense of community. It shows why we need the Pedagogy of Joy in the future in order to increase pupils' well-being and learning motivation at school and how to prevent their exclusion. It also presents how discoveries of the most recent researches support the idea and use of the Pedagogy of Joy and learning in other learning environments. It presents how pupils' self-concept can be supported so that Innovators, Creators, Performers, Helpers, Encouragers, Admirers and Adventurers get experiences of joy during their school days. It also presents its benefits for the field, shows how the results can be utilized and what current and important topics needed to be investigated in the future.

8. Summary

9. References

10. Appendices

1.3 Central concepts of this research

1.3.1 Professionalism

In this research *professionalism* refers to the teacher's practical and theoretical knowledge, pedagogical thinking and action that aim to holistic growth and development of the pupils (See Hargreaves 1995; 2001a, 1056–1057; Patrikainen 1999; 2002, 15–16; Skinnari 2007, 544). Patrikainen (1999; 2002, 15–16) writes that professionalism is multidimensional and it develops from objectivism–behavioristic view to cognitivistic–constructivistic view. A professional refers to a teacher whose action is based on values and ideals, who possesses specialized knowledge and masters several teaching methods, and therefore, is capable of educating pupils (Hargreaves 2006, 674; Palmer 2007, 28–32; Skinnari 2007, 544; Zembylas 2007a).

Teaching is strongly tied to a teacher's personality (Patrikainen 1999, 65; 2002, 10). According to Hargreaves (1998), when teachers manage to touch their pupils' hearts and minds by their personality, presence, verbal and non-verbal communication, it shapes their self-esteem. Such emotional and passionate teachers can fill their classes with pleasure, challenge and joy. Therefore, it is important that professionals know themselves, are aware of their strengths and weaknesses as a teacher and see themselves holistically, because holistic education starts with a teacher's growth to become holistic (Husso 2007b, 49; See also Korpinen 2007a, 6).

1.3.2 The Pedagogy of Joy

The main aim of the Pedagogy of Joy is to build and support the development process of the pupils' self-concept. It happens by improving the pupils' well-being at school. In this research, *the Pedagogy of Joy* refers to teaching methods that support the pupils' own appreciation of self so that they are satisfied with themselves and their abilities. It comes also when they are active and experience new personally-meaningful things in social interaction situations together with other pupils and discover new abilities, broaden and develop their self-concept, and therefore, begin to fulfill their own potential. (See Himanen 2007, 102–126). Noticing one's progress brings joy. Creativity is a part of the Pedagogy of Joy. Creative learning aims to achieving or creating something new, mastering or understanding of something new. A new thing can be for example, a skill, insight, understanding or knowledge. (Woods 2002, 74–78.)

1.3.3 Self-concept

According to Korpinen (Korpinen 2007a, 6), knowing oneself and one's strengths and weaknesses are signs of a person who possesses a good self-concept and self-esteem. Such a person is creative and has an optimistic attitude towards life. He or she is brave and has courage to express his or her thoughts and opinions. For such a person it is typical that he or she trusts oneself, has good social skills, gets along with different people and enjoy being a part of a group. He or she can rejoice about one's and other pupils' success. These qualities and a healthy self-esteem are possible for every pupil to achieve through education because any kind of learning brings about some sort of change in pupils' self-concept. (Koppinen, Korpinen & Pollari 1994, 116; Korpinen 2007a, 6; 2007b, 38; 2009, 69.) They should be in mind of every teacher because the development of pupils' self-concept is a goal of education (Korpinen 1990, 13). In my research, it is a goal and a result of the Pedagogy of Joy.

The structure of self-concept is hierarchical. General self-concept is on the top and it is divided into academic and non-academic self-concept. Academic self-concept is based on success in school. The sub-areas of academic self-concept are different school subjects such as English, history, maths and science. Non-academic self-concept consists of social, emotional and physical self-concepts. The sub-areas of social self-concept include peers and other significant people. The sub-areas of emotional self-concept contain particular emotional states. Physical self-concept consists of physical ability and physical appearance. (Shavelson & Bolus 1982, 3–4.) In this research, the emphasis was on developing the pupils' non-academic self-concept that is not based on their knowledge and academic achievement. Self-concept is built on the basis of emotions that pupils feel and how other people treat them in different interaction situations and how they succeed in the tasks they are required to do.

1.3.4 Emotions

The definition of the word *emotion* comes from a Latin verb *movere*. It means to move and with an e-prefix it means moving away. (Goleman 1997, 23.)

Therefore, emotions have the tendency towards action either *to* or *from* or *about* something objective (Dewey 2010, 86; Goleman 1997, 23). Emotions are always present in any situation that is waited for and where the self is moved by an emotion (Dewey 2010, 86; Perttula 2005, 124). Perttula (2005, 124) says that emotions do not require language, concepts or other people's closeness. They can be either positive or negative bodily sensations that can be seen in facial expressions, gestures and words (Cornelius 1996, 10; Jersild 1952, 40). Emotions are an essential part of teaching and learning. They are always social and emotional practices, both by design and neglect. Caring relationships between teachers and pupils leads to successful teaching and learning. (Hargreaves 2003, 60.) In this research, I see emotions as reflections of the pupils' self-concept. I focus on the pupils' emotional experiences, what they feel and why and how their ability to process their emotions will develop during this research.

Goleman (1997, 341) says that there are hundreds of emotions and their mixtures, modifications, mutations and subspecies. All of them do not even have a name. Some emotions are superficial, misdirected and unfair. Some emotions can be overreactions. Other emotions are focused, strengthened, and nurtured as they are revealed, articulated, thought through, and reflected on. (Kemmis and McTaggart 2005, 571.) They are linked to people's thoughts, their psychological and biological conditions, incitements and actions (Goleman 1997, 341). Cornelius (1996, 166) writes that it is argued that the language of emotions is an important part of the experience of emotions. It is claimed that the way we talk about emotions has a major influence of how we experience emotions. Nussbaum (2003, 135) considers them as particular responses to what is of value and importance.

Cornelius (1996, 10) tells that in everyday language, emotions are often equated with *feelings*, particular kinds of subjective experiences or bodily sensations. They may also be characterized by four different ways: 1) by *expressive reactions* (like smiles), 2) by different kinds of *physiological reactions* (such as production of tears), 3) by instrumental and coping *behaviour*, (such as rubbing one's hands together), and 4) by *cognitions* of various kinds. Tuovila (2006, 14) writes that the more important some emotion is in a culture, the more important position it has in a speaker's language.

Spinoza (Spinoza 1994; See also Monk & Raphael 2008, 106–111; Määttä 2006, 49–50) sees emotions as forms of thinking that can be changed by drawing conclusions. Every idea that we have in our consciousness responds a modification of the body. He explains that emotions presume certain reasons through which they become conscious. I outlined a Figure 1 about Spinoza's view on emotions. Emotion is a physical condition, and at the same time, it is the idea of that physical condition. We feel emotions when our spiritual and physical activity, in other words, power, either increases or decreases. Emotions which increase our power are good for us and they are useful for our nature to flourish. Spinoza sees that joy is the greatest feeling which leads us to a greater perfection. This is how I determine joy in this research, too. Sorrow decreases it. It is possible for rational individuals to increase their power and transfer sufferings into action. We have to control our emotions otherwise our emotions control ourselves. (Pietarinen 1994, 110–112).

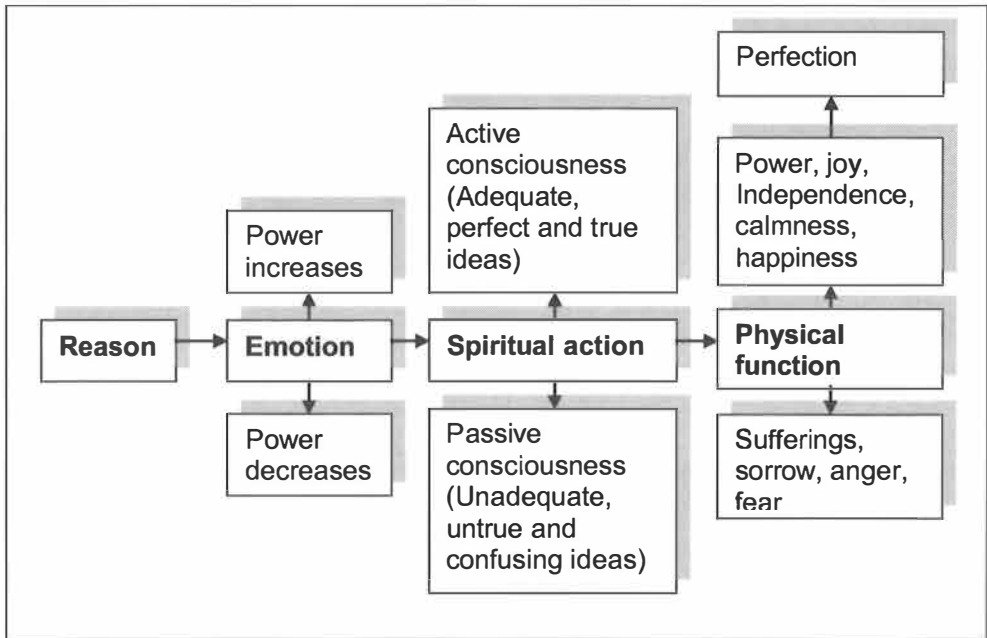


FIGURE 1 Spinoza's view on emotions

2 METHODOLOGY OF THIS RESEARCH

This chapter concentrates on the methodology of this research. I present my methodological choices and other central concepts of this research. Methodology refers to the philosophic framework, the fundamental assumptions and characteristics of a human science perspective. Certain research methods include “*general orientation to life, the view of knowledge, and the sense of what it means to be human*”. (Van Manen 2003, 27.) My study is a qualitative case study which has features of an autobiographical study, auto-ethnographical study and action research. My role as a teacher researcher is to get results through action. I begin by introducing the phenomenology which is the theory behind my methods. Finally, I present the way I collected and analyzed the data. Section 2.5.6 presents some discoveries and answers to the first research question, how did my professionalism develop during this research.

2.1 The phenomenology on the background when researching experiences

Phenomenology is one of the approaches to human science research. Phenomenological knowledge is empirical, because it is based on experiences. Empiricism, which phenomenological psychology emphasizes, means studying people’s experiences (Perttula 2005, 135). The aim of phenomenology is to understand those experiences and search answers to the question: “What is this experience like?” (Perttula 2005, 139; Van Manen 2003, 2–27.) A precondition for answering those questions is to know: “What is an experience?” According to Perttula (2005, 116), experiences can be either conscious or unconscious. A precondition for understanding people’s experiences means understanding their life situation and finding meaning to those situations (Perttula 2005, 119). According to Perttula (2001, 14; 2005, 123), emotions, intuition, knowledge and beliefs are various qualities of experience, and they are connected to each other. In this research, my aim was to understand what the experiences that the pupils felt during *Sleeping Beauty* meant for them in their current life situation.

Van Manen (2003, 154) writes that “*phenomenological human science begins in a lived experience and, eventually, turns back to it*”. Perttula (2005,

140–146) writes that when researchers collect data for their research, it is essential for him or her to be able to come back and relive the experience that was lived through. That is why writing, drawing and filming are good ways to collect data. Reliving and understanding an experience is not enough (Perttula 2005, 147). Van Manen (2003, 36) states that “*The aim of phenomenology is to transform lived experience into a textual expression of its essence.*” Perttula (2005, 147) adds that description and interpretation of an experience are essential even though Van Manen (2003, 12–13) sees that “*language is simply inadequate in describing experiences*”, even though it still lets us know some of people’s inner experiences. During this research, every child has had several experiences, and they have gone through similar and different emotions. Even though they have used similar words describing their experiences they do not necessarily mean the same for every child.

When a researcher starts to interpret experiences, it requires the *attitude of amazement*. Lehtomaa (2005, 164–165) writes that “*a researcher has to try to see the things in the same way as a small child when he or she amazes and explores new world.*” Focus is on describing the essential, not non-essential. I also have tried to grasp the essential meanings of pupils’ experiences. Van Manen (2003, 5–6) sees phenomenological research as a *caring act*, because it contains a desire to truly know what is the most essential to being (See also Perttula 2005, 144). Perttula (2005, 146) sees it as “*loving and compelling attitude*” to the reality, emotions, intuition and the wholeness that makes the understanding of an experience possible.

Niskanen (2005, 110) says that understanding is equal to interpretation from the point of view of the hermeneutics. A precondition for understanding experiences is the awareness of the researcher’s own unique ways to experience the world. (Perttula 2005, 143). Perttula (2005, 155) states that researchers’ own topics of interests and willingness to learn and understand certain issue guide their focus. Therefore, my comprehension is seen as an experience. Understanding research happens in my consciousness in relation to the data that I have collected. From that point of view, it can be said that this research is subjective because it is based on my interpretation. (Perttula 2005, 143.) Perttula (2005, 156) states that there are two preconditions for the objectivity: A research is objective when “*it is done consistent with brainwork on scientific theory pertaining to the researcher’s world view, human concept, and experience, in a logical way*”, and “*when the empirical research has been implemented in all phases so that the research understanding is based on the real-life experiences, and descriptions thereof, by those participating in research.*”

Giorgi presents five steps to interpret described experiences according to the phenomenological psychology. First, it is important to read the data having the research questions in one’s mind. The second phase is to find the significant words, sentences or parts of the sentences that answer to the research questions. I concentrated on the pupils emotional experiences. I found both positive and negative emotions that were caused by a circumstance, other pupils or a pupil oneself. The third phase was to explicate, clarify and interpret what kinds of positive effects their positive emotions had on their self-esteem. During the fourth phase, I tried to see the chain of the positive experiences and how this whole project affected their self-concept and well-being at school. The

fifth phase allows moving from an individual level to a general level and finding the “types of experiences.” (Latomaa 2005, 51–56.) Van Manen (2003, 2–27) says that generalising, classifying, abstracting or giving a theory with which we can explain or control the world, are not typical for phenomenology.

2.2 The definition of case study

New and exciting cases have always interested people (Syrjälä, Ahonen, Syrjäläinen & Saari 1995, 10). A case of a study could be a child, classroom of children, any incident, crowd, community, institution, occurrence or any wider phenomena (Stake 2000, 435–436; Stake 2005, 444; Syrjälä et al. 1995, 10; Van Manen 2003, 22). Whatever the case is, simple or complex, Stake (2000, 435–436; 2005, 444) emphasizes that its object has to be specific. The case of my research is the project *Sleeping Beauty*.

This case study concentrates on the question: What can I learn from *Sleeping Beauty*? I do not only concentrate on the product of the project, but on the whole process (Syrjälä et al. 1995, 13). For this reason, I have presented the phases of research process, because the whole process is meaningful. This project has been a long one, so it will be obvious that less will be reported than what my pupils and I have learned and experienced. The aim is to discover the most essential parts and moments and emphasize the understanding of them rather than generalizing them. Optimizing requires paying attention to issue choice, triangulation, experiential knowledge, contexts, and activities. (Stake 2000, 435–436; 2005, 441–444.) Even though case studies require a holistic comprehension of the case, Stake (2005, 453) admits that in the larger studies, no one individual can handle the complexity.

2.3 The definitions of autobiography and autoethnography

One form of case studies is a *biographical study*. An *ethnographical study*, a *qualitative evaluation study*, and *action research* are other forms of biographical studies. Bio-graph literally means “*the description of life*” and the biographies tell about the private, personal and unique events of individual lives (Van Manen 2003, 71–72). *Autobiographical study* means that a researcher himself or herself writes memories about his or her own life (Mäkelä & Laine 1998, 138–149; Syrjälä et al. 1995, 59). A biographical study makes it possible to study teacher’s occupation and daily work from different points of views, because its method is multiform and flexible. (Syrjälä, Estola, Mäkelä & Kangas 1998, 139). In addition, it is lively and interesting, close to people and practise while it is a powerful learning process. It directs thoughts to seeing a holistic and a deep picture of the teacher’s work and gives courage and readiness to act creatively and develop one’s work. (Syrjälä et al. 1998, 143–146; Syrjälä 2001; Estola, Erkkilä, & Syrjälä 2003.)

The Journal of Teacher Researcher has published the biographies and autobiographies of student teachers. Through those studies the voices of the

teachers and the student teachers are heard most clearly. For example, there are studies of Meriläinen (1996), Halmio (1997), Puurula (1997), Törmä (1998), Heikkilä (1999), Iso-Tryckäri (2000), Pölkki (2001), Pyykkö (2001), and Hyvärinen (2002).

My research has features of an *auto ethnographical* study, too. An autoethnographer may emphasize the research process (graph), culture (ethnos) or self (auto) and it often is written in first-person voice. Ellis and Bochner write that autoethnographers look back and forth. First they look through an ethnographic wide-angle lens focusing outward on social and cultural aspects of their personal experiences. Then, they look inward and expose the vulnerable self that is moved by and may move through, and resist cultural interpretations. The research process starts when attention is paid to personal life, physical feelings, thoughts and emotions. The next step is to introspect and recall them emotionally and to try to understand experiences that are lived through. Even though writing an autoethnography is amazingly difficult it provides a chance for doing something meaningful for oneself and the world (Ellis & Bochner 2000, 737–740; Holman Jones 2005.)

2.4 Developing and affecting in action research

2.4.1 Background of action research

Social psychologist Kurt Lewin is called “the father of action research” because he started to use the term *action research* in the USA in the 1940s. The idea of action research is often also connected to John Dewey because he has influenced on the development of the approach of action research. His influence has been meaningful. Stephen Corey noticed that this research method applies also to education. In the 1960s and the 1970s, the use of action research was spread and found interesting in Europe. In England this strategy was clearly connected to Teacher as a researcher-movement and Lawrence Stenhouse’s work, and to John Elliot who continued Stenhouse’s work. (Bradbury Huang 2010, 95; Kelly 1985; Kemmis 2006, 468–469; Kemmis & McTaggart 2005, 560; Suojanen 1992, 9; Syrjälä et al. 1996, 25–27.)

Action research has become more popular also in Finland during the past decades. Due to the changes in the society, teachers’ work has become more challenging. Teachers have to find solutions to the problems that they face in their daily work. They have to reflect on and critically assess their own work, develop themselves and their practices. (Suojanen 1992, 10; Syrjälä et al. 1996, 25.) Willingness and facility for searching one’s own work and especially the mastery of methods of action research are considered as an essential part of a teacher’s work. The strategy of action research is an interaction between practice and theory. (Bradbury Huang 2010, 95; Kelly 1985; Kemmis 2006, 468–469; Kemmis & McTaggart 2005, 560; Suojanen 1992, 9; Syrjälä et al. 1996, 25–27.)

Carr and Kemmis represent a *critical approach of action research*. Its background is on the critics of Marx’s political economics which include a function that encourages people to change themselves or their practices.

However, its starting point is to create and strengthen a theory that promotes a teacher's professionalism. Carr and Kemmis set three conditions when research can be called action research: 1) the aim of the project has to develop some social group. 2) The project has to be carried out as a spiral cycle including the following phases: planning, action, observation and reflection. 3) The members of a project participate actively into all phases of the project. The goals of action research can be summarized in two words: *developing* and *affecting*. The wider goal of critical action research is to empower people. It happens by emancipating them from teaching practices, habits and customs that are based on the social structures, institutions and cultures. (Esposito & Evans-Winters 2007, 223–234; Kemmis & McTaggart 2005, 561–564; Kemmis 2006; Kuula 2001, 10–65; Suojanen 1992, 36–39; Törmä 2011, 81–85; Van Manen 2003, 154–156).

Kemmis has also been developing the theory and the practice of educational action research. He and his colleagues have advocated "*emancipator action research*" as a participatory form of research and evaluation which embodies the aspirations of the critical science of education. *Participatory action research* (PAR) is a way of working that helps teachers, students and communities to work individually and collectively in developing and transforming their practices, their understanding of their practices, and the workplace. (Kemmis 2009; 2008b; Törmä 2011, 85–87.) Kemmis and McTaggart (2005, 560) write that the shared ownership of research projects, the community-based analysis of social problems, and an orientation toward community action distinguish participatory research from conventional research.

In PAR, Kemmis and McTaggart (2005, 563–565) see changing practices as a social practice, if practices are constituted in social interaction between people. They also suggest that self-reflection of the cycles of a study is best undertaken collaboratively by co participants. So at its best, PAR is the social process of a collaborative learning. Therefore, it is itself a social and educational process. However, some theorists of action research do not emphasize the collaboration, but they think that it is only a process of self-reflection. The principal concern of PAR is in changing practices "here and now" which include changes in doing, interaction, meanings, values and interpreting the world. In Kemmis and McTaggart's (2005, 566–568) view, participatory action research has seven key-factors: 1) it is a social process, 2) it is participatory, 3) practical and collaborative, 4) emancipator, 5) critical, 6) reflexive, and 7) it aims to transform both theory and practice (Törmä 2011, 86; Compare Bradbury Huang 2010, 101–103).

There are many trends of action research (Törmä 2011, 82–83). Jyrkämä (1978, 50–51) presents three trends of action research: categories of intervention, research and action. Kangas (1979, 222–223) divides action researchers according to their emphasis which can be either diagnostic, empiric, participatory or experimental. Kurtakko (1989, 21–22) presents intervention, pedagogic, pedagogic-analytic and social experiment trends of action research whereas, Suojanen presents trends of action research that emphasize education and projects. (Suojanen 1992, 16–18). Carr and Kemmis distinguish *technical, practical and emancipator action research*. Emancipator action research is believed to increase participants' independency, equality and cooperation, promote democracy and justice and affect pupils' possibilities later

in their life. Its background is in critical social science based on school of Frankfurt and its aim is to transfer power to teachers (empowerment). (Syrjälä et al. 1996, 31–33; Esposito & Evans–Winters 2007, 234.)

2.4.2 Definitions and goals of action research

Action research is defined as an orientation to knowledge creation that arises in a context of practice and it requires researchers to work with practitioners (Bradbury Huang 2010, 93–98). It is also defined as a systematic and rigorous approach to investigation that enables people to find effective solutions to problems they face in their daily lives, to make their work more meaningful and fulfilling, and to enrich their professional practice and to enhance the lives of those involved. Furthermore, it enables people to understand the nature of the problematic events or phenomena that are being studied. Action research has the following characteristics: 1) a problem or issue to be investigated, 2) a process of inquiry, and 3) the explanations that enable individuals to understand the nature of the problem. (Stringer 2007, 1–4; Stringer 2007, 215; Suojanen 1992, 10–13; Syrjälä et al. 1996, 25–30.)

Feldman (2007, 243–245) defines action research from an existential perspective and he states that action research happens when a person researches his or her own *being* as a teacher. Therefore, it does not only mean improving practice. The purpose of action research is to improve one's way of being, and especially one's way of being a teacher. Improvement means taking action to make things happen. Improving one's way of being is important because a teacher's past and present, presence, moods and gestures, intentions and the pupils with whom he or she participates in affect a teacher's teaching situation. It includes also all that is immersed in the milieu of traditions, institutions and customs and beliefs that constitute a teacher's situation.

Kemmis (2006, 459–461; 2008a; 2008b) demands that action researchers must be capable of "*telling unwelcome truths*" and "*speak truth to the power!*" Only then, only by telling unwelcome or uncomfortable news against schooling the defects and faults can be fixed. He adds that researchers should also be capable of asking the uncomfortable questions, rather than achieving conformity with what policy makers intend. It means confronting the opposite forces at any given time. Kemmis (2008a; 2008b) argues that the obedience of researchers even threatens the fundamental values of democracy. That means that researchers often solely implement government policies or programmes, without subjecting their intentions, presuppositions, and their frameworks of justification to a critical examination.

This action research concentrates developing my pupils, my practice and theory, and me. This research has several cycles that include planning, action, observation and reflection. Within every phase of this research that I present in the chapter 1.2.3 there are several action research cycles (See Table 1.). My colleague Maria and I planned together, then we both realized our plans in our classrooms, observed and then we reflected. My pupils were able to plan, realize their plans, observe and reflect, too. This research has been a social process of a collaborative learning. I learned from my pupils and Maria, and they learned from me.

2.4.3 Action research in practise

The basic action research routine provides a simple but powerful framework – *look, think and act*. Kemmis and McTaggart (2005) instead present action research as cycle of activity: *plan, act, observe and reflect* (Stringer 2007, 8–9; Suojanen 1992, 40–48). Each cycle is an organized learning process. In action research, it is more important to know, understand and focus on *how* things are happening rather than what is happening (Stringer 2007, 19). If an action research process does not make a difference, in a specific way, then it has failed to achieve its objects (Stringer 2007, 12). Action researchers think that “*theory without practise is not theory but speculation*” (Bradbury Huang 2010, 93).

In practice, action research is a systematic learning process (See for example, Tofteng and Husted 2011). A researcher can change the research plan during the action research process due to flexibility of the research method. In addition, he or she participates in the whole research process with participants. Participants also learn to think, theorize and question their practices and they become more aware of their circumstances, actions and decisions. Problems that occur are solved in a certain situation in practice where participants use mainly their own practices. In addition, self-reflection and assessment happen during the whole action research process. (Carr & Kemmis 1983, 153; Törmä 2011.)

Kemmis says that excellent action research is critical and transformative and it should include the following three points: First, quality in practitioner research is a matter of addressing important problems of our time, community and shared world. Second, it will be undertaken with and for the communities in which they are located. Third, it means encouraging communication and exploring different themes for example, “*the constitution of practice, pressing contemporary interest, uncertainties, contradictions, conflicts and problems, and learning from and changing the consequences of educational practice*”. (Kemmis 2006, 470–471.)

Kemmis (2006, 460–461) writes that action research could be adequate or inadequate. If action research aims only at promoting changes in teachers' own classrooms or improving techniques of teaching, it is seen as inadequate (Syrjälä et al. 1996, 36). For this reason, action researches conducted by teachers have been underrated and underestimated. Action research has to be connected to broader questions about education and it has to promote changes in other levels of the society. In most cases, however, the teachers have been able to impact schools and education authorities (Syrjälä et al. 1996, 36.) It has to contain critical evaluation, ask uncomfortable questions and tell unwelcome or uncomfortable news about the education. It should not be conducted solely to implement government policies or programmes. Its effectiveness should be evaluated by taking a critical view of social, cultural, discursive and material-economic historical consequences of schooling. In addition, it has to be in open communication with other participants. (Kemmis 2006, 460–461.)

Action research has been criticized. First, the results of action research cannot be generalized. But it has been defended to the contrary, because holistic understanding is more important than generalization. Second, unclear goals and methods have not encouraged other people to try action research.

Relationship between researcher and participants of research has been criticised, too, because participants are too often objects of the study instead of being active. Reports of action research are primarily meant for promoting change processes of objects of research (Kuula 2001, 179). Also, the relationship between theory and practice has been problematic. Finally, improvements in practice are too often forgotten just like the changes in politics. Despite the criticism, there are statements which say that the best researchers are teachers who work in practice, because they are conscious of their emotions and aims better than outside observers. In addition, they already have long-term knowledge about what is being researched and good relationships with participants. They also are influential persons in a situation that is being researched, so they can test their theoretical ideas better than an outside observer. (Syrjälä et al. 1996, 52–55.)

Action research provides a possibility to change. It is always better that the change starts from within and from people who have noticed the need for development, improvement or problems that need to be solved within oneself, school or any organization. Stringer (2007, 27) states that in many situations, individuals tend to react negatively to authoritarian processes (See also Ravitch & Wirth 2007, 80–82). When outside authority is imposed on people's lives they often respond with *aggression, apathy or avoidance*. The feeling of aggression is directed at those who are perceived as controlling their lives. Apathy sucks away people's vitality and makes them hopelessness or helplessness. Avoidance, instead, isolates people from the source of authoritarian control. (Ravitch & Wirth 2007, 80–82; Stringer 2007, 27.)

2.4.4 Reflection as a part of action research

Reflection is also an essential part of action research (Suojanen 1992, 30; Syrjälä et al. 1996, 37). The origin of the concept *reflection* comes from Latin and it means a mirror, window or transparent prism. (Ojanen 1996, 51–53) Colloquially reflection is referred to an image that is reflected from the mirror. (Ojanen 1993b, 125–127; Suojanen 1992, 25). The first definition for *reflection* is given by an American educationalist and philosopher John Dewey in his theories in 1933. He considers thinking as the main source of knowledge because an action, which is based on reflection, is intellectualisation of one's own experiences. It contains confusion, doubting, examining experiences and taking the responsibility of the effects of one's own action. It is not blind and unconscious action, but conscious. (Ojanen 1996, 54–55.) Reflection has several definitions, which emphasize "*the valuable features of theoretical backgrounds and the context which are being examined*". Despite the many definitions, *reflection* is associated with teaching and classroom practices. (Ojanen 1993b, 126.)

The concept *self-reflection* is used when one's own experiences, personal thoughts, feelings, images and activities are as an object of inspection (Tiuraniemi 1999, 156). The self-reflection can be interpreted as self-assessment. The self-reflection is an essential aspect of action research and it should be an automatic impulse (Esposito & Evans–Winters 2007, 222–232). Through reflection an individual becomes aware of oneself that is a precondition

for one's own growth and development. When people learn to understand themselves, they learn to understand other people. (Ojanen 1985, 159.)

Mezirow (1996b, 23) uses an expression *critical reflection*, when a person questions the validity of his or her own expectations. Mezirow's theory of adults' learning directs reflection backwards. Critical reflection requires a certain pause when a person thinks, reassesses and reasons for example, why he or she acted, thought, felt, remembered something or solved a problem in a certain way in a certain situation. After asking why-questions and answering to them, it is possible to find reasons for one's own beliefs, thinking and ways of action. Those answers can help a person to change and find new ways for uncritically-received and early-learned and adapted ways of behaviour and thinking. It requires becoming aware of their sources, origins and consequences. (Mezirow 1996b, 30; Ojanen 1996, 51–53; Ojanen 1993b, 125–127.) When a person is able to give reasons for one's own thoughts and actions, then he or she thinks critically (Mezirow 1996a, 9). Critical reflection is suitable for teachers when they think and develop their practical theory in practice. As the result of reflection, a teacher's action is not lead by belief in authority or routines. (Ojanen 1996, 51–53.) A group can also be a tool for increasing one's own self-knowledge and reflection when a group is like a mirror from which an individual can reflect oneself and one's values, and compare them to the other members of the group (Rasku–Puttonen 1998, 61–62).

Mezirow (1996b, 17) defines *reflective learning* as a process. A reflection process starts with an honest and critical reasoning of action, emotions and thoughts of an experience: "What happened and how did I feel?" Finding reasons for one's emotions is important, because emotions such as fear, anger, depression or arrogance may disturb, accelerate, slow down or prevent the reflection process (Kohonen 1989, 43; Meriläinen 1996, 17). Finding reasons for one's own attitudes, prejudices, deep-rooted or unconscious fears is a part of honest self-criticism (Kohonen 1989, 43–44). After analysing action and feelings it is time to value the experience. In interpreting one's own experiences and thoughts, people always find different interpretations and new results (Kohonen 1993, 67–68.) The reflection process can give answers to the questions such as: "*What I tried to avoid and why?*" and new viewpoints can be found as a result (Kohonen 1989, 43–44). Sometimes the results can be surprising (Suojanen 1992, 25). An experience becomes a part of learning when a phenomenon is thought, understood and conceptualized with the help of a proper theory which is tested in practice. (Kohonen 1989, 39–42; Suojanen 1992, 31–34.)

The process of reflective learning is close to *Kolb's experimental learning*. Kolb (1984, according to Suojanen 1992, 22) defines learning as a process where an experience transforms into knowledge. Kolb emphasizes that learning requires personal experiences, reflective observation, an ability to form abstract concepts and finally, an ability to actively try things in new situations. My learning process is presented in the Figure 2. It started by setting the goals during every action research cycle and making a plan how to reach them. Through action we reached the goals. Sometimes, I had to make new plans and find new ways of action until we could reach the goals and feel joy and happiness about our success. My learning process has similarities with

professional working methods about creative ways of reminiscence (Hohenthal–Antin 2009, 23–24).

Maria and I reflected our project constantly. We talked openly, but we never turned down each others proposals or ideas. Our reports to the National Board of Education conclude our several aims, discussions and reflections. For example: *“We want to inspire teachers to develop their work so that it is equal to the today’s learning concept (oppmiskäsitys), where pupil-centered/child-centred and learning by doing are emphasized because in many classes teaching is still surprisingly teacher-centered and “old-fashioned” (F5).* When we observed our pupils’ progress, we realized that *“Our pupils have learned intellectual, practical, and social skills for good life that can be seen in their actions already now.” “The experiences of success have strengthened their positive self-concept and increased their well being at school.” (F6.)* We realized that *“A simple idea has become ennobled a new way of action as the result of several discussions, our own thinking and experiments” (F7).*



FIGURE 2 My learning process during this research

2.5 Collection and analysis of data

There are several ways how I have collected data for this research (See Appendix 1): project journals (A1–A26), drawings and comic strips of the pupils (C), close observation (See Appendix 10), photographs (B1–B2), videotapes (D1–D14), Teacher-researcher’s notebooks and journals (I1–I8), project reports to the National Board of Education (F1–F7), newspaper articles (E), notes from lectures (J1–J5), questionnaires (G1–G3) and material for the preparation of the Puppet show (H). Throughout this study, I use letter codes that I used when I classified the data. For example, letter A refers to the pupils and their project journals, letter B refers to photos and letter C refers to the pupils’ drawings. In

this chapter, I will present why I collected data in so many ways, what benefits they had and how each of those ways helped me to find answers to my research questions.

Researchers do not want to be inaccurate, so they want and need confirmation and verifying for clarifying their meanings, their observations and interpretations from multiple sources and perceptions. This is called *triangulation*. (Stake 2005, 453–454.) Triangulation in this study has been a bit challenging, because if I combined the pictures, the pupils' comments and my observations, they would reveal the pupils' identities and it would be difficult to protect their privacy. I have had to be very careful and thoughtful when choosing my data for this publication. For those reasons, perfect triangulation has not been possible. The pupils would have wanted to get thanks and admiration that they deserve and some of them would have wanted their real names to be published, but it was promised that no- one's identity will become public in any phase of this study. I therefore changed the pupils' names. Every pupil has an English name and a number code. For example, A9 is Jimmy and A20 Sophie (See Appendix 1). Naturally, the pupils who participated to this project will recognize themselves from the pictures and from the learning situations that are described in this research, as probably may their parents.

When analysing the data, a researcher can decide what the case's "own story" is and what will be included in the report. I have chosen examples that describe and represent the case most fully. I have tried to express myself so that it is easy to understand what I want to say. Like Stake (2005, 456–460) states it is natural that there is more material and "*less will be reported than it was learned.*" Finally, he reminds that the purpose of the case report is to represent the case, not the world.

2.5.1 The pupils' project journals

When our project started, I gave every pupil an empty notebook. We started to call them project journals (A1–A26). Van Manen (2003, 63–73) writes that human experiences are the data of human science research. He thinks that the most straightforward way is to ask selected individuals to write down their personal experiences. So I asked the pupils to write in their own journals regularly after every event, excursion, or a phase of *Sleeping Beauty* when their experiences were fresh in memory. When a journal was kept regularly, it may have helped them to reflect on important aspects of their past and present life. The pupils wrote about their experiences as they had lived them through describing their feelings, moments of failure and success, observations and thoughts, whatever they wanted to and what was meaningful for them. Every time they focused on one particular event or experience. They wrote honestly without trying to embellish their experiences with fancy phrases or flowery terminology. Van Manen emphasizes that writing itself can be difficult for many people while talking can be easy and eloquent. So if I had interviewed my pupils, some of them may have expressed their thoughts a bit differently. (Van Manen 2003, 63–73.)

Themes that the pupils wrote about are:

- a) Project Sleeping Beauty – the beginning
- b) Visit to the City Theatre
- c) Watching the dress rehearsal of the Sleeping Beauty in the Theatre
- d) Watching the actual performance of the Sleeping Beauty in the Theatre
- e) Visit to a Radio and TV –Museum
- f) Start making the puppets
- g) Pupils' own versions of the Sleeping Beauty
- h) Visit to an Art Centre (Taitokeskus Velma)
- i) Going to a concert at Sibeliustalo
- j) Watching the play Enchanted Prince
- k) A trip to the puppet house Musta ja Valkea Ratsu
- l) Phases of making the puppet
- m) A trip to Tampere
- n) Making of the props
- o) Watching the actual performance
- p) School memories
- q) Sleeping Beauty

I could see the pupils reflected in their texts after they had committed themselves to paper. Writing attempted to “externalize what was somehow internal”. (Van Manen 2003, 127.) Jersild (1955, 38) reminds that, for example, a detached person is a creature of emotions even though he or she seemed to lack of feeling. So even though all pupils have not always expressed emotions in all of their writings they surely have felt something. In addition, even though the pupils may have mentioned emotions like “fun”, “great” or “nice” in their essays, they have had a different meaning and a reason to each pupil. Neufeld and Kompf (2002, 51) also say that language cannot be expected to correspond precisely to a lived experience. It is possible that all possible details or observations have not be written down, specified or emphasized.

When I started to read the project journals, I read them over several times. I wrote every essay first in Finnish and then in English. I had to shorten the essays a little and focus on the essential, because there were so many pages of text. When I read the pupils' writings, I paid attention to their emotional expressions, what kinds of emotions they felt and what caused their emotions. (See Latomaa 2005, 51–56.) I made tables of every phase of our project. There were the pupils' names, emotions and part (text) of their project journals which tell the reasons for their emotions (See Table 2). I wrote these tables for every phase of our project. Then, I started to read the pupils' essays again and filled their emotional expressions to the table that is adapted from Roseman's Appraisal dimensions associated with fourteen emotions (See Table 3 and Appendices 10, 11 and 12). As the result, it was easy to notice what kinds of emotions the pupils felt during the different phases of the research. I noticed that the reasons were circumstance-caused, other-caused or self-caused emotions. Then, I compared them to the results of my close observation. Finally, I made conclusions about the factors that supported the pupils' self-concept. (Tikkanen 2008, 130–133.)

Pupils' writings can be analysed according to the way they write. When I refer to Jimmy's project journal and his writing about “Start making the puppets”

in this research, it is marked A9f. (A9 = Jimmy, f = Start making the puppets). A20m would mean Sophie's (A20) writing about "A trip to Tampere" (m). (See Appendix 1.) Varis and Valkonen present five different types how pupils can express themselves literally. Some of my pupils were clear examples of each type of writer. (Koppinen et al. 1994, 50–51.)

1. Writers of details:

Jimmy (A9) and Jessica (A22) have lots of details in their writing. There are lists of what they have painted and what kinds of puppets there are in our play and how much we have practiced it. Their writings are realistic, open and they want to present their work to other people.

2. Writer of reality (realist):

Oliver (A5) is a good example of a writer of reality. His writing style is calm. His text is clear, objective, lively and in balance. He admits what has been challenging at the beginning of our rehearsals and how they improved. He also criticises his own puppet, even though he likes it.

3. Structural writers:

Sophie (A20), Olivia (A13) and Rosemary (A17) are structural writers. Their parts create the wholeness (rhymes, chapters, repetition). They have a clear structure in their writing and it is formal (reduced, naturalism).

4. Superficial writers:

Lily (A18), Harry (A4) and Monica (A21) are fast, impulsive and careless writers. Harry often had "silent" criticism against writing tasks. His writing processed very slowly, because he did not feel like writing. He often expressed if something was boring. Stream of consciousness and no reasoning and discussion were typical for Lily.

5. Writers of sensations

Alice (A24), Emily (A25) and Minnie (A15) are writers of sensations. They use rich language and different expressions. There are rhythm, dynamics, and reflection of psychic and physical emotions. Their writing is original and they form a compact and considered wholeness. Slow and concentrated working is typical for them.

Some pupils' writing styles differed depending on a writing task (a fairy tale or something about their experiences) and a subject (familiar or unfamiliar). That is why I cannot clearly analyse the way they write. I believe that writing style can change and develop depending on the subject matter. A writer of details is not always a writer of details. However, it can give some information on which things are important to them and how they see the world. In some cases, the pupils expressed more emotions in their writings than they really expressed in their words or gestures, for example, during our excursions.

When I compare my close observation results to the pupils' writing styles, I discovered that small details and things are important to the writers of details. Jimmy and Jessica were excellent observers. They knew what happened

around them and inside of them. They were able to specify their emotions. Oliver, the writer of reality, seemed to know himself very well at the beginning of the research. He knew his strengths and weaknesses, and accepted himself as he was. Structural writers, Sophie, Olivia and Rosemary, were kind, calm and serious pupils who seldom showed any of their emotions in the beginning of the research. These pupils opened up the most during this research and let their emotions show at the end of research. Superficial writes, Lily, Harry and Monica had the ability to both write and show their unpleasant emotions. Their behavior sometimes was similar to their writing. I noticed that writes of sensations like Alice, Emily and Minnie were able to show and speak their emotions openly. That is probably because they were verbally talented in that regard.

The pupils' writings are evidence of my pedagogical choices and methods that I have been using as a teacher during this project action research. They help me to see a holistic picture how my professionalism will develop during this research. The writings also give important information on pupils' emotional experiences. If they express joy and write about what we did was fun, then it is another piece of evidence for me that they have felt joy during their school days and I have managed to increase their well-being at school. The pupils' project journals may provide valuable information on how the pupils' ability to feel and handle their emotions will develop during this research. However, it may be best discovered through close observation.

2.5.2 Close observation

In this chapter I present the questions that I especially tried to find answers during close observation. I marked the pupils' emotional expressions in my observation tables that I had designed myself. I made tables during the orientation phase, theatre visits, making of the puppets, making of the props and the finished play (See Appendix 9).

1. What kinds of emotions did my pupils show or write about? Positive, negative or neutral? (happiness, pride, disappointment, satisfaction, nervousness, joy, frustration or something else)
2. What was the strength of the emotions? (strong, moderate, weak)
3. What was the emotion like? (spontaneous, clear, unclear, it could not be seen at all, a reflection of the teacher's emotion)
4. In which part of the bodies were the emotions detected? (eyes, smile, face, whole body, words, nowhere)
5. What were the reasons for the emotions? (hard work, completed work, interaction, observation, new experiences, reading, drawing, acting, breaking one's barriers, help from other pupils)

TABLE 2 An example of the analysis of the pupils' project journals during the orientation phase

Pupil	Emotion	Analysis of the orientation phase from pupil's project journals and interpretation
Harry	joy	<p>"I have read four books. One of them was really good".</p> <p><u>Interpretation:</u> He felt joy when he was reading a good book.</p>
Harry	joy	<p>"Some time ago we started to draw a fairytale town. It is lots of fun and it will become great."</p> <p><u>Interpretation:</u> He felt joy about his own performance and ability to draw a fairytale town with the help of teacher's instructions.</p>
Harry	joy	<p>"Our class has also done plays (that were performed) in front of the class. The name of our group's play was The Prince who could not laugh. I was the prince who could not laugh."</p> <p><u>Interpretation:</u> He felt joy about acting the role he wanted to and the possibility to perform in front of the class.</p>
Alice	joy/happiness	<p>"I am happy about my drawing. My friends help me to make different colours."</p> <p><u>Interpretation:</u> She felt joy about her drawing and the help that she got from her friends.</p>
Emily	joy/happiness	<p>"We have made beautiful fairytale town. I think that they will become beautiful. I think that my own drawing is also beautiful. The greatest thing is painting with colours."</p> <p><u>Interpretation:</u> She felt happy about other pupils' success and about her painting, too. She really liked to paint.</p>
Jimmy	joy	<p>"In my opinion reading and painting is fun."</p> <p><u>Interpretation:</u> He also mentioned that the whole class had almost done their paintings. He had made good observations. He probably felt joy that everyone had worked hard. He also described the phases of the drawing process. He felt joy about it.</p>

TABLE 3 Appraisal dimensions associated with fourteen emotions as proposed by Roseman, Ira, "Cognitive Determinants of Emotions" in P. Shaver (Ed.), *Review of Personality and Social Psychology*, vol. 5, p.18. Copyright c 1984 by Sage Publications, Inc. Reprinted by permission of Sage Publications, Inc., and the author. (Cornelius 1996, 143.)

		Positive		Negative		
		Motive-Consistent		Motive-Inconsistent		
		Appetitive	Aversive	Appetitive	Aversive	
<i>Circumstance-Caused</i>						
Unknown		Surprise				
Uncertain		Hope		Fear		
Certain		Joy	Relief	Sorrow	Discomfort, Disgust	Weak
Uncertain		Hope		Frustration		Strong
Certain		Joy	Relief			
<i>Other-Caused</i>						
Uncertain		Liking		Disliking		Weak
Certain				Anger		Strong
Uncertain		Pride		Shame, Guilt		Weak
Certain				Regret		Strong
<i>Self-Caused</i>						
Uncertain		Pride		Shame, Guilt		Weak
Certain				Regret		Strong

The results from close observation confirm what the pupils wrote in their project journals, and in some cases, they provide more information about the pupils' emotions than what they wrote. By means of close observation, I tried to enter into my pupils' world and personally come in to perceive the nature of the case, because my pupils' experiences are relevant material for my research. Close observation did not mean observing through one-way windows, or by means of observational schemata or checklists. Rather, it required being a participant and observer, having a role of teacher researcher. (Stake 2005, 455; Van Manen 2003, 68–69.)

The weakness of close observation is that I was often involved with my pupils. I was teaching them, guiding them, talking with them and living in the moment so fully that I did not always have a chance to see everything or write all my observations down. I was sure that I would remember those moments later. However, as time passed by, I could not remember all things so clearly. Luckily, photos are excellent data because they remind what I was thinking and feeling in a certain moment. In this research, different data increase the reliability of this research.

2.5.3 The pupils' drawings

Art has also been used as a source of lived experience. Van Manen (2003, 74) writes that drawings and paintings, for example, are "lived experiences

transformed into transcended configurations” and they have their own kind of non-verbal language and grammar. Dewey (2010, 87) writes that an artist “does the deed that breeds” the emotion. The artist does not describe emotions in intellectual and symbolic terms. The pupils’ colourful and beautiful drawings and painting of fairytale castles and fairytale towns are results of their creativity, finding their own potential and joy. They have drawn only a few pictures, because the focus was on making a puppet theatre, not an art exhibition. In the first phase, the pupils drew a sketch of their puppets. Next to the pictures, they had written what kinds of characteristics their puppets have. Drawings show that every pupil had 2–5 unique alternatives of which they wanted to make a puppet. The figures 18 and 19 show examples of their drawings.

Later on, when the project was over, my pupils drew pictures of their puppets speaking their lines (See Figures 52–56). The pupils had added in those pictures what they themselves were thinking or feeling while they were performing. Those thoughts provided valuable information about the pupils’ emotions while they were performing. I analysed the pupils’ drawings with the help of the table that is adapted by Roseman’s Appraisal dimensions associated with fourteen emotions. It turned out to be very clear and useful, and it provides lots of information. (See Appendix 13.) In the table there are number codes. For example, A4,1 means Harry’s drawing number 1 (A4 = Harry, 1 = drawing number 1) and A22,3 means Jessica’s drawing number 3 (A22 = Jessica, 3 = drawing number 3).

2.5.4 Photographs

As soon as this project action research began I asked written permissions from my pupils’ parents if I can take pictures of their pupils during the project and if I can use them in my doctoral dissertation. I got permissions from all parents. I know my responsibility as a researcher. I must use those pictures so that they will not embarrass, harm or hurt anyone’s feelings. I must be sensitive when selecting the pictures, because they make my pupils visible and and may make them vulnerable (Prins 2010, 435).

Photographs are a clear evidence of the phases and the progress of our project (B1–B2). Hundreds of pictures have been taken during the whole project *Sleeping Beauty*. The pictures were taken spontaneously without a conscious effort to take pictures systematically according to some sort of plan. Main goal was to get as many pictures as possible. That way pictures have become realistic showing the atmosphere and enthusiasm of doing and enjoying the whole project. They enable us to see the moments that the pupils wrote to their project journals. They even show the pupils’ actions and emotions that they have not written about. In addition, they are useful for me to check if the results of my observation are equal to the pupils’ emotional expressions in the pictures.

I chose the pictures of every phase of our project so that a reader can see what our project was like. Unfortunately, I sometimes forgot to take pictures because I was so concentrated in guiding my pupils or excited about observing what they were doing or listening to their interaction situations. Sometimes the battery of the camera ran down and we could not take pictures even though we wanted to. During this research, I also gave my pupils a chance to take pictures or film with a video camera. It gave them an active role. They were eager to

take pictures just like they wanted to be photographed. This reveals that the pupils felt valued, and what they were doing was meaningful when they and their puppets were photographed (Prins 2010, 433–439).

I have noticed that some pupils were more often in the pictures than other pupils. That is because some of them were so eager to do the props and they stayed at school painting them for several hours after their school days and even one weekend. Naturally, we took pictures of those moments, too. Prins (2010, 439) notices that the opportunity to visually represent oneself and one's world can foster social esteem and recognition. The photos confirmed the results of observation and the pupils' project journals. For ethical reasons, I could not combine the pupils, pictures and project journals. Doing so could have compromised the privacy of their identities. I got all the needed information without revealing the pupils' identity.

Table 4 shows my way to analyse the pictures. I went through two albums of photographs. On the left, there are numbers of the pictures and next, there are the emotions that can be seen from the pictures. Then, there is an explanation of what is happening in the picture and what the reason is for the pupil's or the pupils' emotions. I have also added a comment whether the picture was a snapshot or a posed picture. Finally, I add things like smily or frawny face which support my thought and interpretation about the pupils' emotions.

The pictures also show that I, as a teacher, was able to trust my pupils and their ability to use their creativity. I let my pupils make their puppets in their own way from the beginning to the end. By adding their chances to communicate with each other and letting them do things they wanted to, I was able to increase their well-being at school. From the pictures, I can see that that they were able to express joy. I can also see for example, that they could concentrate and behave in an appropriate way during the rehearsals. A few very pleasant surprises were discovered: when a teacher was not present, the quiet girls who did not easily show their emotions and who always behaved correctly were smiling and fooling around with cameras.

2.5.5 Videotapes

We also collected data by filming some of the pupils' singing rehearsals, the puppet show rehearsals, the performances and interviews. We also have a DVD of the actual puppet show. I asked and got written permissions from my pupils' parents for filming, too. Watching the videotapes enables me to relive those moments again. The videotapes provide information, for example, on the moments of joy, the pupils' hard work and how their hands got tired during the rehearsals, how crowded it was behind the props, and what kind of advice I gave them. (D5–D12.) Rehearsals were the hardest part of the project. It can be seen in the pupils' drawings, too (C; See Figures 55 and 56). The pupils' performances; their lines, voice control, singing scenes (D2–D4) and personal progress brought joy.

The tapes of singing rehearsals provide valuable information on the pupils' courage and positive self-esteem (Korpinen 1990, 15; 2007a, 8). So many pupils could sing alone in front of the class and change their voices as if their puppet was singing. They wanted to and volunteered to sing and entertain other

pupils. They were not forced to sing. Other pupils showed their admiration and gave them big applause. Those moments were full of joy and laughter. One day I was laughing along with the pupils while I was playing the piano. Bill was filming the other pupils and me on that day. (D1–D14.)

Northup (2000, 1–6) found in his action research that he could not find his problem as a teacher from surveys or tape recordings because his camera was pointing at his students and not on himself. In this research, I did not find it necessary for the camera to have filmed me, because my voice, advice and guidance can be heard. Sometimes some of my pupils were filming other pupils or me. From the videotapes I can clearly hear and sometimes see how I guided the pupils' learning process. I was demanding in a kind way. I asked them to speak louder, pay attention to their hand position, tone of their speaking, and getting ready before their turn. (D1–D14.)

I transcribed the meaningful parts of our recordings. Here is one example on guiding the learning process and another example of a discussion with the pupils when they were feeling uncomfortable:

Rehearsal April 16th 2010

We were rehearsing one scene of our puppet show. The pupils were behind the props and I was in front of the props directing, watching and giving advice.

Teacher: *"We don't know who is talking... Can you move your puppet immediately when you speak, please?"*

Somebody behind the props: *"We will flatten out here."*

Teacher: *"Jalo-dog, lift up your head."*

Teacher: *"Daniela, move your puppet's head toward audience, please."*

Teacher: *"Could a puppet watch towards that puppet that he is talking to?"*

The pupils giggle behind the props.

Emily plays Charlie's role because he is not at school: *"I choose a spouse for myself, not you."* The pupils giggle because the line is so funny.

Rehearsal April 28th 2010

Teacher: *"Minnie, how do you feel when it's so crowded (there)?"*

Minnie: *"It's very crowded and quite hot here. Not the best place in the world."*

Rosemary: *"I must change the puppet to my other hand."*

Kate: *"It is very hot here and my hand gets tired."*

Sukanja: *"(My) Hand gets tired."*

Somebody: *"Everyone's hand gets tired."*

Later on, when I am thinking about my research, I think that it would have been a good idea to film or record Maria's and my discussions when we were planning our project. Our long phone discussions might have provided information on the development of our pedagogical thinking, the exchange of our thoughts and ideas and enriching interaction.

2.5.6 Teacher-researcher's notebooks and journals

I have had two notebooks for planning the project *Sleeping Beauty*. Naturally, I have had three Teacher's journals for planning my daily classes and excursions

(I1; I2; I3). I have also had two Research journals to which I have collected important information for this research (I4; I5). The most essential things are often written in a hurry. There are my emotions, key words, observations, and thoughts. I also have my personal journals for the deepest thoughts and feelings that I have felt in my life in general (I9; I10; I11). Notebooks (I5; I6) and journals have been tools to plan this project.

My journals provide information about my life, my work and my freetime, and my emotions. I had written about what we had done at school, general feelings of my school days or some of the pupils' cutest expressions. "*We baked with the pupils for our Halloween party*" (I9, Oct 6th 2008). "*We played the traditional Finnish harp with the pupils. They learned one song*" (I10, Aug 19th 2009.) Emily said while painting the props: "*I like to do handicrafts, but not at home. Here at school it is much more fun.*" (I10, Nov 25th 2009.) "*The pupils had presentations about their pets to their parents*". Some of them had brought their pets to school for everyone to see them. "*It was a nice evening, even though I had a long day.*" (I9, May 14th, 2009.) The topics that I often wrote in included what kinds of sports I had done during each day. For example, "*I was orienteering for 4 and a half hours*" (I10, Jul 6th 2009), "*I ran 10km*" (I10, Aug 11th 2009), and "*Swimming and aqua-jogging 2,5km*" (I10; Jan 26th 2010). I also wrote about the story readings that I did at the library for small children every Saturday morning. I wrote about my singing classes, and painting with oil colours. (I9; I10) I also describe difficult interaction situations and my symptoms due to indoor air problems at school. (I4; I9; I10; I11.)

There is not one single day, class or a moment about which I have written in my journals that changed my professional self-concept or changed me as a teacher. My professional development has been a process. It is a continuous chain of little things during the project *Sleeping Beauty*. My development started with little ideas that I had written down in my journals. Then, I decided to realize them with my pupils. I observed that they were good. Then, I got many other ideas and then I chose the one that I liked most and realized it. I noticed that it was good. Little moments of success made me want to try bigger ideas and realize them. The same principle held true for planning the excursions. I focused finding connections to school subjects and the learning environments in our home town that I had not done earlier. Since the joy that I felt professionally was shared with Maria who was thinking in the same way and who saw the benefits of our working methods, we felt empowered and motivated to continue and make other projects with our classes. Positive feedback that we gave to each other was meaningful for our professional self-concept. I learned to apply what I had learned during *Sleeping Beauty* to other subjects. I felt that I was in a flow of positive teaching and learning experiences with my pupils. Later on, we asked the teachers of Home Economics and English to make projects with us. So the joy was shared. They were motivated to cooperate with us. For me, it was new to plan and have classes together.

I think that one discovery that I learned professionally was seeing the pupils' development and their personality more holistically. The more we made excursions, the better I learned to know different sides of their personality (See Appendix 6). I thought that I knew them well, but I learned to know them better all the time. Learning to know a pupil is a process. In addition, the more we made group tasks and the more they communicated, the better I learned to

know how they treated other pupils and how they felt and thought about different things. I also found out that when there is a balance between action and listening, concentration and studying, the better the wilder boys are able to concentrate. So even though there is more joy in the school days of my pupils, it does not mean that all the joy distracts time from other vital learning goals. I believe that when joy is connected to the school subjects, for example to history, they memorize the subject matter better. Of course most of the learning is hard work when the pupils memorize, for example, multiplication tables or English words, but the reward and joy of learning comes later on, when maths gets easier or they are able to communicate in English. A Finnish proverb says "What you learn without joy, you forget without grief" (=Minkä ilotta oppii sen surutta unohtaa). In some cases learning emotional skills and interaction skills through persistent projects has benefits to other areas of life and hopefully to learning, too. A true professional aims to the pupils' progress and learning, so he or she must be conscious that having fun without goals and learning is irresponsible.

Another big professional discovery of mine was to notice that when the pupils were doing something meaningful for themselves and to other people, it motivated them. They loved to get admiration and positive feedback. Making the puppets and the props brought them joy and while they were able to communicate and share their joy, it made the joy feel even deeper and stronger.

The summary of research questions, data and analysis (See Table 5) show how my data gave answers to my research questions and how I analysed them. There are the research questions on the left, the data is in the middle, and finally, the way how I analysed the data is on the right.

TABLE 4 Analysis of the photos

Picture number	Emotion	What is happening in the picture? What is the reason for the pupils' emotions?	Candid/Posed picture?	What can we see?
39.	Happiness	Emily is making hair for her puppet. She is happy because a school assistant is helping her. On the background, Kate is sewing clothes for her puppet. Jimmy is holding his puppet and Cecily and Charlie are writing to their project journals.	Candid	Happiness, smiles, concentration
41.	Happiness, Joy	Charlie is cutting his puppet's hair and likes it very much.	Candid	Smile
42.	Happiness, Joy	William is cutting his puppet's hair and he likes it very much.	Candid	Smile
43.	Happiness, Concentration	Sophie is making hair for her puppet. Someone is trying on eye glasses on Thomas' puppet. Thomas is holding his puppet in his hand. Daniela is sewing her puppet.	Candid	Smiles, Concentration
44.	Happiness	Sophie is making hair for her puppet.	Candid	Smile
45.	Happiness	Daniela is making hair for her puppet.	Candid	Smile
46.	Serious, Concentration	Kate is making hair for her puppet. Charlie is doing something, writing in his seat. Charlie looks what Kate and the school assistant are doing. The school assistant is helping Kate.	Candid	Concentration, serious face
47.	Happiness, Concentration	Minnie is sitting on the floor and making her puppet's hair.	Candid	Smile
48.	Concentration	Sophie is making hair for her puppet. The school assistant is helping her. Oliver is writing in his project journal. Lily is looking and holding some decorations.	Candid	Concentration, grave face

TABLE 5 Summary of research questions, data and analysis

Research question	Data	Analysis
How will my professionalism develop during this research?	Application and reports to the National Board of Education (F1–F7)	Reflection of my pedagogical thinking during <i>Sleeping Beauty</i>
	Newspaper articles (E)	Reflection of our action
	Photos (B1–B2)	Reflection of my action and pedagogical choices
	The pupils' project journals (A1–A26)	Reflection of my pedagogical choices
	Journals, books, notebooks (I1–I8)	Reflection
	Preparation material of the Puppet show (H1–H4)	Reflection
	Lectures (J1–J5)	Reflection
	The pupils' drawings about their feelings after the puppet shows (C)	Reflection of my pedagogical choices
How can I develop the pedagogy of joy and emotional education and how can I increase my pupils' well-being at school?	Application and reports to the National Board of Education (F1–F7)	Reflection of my pedagogical thinking during <i>Sleeping Beauty</i>
	The pupils' project journals (A1–A26)	Writing and classifying the pupils' emotional experiences and their reasons and analysing them with the help of Analysis Table adapted from Roseman's "Appraisal dimensions associated with fourteen emotions."
	Photos (B1–B2)	Analysis of the photos and writing down what is happening in the pictures, what kinds of emotions the pupils are feeling in those pictures and what are the reasons for their emotions.
	Journals, books, notebooks (I1–I8)	Reflection
	Observation, questionnaires (G1–G3) and preparation material for the puppet show (H1–H4)	Reflection and observation tables. I observed in which situations the pupils felt joy and what kinds of pedagogical choices increased the pupils' well-being at school.
	Newspaper articles (E)	Reflection of joyful moments
	Videotapes (D1–D14)	Watching what kinds of moments brought joy for the pupils. Transcribing the records.
	Application and reports to the National Board of Education (F1–F7) and Cooperation with my colleague (F1–F7) (I4–I6)	Reflection of my colleague's and my pedagogical choices
How will my pupils' ability to feel and handle their emotions develop during this research?	Application and reports to the National Board of Education (F1–F7)	Reflection
	The pupils' project journals (A1–A26)	Writing and classifying the pupils' emotional experiences and their reasons and analysing them with the help of Analysis Table adapted from Roseman's "Appraisal dimensions associated with fourteen emotions."
	Observation, questionnaires (G1–G3) and preparation material for the puppet show (H1–H4)	Reflection and observation tables. I observed in which situations the pupils felt joy and what kinds of pedagogical choices increased their well-being at school.
	The pupils' drawings about their feelings after the puppet shows (C)	Analysing the pupils' drawing with the help of Analysis Table adapted from Roseman's "Appraisal dimensions associated with fourteen emotions."
	Photos (B1–B2)	Analysis of the photos and writing down what is happening in the photos, what kinds of emotions the pupils are feeling in those photos and what are the reasons for the emotions.
	Videotapes (D1–D14)	Watching what kinds of moments brought joy for the pupils. Transcribing the records.

3 TEACHER'S PROFESSION IN THE 21ST CENTURY

I begin this chapter by describing what makes a teachers' profession so appreciated in Finland. I explain what it means to be a professional and what kinds of professionals we will need in the 21st century. I discuss what kinds of factors promote teachers' cooperation and what hinder it. I present advantages of enriching interaction between experts and novices and tell what made my colleague's and my cooperation work very well. I discuss serious concerns and problems of this society and present reasons why we need the Pedagogy of Joy in the future. This chapter give several answers to the first research question: How did my professionalism develop during this research? It gives some examples in the practice and it shows my pedagogic thinking connected to theory and the way how I started to create the Pedagogy of Joy.

3.1 The appreciated dream-profession

The profession of a teacher is still seen as one of the most important professions of Finnish society. Jakku-Sihvonen and Niemi (2006a, 7) write that the Finnish society has a very positive attitude towards education. Finland has an education system that is free of charge and where education is a basic right for every citizen. Creating equal educational opportunities for all citizens has been and still is the main aim of educational policy. In order to cope with today's challenges and heterogeneous groups, teachers have to be highly educated, pedagogical experts. (Matthies & Skiera 2009; Sahlberg 2011, 70–73; Välijärvi, Linnakylä, Kupari, Reinikainen & Arffman 2002, 42–43; Välijärvi, Kupari, Linnakylä, Reinikainen, Sulkunen, Tömroos & Arffman 2003, 48–49.)

Teacher education is very popular and attractive among the very talented and diligent students in Finland. The competition has made the teacher education very selective. Only 10–15 % of the applicants are accepted into the degree programmes. (Jakku-Sihvonen & Niemi 2006b, 34; Sahlberg 2011, 73.) The primary school teacher training prepares quite well for today's challenges. It familiarises students with holistic human development and interaction with a teacher and a learner. The capability of creating one's own meaningful working theory is one of the goals where students are expected to apply scientific theories (concerning the educational, learning and development process) to

their practical educational work. (Väljörvi et al. 2002, 60–61; Väljörvi et al. 2003, 68–69.)

The Finnish national curriculum underwent a reorganization in the early 1990s after which the old, strict and detailed curriculum became more flexible, decentralised and less detailed. Since then, the teachers have had a high degree of autonomy, pedagogical freedom, which means that teachers can independently choose the methods in their delivery of the curriculum in their classrooms. It is a result of trust in the Finnish teachers who have been viewed as doing their best as true professionals of education. (Jakku–Sihvonen & Niemi 2006a; Korpinen 2007b, 41–45; Sahlberg 2011; Väljörvi et al. 2002, 42–44; Väljörvi et al. 2003, 50–51.)

3.2 The change of professionalism during four different ages

Hargreaves (2006, 674) has identified four broad historical phases in the changing nature of teachers' professionalism and professional learning. The eras are: the pre-professional age, age of the autonomous professional, age of collegial professional and post-professional or postmodern professional. I have noticed that my professional development has small similarities to those ages. In this chapter, I present those ages and compare them to the changes of professionalism in Finland and to my personal professional development.

In the pre-professional age, the student teachers learned to teach through practical apprenticeship by observing how their teachers taught their pupils. It was the time, when experts taught novices and passed their pedagogical expertise and knowledge to them. Key words for learning and development at that time were "through personal trial-and-error". (Hargreaves 2006, 674–678.) When I was a child and a teenager and dreamed about becoming a teacher, I watched and observed my teachers and the way they taught. I feel that I was able to adopt parts of their pedagogical thinking by observing.

During the era of the autonomous professional (from the 1960s), money was invested in curriculum development and projects. The emphasis was on encouraging teachers to try new student-centred learning methods. Teachers were teaching alone in their classrooms. Even in 1970s and 1980s, teachers were isolated in their classrooms and there was not much cooperation with other teachers. (Hargreaves 2006, 679.) During the behaviourism (in 1970s), teacher-centric working methods were still used, small details were learned by memorization and all information came in small pieces. Emphasis on understanding and applying new knowledge came later. (Ihalainen & Rautiainen 1995, 9.) Then, technology also took its first steps in schools, the pace of internationalization started to accelerate, and the ideology of permissive upbringing came to Finland. Teachers were seen examples of democracy and their cooperation skills were emphasized little by little. (Skinnari 2004, 36–37.) Child-centered orientation started to increase in 1980s and several alternative schools were established (Skinnari & Syväoja 2007, 364–367). Skinnari (2004, 38) writes that Pedagogic Love was powerfully rising in Finland. That was the time when I started my school years. We had teachers who cared, and created a safe and a pleasant atmosphere in our classroom. When I felt and learned

that it was good, I have wanted to do the same as a teacher. We studied alone and in pairs even though we still had to memorize small pieces of information. Those times were good and I have many fond memories.

From the mid-1980s to the still emerging age of the collegial professional, there are increasing efforts to build stronger professional cultures of cooperation because structures, procedures and discourses of school management and leadership are constantly changing. As the result, the role of a teacher has expanded. It includes consultation, collaborative planning, and other kinds of teamwork with colleagues. (Hargreaves 2006, 681–684.) The features of this era were emphasized when I was studying to become a teacher in the end of 1990s. We were encouraged to work in pairs and do teamwork. In the 2000s when I started to work as a teacher, there were not many meetings or much teamwork among the teachers, but all suddenly the amount started to increase explosively and we had meetings and teams every week. Establishments of some of the teams were poor attempts to have teamwork without specific goal where as some of the teams were useful having specific goals. Sadly, none of these teams concentrated on improving teacher's practise or pedagogical thinking. During this project *Sleeping Beauty*, I have learned to know how productive and rewarding cooperation can be at its best.

Hargreaves (2006, 684–688) suggests that teacher professionalism and professional development may be entering, or may be embedded in, a new era – the era of postmodernity. He wonders if it would be called a post-professional age or postmodern professional. In the post-modern age, the context of teaching is changing dramatically. Teachers have to form new and closer, open and interactive relationships with colleagues, parents and community. (See also Bell & Harrison 1998, 148.) Hargreaves sees that a new, postmodern professionalism can be “broader, more flexible and more democratically inclusive of groups outside teaching than their predecessors”. (Hargreaves 2006, 684–691.) In my case, I have already for example, broadened my pupils' learning environment outside the school building and invited visitors to my classroom.

3.3 Towards new professionalism

3.3.1 Teachers as emotional workers

Palmer says that a new professional is a person who can say: *“In the midst of the powerful force field of institutional life, where so much might compromise my core values, I have found firm ground on which to stand - - the ground of my own identity and integrity, of my soul - - ground from which I can call myself, my colleagues and my workplace back to our true mission.”* (Palmer 2007, 28–32.)

Facing continuous and rapid changes requires *new professionalism* (Bell & Harrison 1998, 148–163; Palmer 2007, 28–32; Zembylas 2007a). It means that teachers have a need to update and improve their skills through professional development (Craft 2000, 6; See Guskey & Huberman 1995; Ropo 1992, 99–110; Skinnari 2007, 551). They have to improve themselves and become career-long continuous learners, which leads to improvement of their

organizations (Bell & Harrison 1998, 149; Craft 2000; Erkkilä, Willman & Syrjälä 1998). Therefore, well-being of the teachers has to be taken care of during the continuous school improvements, when teachers are required to be more effective in many ways both in the present and in the future. (Bell & Harrison 1998, 149–157.)

Hargreaves (2001a, 1056–1057; 1997, 12) says that teaching and learning are not only concerned with knowledge, cognition and skill. It does not only mean being efficient, developing competence, mastering techniques, and possessing knowledge. He emphasizes that good teaching involves emotional work which especially is infused with pleasure, passion, creativity, challenge and joy (Hargreaves 1995). Both teaching and learning are emotional practices because they activate, colour, and express the feelings and actions of teachers and their pupils. (Hargreaves 2001a, 1056–1057.) In addition, they involve emotional understanding (Hargreaves 1998).

New professionals are the instructors of growth and learning process (Patrikainen 1999, 117). New professionalism requires holistic curriculum. It aims to the growth of pupils' holistic personality, but it starts with a teacher's growth to holistic (Husso 2007b, 49–54; 2009; See also Hämäläinen 1995; Karvinen 2003). New professionals must take students' emotional intelligence as seriously as their cognitive intelligence (Forsberg 2006, 40–41). Therefore, they honor and respect emotions. They do not hide, suppress, deny or are dominated by their emotions, but they explore them, know their names and process them. In addition, they know what kinds of consequences they may have in action. In addition, new professionals must teach their students that they have the power in their life! (Palmer 2007, 29–32.) Patrikainen (1999, 150) reminds that the success of new professionalism depends on how well teachers can construe themselves, their world of values, their picture of world, their teaching and learning context, and the concepts of knowledge, human and learning.

For many teachers, teaching is a labour of love (Skinnari 2007, 549) and that is why I think that teachers want to affect their pupils' emotions by creating positive learning experiences, motivating, encouraging, and supporting them. Those can lead to a positive attitude towards studying and life. Kivinen (1998, 184) says that the positive attitude is an essential part of continuous lifelong learning. Vahtera (2007) found out in her study that young people who had optimistic thinking strategies were successful in their studies.

3.3.2 Teachers as researchers

Nowadays it is emphasized that a teacher is a researcher of one's own work (Husso & Vallandingham 2004; Lauriala 2004, 21; Ojanen 1993a; 1998; Skinnari 2007, 547; Sahlberg 2011, 83–95; Tikkanen 2008; Törmä 2011). Haavio (1948, 166) states that in order to succeed in the teacher's work, teachers have to supervise their own development and behaviour. He encourages that teachers' relation to the subject matter stays alive by reading the educational literature, preparing the classes and trying new methods continually. Lauriala (2004, 22–30) presents different types of teacher knowledge: cultural knowledge, practical and theoretical. She explains that cultural and practical knowledge are largely hidden, tacit, unspoken and often

linguistically inexpressible and they can be taken and implemented uncritically. It means that teachers' action unfolds more depth, nuances and wisdom than their talk. So this knowledge-in-action is best learned in and through action. One purpose of teacher researchers is to find the hidden and unspoken knowledge of their work.

Integration of theory and practice is crucial in teacher education (Lauriala 2004, 29; Sahlberg 2011, 83; Törmä 2011; Tikkanen 2008). Teacher education equipped me with research-oriented attitude towards the work, research based knowledge, and with skills and methods for developing teaching and cooperating with colleagues, parents and other stakeholders (Jakku–Sihvonen & Niemi 2006b, 40–41; Sahlberg 2011, 83–95). It meant that I became a teacher-researcher who constantly tested and reconstructed my practical theory (Lauriala 2004, 29). Talking about ideas, experiences and the ability to combine theory into practise deepens teachers' understanding (Törmä 2011, 153–184). Teachers have experiences both inside and outside the classroom. They both are significant even though they mainly speak about their classroom experiences. (Hargreaves 1984.)

Every teacher researcher who is involved in an action research process must engage in tough personal examinations. It may not be easy for them to turn critical lenses in themselves. (Esposito & Evans–Winters 2007, 231.) When I am a teacher-researcher and a developer of my work, it has sometimes required self-guidance projects, peer-coaching and self-piloting teaching (Compare Peltonen 1993, 100–101). It also has meant rebuilding my self-concept which is a result of learning because learning is always holistic in nature and it involves the whole personality. See Figure 7. (Korpinen 2007b, 39; 2009, 70; Compare Peltonen 1993, 100–101.)

One way of empowerment and feeling joy for teacher researchers is *the Teacher Researcher Net (TRN)*. It consists of teacher researchers who work in Finnish schools or abroad. It was founded in 1994 at the Department of Teacher Education in the University of Jyväskylä, when Professor Korpinen invited teachers to join the TRN. Its theoretical and practical background is based on the Teacher as Researcher -Movement which began at the end of the 1960s and 1970s in the United Kingdom (Teacher researcher –network in action; Niemi 1993, 52–53; Ojanen 1993c, 30; Törmä 2011, 48–49). It is a forum of collegial learning and empowerment, a forum for the educational reform movement and a supportive environment for student teachers (Tutkiva opettaja –hankkeen tavoitteet; Tikkanen 2008). Themes and publications of TRN have varied from developing science teaching, village schools, and the development of preschool education, to biographies and autobiographies (The directory of Journal of Teacher Researcher –publications; Husso, Korpinen & Asunta 2006, 103–108; Korpinen 2010.) Searching for The Pedagogy of Joy has been the core theme of the Teacher Researcher network. (Korpinen 2007b; Korpinen, Husso, Juurikkala & Vesterinen 2009). Korpinen has discovered Spinoza's philosophy of joy even though his theory is primarily a theory about emotions. Empowered by his philosophy, she has defined the Pedagogy of Joy and that is what I have been developing (Korpinen 2007b; 2009).

3.3.3 Roles of teacher researchers

In an action research, a researcher is seen as *an active actor of research* (Suojanen 1992, 20). His or her role is *a resource person, facilitator, associate or consultant* who acts as *a catalyst* to assist stakeholders in defining their problems clearly and to support them as they work toward effective solutions to the issues that concern them. The role is not that of an expert who *does* research. Neither is it an advocate for the group for which he works. (Kuula 2001, 116–142, 208; Stringer 2007, 24–25; Suojanen 1992, 20–22; Syrjälä et al. 1996, 35.) The role can be a *"dual role"* which is a combination of *an insider and an outsider, a facilitator and a collaborator, a participant and an observer*. The researcher's role is to negotiate between all those roles. (Syrjälä 1995, 13–15.) Syrjälä (1995, 13–15) adds that the roles are connected and they cannot be separated clearly from each other.

Being an insider action researcher can have both advantages and disadvantages while doing a research. When Wirth (Ravitch & Wirth 2007, 75–82) did her action research, she had to struggle between the roles of a colleague, a school leader, a researcher, a change agent and a friend. The advantages that her roles provided were opportunities for developing more multifaceted relationships with teachers. As a result, their trust for each other and the understanding of each others' values and strengths grew. In addition, she learned to know and respect the skills and perspectives that teachers brought to the learning environment. The disadvantages that occurred were unwillingness and fear of change, and resistance of developing a climate of collaboration. Most of the participants were used to teaching in isolation in their individual classrooms and there was little collective sharing of ideas.

The characteristics of my role as the teacher researcher can be described this way (Stringer 2007, 25): I was there as a catalyst and my role was to stimulate my pupils to change by guiding their present action. I participated in the project *Sleeping Beauty* with my pupils and concentrated on the process how the things were done, not only on the results. My role was to encourage my pupils to cooperate, use their creativity and help them find their fuller potential. At the same time, I was an observer who observed and collected data. (Stringer 2007, 25.) Empathy and trust were preconditions in collecting real, authentic data from my pupils who participated in this action research. Interaction was also necessary because without interaction there is not action research. I could not anticipate situations in advance: Therefore, every action research and situation was unique. A part of the research process was, that my pupils' and my consciousness grew, we changed and became more efficient and responsible. (Kuula 2001, 144–150, 207–209; Syrjälä et al. 1996, 35.)

3.3.4 New learning philosophy for Finnish schools

Himanen sees Finnish school as a world-famous learning innovation, because its idea is to offer equal possibilities for everyone to fulfill one's own potential whatever a person's economical, social, or regional background is. He thinks that we must simultaneously maintain our strengths and reform it, because the world changes all the time. (Himanen 2007, 108–111.) Even over a hundred

years ago, John Dewey presented that schools have to give to their pupils what the best and the wisest parents would give to their children (Konu 2002, 58).

Himanen (2007, 102–126) presents a new learning philosophy for the Finnish schools which is a combination of constructivism, collaboration and learning philosophies of Socrates. He tells how to create a flourishing culture of creativity and how it supports every individual's creativity. In his terms, this means that in a culture of creativity a person is "*fulfilling one's own fuller potential*". In my opinion, it is close to what Feldman (2007, 246) writes from an existential point of view about helping pupils to become more aware of who they are. Nietzsche speaks about self-overcoming as an educational challenge (Neufeld & Kompf 2002, 52–54).

Himanen thinks that admitting one's ignorance is the beginning of all learning, because then a person starts to ask new questions and broaden his or her understanding. Socrates emphasized the ability to ask questions, because by learning to ask good questions the wisest answers are reached. (Himanen 2007, 104.) People construct their knowledge by asking. Constructivism emphasizes problem-centred learning methods and researching where a learner is more active than ever before. The learner is not a passive object to whom knowledge is transferred. Collaborative theories emphasize that the best learning results are reached when learners are in cooperation with each other especially with someone who is slightly more advanced than he is. The roots of this theory are in the Lev Vygotsky's concept "*zone of proximal development*" according to which a learner can use his learning potential better in a good, encouraging and challenging interaction with other people who come from different backgrounds. New thoughts and ideas arise as a result. Himanen calls this an *enriching interaction*. (Himanen 2007, 105–106.)

Even Plato said that the basis of researching and learning is in an enriching interaction. He compares researching and learning to a flashing flame that slings from a spark and therefore, nourishes itself. That is why Plato emphasizes the meaning of dialogue, because it rises one's thinking to a higher level. A person's creative action is at its best when a powerful fire creates creative action and a person feels that he is more than he is. (Himanen 2007, 95–116; Kujala 2008, 4–5.) In school world this means that pupils need to have opportunities to discuss, work in pairs, teams and groups in different learning situations and environments, and teach their classmates.

According to Himanen's (2007, 108–111) learning philosophy, the process of learning is at its best when it starts with a creative passion, followed by questions and the use of resources in an enriching society. The philosophy is simple and natural, because that is the way how small children learn. As the result, there is a dream and a creation of something new. Nearly any subject can be made interesting and meaningful to learn, but if it is not made fascinating or if a teacher fails to transmit the feeling of fascination to his or her pupils, then it may kill the motivation.

3.3.5 Towards cooperation and enriching interaction

Nowadays cooperation is necessary and it is emphasized in a teacher's profession all over the world. (Hargreaves 2003, 26–28, Peltonen 1993, 99). Developing teacher's work is based on cooperation and teaching through

different projects by integrating several subjects (Hargreaves 2001b; Peltonen 1993, 99). Mastering project teaching leads to continuous development of oneself and one's work, because projects can never be identical. (Peltonen 1993, 99). Teachers interaction does not happen automatically or by itself. It requires them to be active. Activity leads to togetherness, acceptance and positive working relationships when their ideas and agendas are acknowledged (Hargreaves 2003, 28–29; Kauppinen 2007; Perttula 2001, 20; Stringer 2007, 28–29). Often people just happen to work in the same building, but they are not literally colleagues who work together in an enriching interaction. The root of word *collega* is in Latin words: *com* which means “together/with” and *legare* which means “to depute”. It means that when we have chosen a person to work with we can call him or her a colleague. (Himanen 2007, 88; Sahlberg 1996, 117.)

However, Kreiner and Mehlbye (2000) discovered that teachers' cooperation is not particularly meaningful when talking about teachers' job satisfaction. Teachers are traditionally used to work alone and they like it. They want to avoid situations that might expose differences or annoy their colleagues. They do not like a forced collegiality because it may cause problems and suppress spontaneous collegiality (Sahlberg 1996, 132). They want to agree with other teachers, share the same goals and maintain positive atmosphere in their schools (Hargreaves, 2001b; 2003, 28–29; Ravitch & Wirth 2007, 80.) Wirth (Ravitch & Wirth 2007, 80) learned in her study that collaboration is a real give-and-take situation. Chatting, dialogue and helping are relatively weak models of collegiality whereas, higher levels of teachers' collegial-coordination are planning and teaching together, following colleagues' classes, coaching, mentoring, a professional dialogue, the reflection of one's own work and one's school environment. (Sahlberg 1993, 118–119.)

Teachers also have to cooperate with pupils' parents so that the upbringing of the child is steered towards favourable outcomes. Yearning for openness and regularity is shared by both home and school, but they are understood differently and are largely seen as one-sided. (Lehtolainen 2008, iii–vi.) Functional cooperation between school and home has positive effects on pupils' success in school, attitude and appreciation of education, and the way they do their homework. It also has effects on the atmosphere of school and class. Cooperation also has a precautionary task, because many problems can be prevented or solved with good cooperation. Teachers learn to know their pupils better when being in touch with their parents. (Laatua kodin ja koulun yhteistyöhön 2008.)

Cooperation requires enriching interaction. Himanen (2007, 55–69) explains that *enriching interaction* means that people from different backgrounds have a good interaction. It is essential that their different ideas collide and produce totally new ideas. He sees that it is also essential that Master-journeyman-chains are created. Experts and novices need to interact with each other and share their successes and failures with the next generation. The idea of enriching interaction contains both encouraging, supporting, and challenging each other to become better. Physical, face-to-face meetings are preferred and emphasized, because meetings in physical situations charge emotional energy. Otherwise, creativity does not reach its higher levels (Himanen 2007, 55–67; Stringer's 2007, 28–31.) Cooperation and enriching

interaction have brought us lots of joy during this research. Many times I thought that Maria was the master and I was the journeyman. She did not agree with that. She always added: *“Even masters must learn constantly. This is our shared process. This benefits both of us.”* (113, January 27th 2013) It is true that we were equal and we planned our other classes independently even though we shared our thoughts and ideas. Due to Maria’s and my different backgrounds, our different thoughts and ideas have collided and produced new ideas. We were both living and experiencing the ideal situation of effective communication and cooperation. It was enriching interaction at its best.

Teachers like to get positive feedback from their students, the parents of their students and colleagues, but they seldom get it. (Hargreaves 2003, 28–29). They get praise from their colleagues when they leave their school, retire on a pension or die. Smaller and stronger professional communities, regular positive feedback and praise on each other help teachers to withstand disagreements, trust and do teamwork with their colleagues who are distant and different from them. (Hargreaves, 2001b; 2003, 28–29.) I seldom got feedback, but one Christmas my class played the Christmas Story and I got a text message from the principal: *“Thank you Pirjo for the definitely the best performance at the Christmas party! It was excellently rehearsed and played! Impressive children and the teacher... And the most contribution: The great message of Christmas was not unclear for anyone...”* (19, December 19th 2008) That meant a lot to me.

The quality of teacher’s interaction with their pupils seems to have a very significant role on pupils’ success at school. Kautto-Knappe (2012, 3) writes that students can be paralysed due to the negative or hostile classroom climate, the humiliating behaviour of teachers or other personnel, the feeling of rejection, facing improper academic challenges or unfair evaluation systems. Paralyzing processes contain shaming, fearing, becoming angry and giving up and they are the results of failed teacher-student interaction situations (Kautto-Knappe 2012, 63). In her study, students failed to perform well or adapt to the school’s cultural system and for that reason they were underachievers. In addition, she (2012, 127) says that there is a connection between the failure at school and social and academic withdrawal.

Cooperation and interaction between teachers and pupils and between pupils and pupils are very important. The Pedagogy of Joy works against paralysing, and a part of it is a good, enriching and encouraging interaction between teachers and pupils. Figure 3 shows that instead of shaming, pupils do not feel shame but are willing to perform. Instead of fearing, they have courage to try, courage to create something new, and courage to be individuals who they are. Instead of becoming angry, they accept spurring and encouragement from other people and they spur and encourage other people, too. Instead of giving up pupils want to participate and be active. An important element is that it is not only the teacher who creates a good learning environment and the possibilities for good emotions, but the effect of other pupils and their interaction situations and commitment to support each other are extremely meaningful.

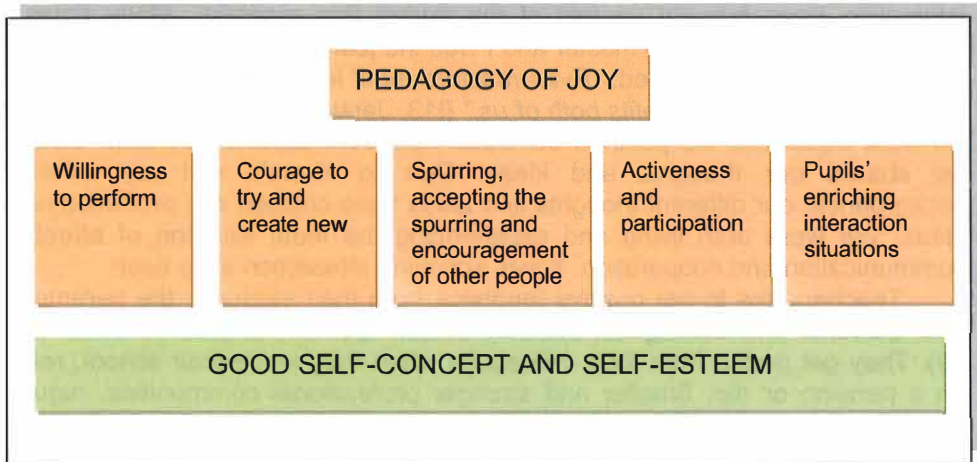


FIGURE 3 Results of enriching interaction in the Pedagogy of Joy

3.4 The phases of my professional development

The first phase of my professionalism, refers to the teaching all the grades from the 1st grade to the 6th grade within the first five years of my professional career (2001–2005). I started my professional career by teaching both the 1st and the 2nd graders in my class in 2001. After that year, I ended up teaching my 2nd graders for the next five years. I loved my job. During those years, I learned to see what kinds of skills pupils need to learn in the elementary school. I also learned to see how unique every pupil is. I was so excited to see their learning and development. Back then, it took me lots of time to prepare the classes and gain more knowledge. I was quite dependent on the teacher's editions of the school books. I noticed that there were many options, ways and methods to teach, so sometimes I had difficulties making up my mind what to do during the classes. For that reason, my school days became very long because I did the planning after my school days. Everything went well which is not typical for novice teachers (Blomberg 2008). There were many things and thoughts going on in my mind. That was time to find my way to teach, use my creativity and find the best ways for my pupils to learn and get confidence.

Sahlberg (1993, 161) writes that teachers' work can be lonely and mentally hard, when routines of teachers' work take so much time that teachers do not have time to plan or discuss teaching together. I did all my work alone without other teachers' support. That is how I thought that all teachers do. I was used to hard work and the job itself was not hard because I had a really wonderful class. I wonder, how different my first years would have been if I had had someone to share my thoughts with. The beginning of my career has similarities to the age of autonomous professional (Hargreaves 2006, 674).

The second phase of my professionalism, started when I started to teach another 1st grade class again in 2006. This phase also lasted for five years (2006–2011). I felt that I could do everything better because I had found my

basic routines and my ways to do my work well. I felt more confident due to my experiences. Haavio (1948, 162–163) writes that when the teachers do not aim to develop as educators, but they start to think that they are “ready”, then the job becomes impersonal and mechanical because as a result of repeated routines teachers do not need the whole personality in their work. Part of me felt that I was *ready* as a teacher, but my professional expansion started when I was asked to teach music for several other classes. I had a need to improve my musical skills and ability to teach music. I knew the basics of playing the traditional Finnish harp and the recorder. I had learned to play the piano during my studies at the Teacher Education College (Pyykkö 2001, 46; 2010, 55). So, I started my studies in the Conservatorium. I started to study singing, music theory and music history. It was a dream come true for me. I had always loved to sing and now I had a chance to develop myself. I loved it. I also learned to play the basics of bass, guitar and the rhythms of the drums all by myself.

Two years later, when my pupils were starting the 3rd grade, there was the perfect timing for the cooperation with Maria and for our project *Sleeping Beauty*. That was a continuation for my professional expansion. (See Figure 4.) We did the planning and execution for the excursions and projects together. We wanted to use new active and child-centered methods. We had collegial and pedagogical discussions many times during this project and we reflected on our actions together. I felt that I started to live the age of the collegial professional (Hargreaves 2006, 674). Maria introduced me to gardening and so we started to keep a “Green thumb Club” for our pupils. Later on, as a part of our project we started to look for other teachers with whom to cooperate. Maria and I collaborated with Ritva, the teacher of Home Economics, too. She and her 7th grade students helped us when we baked with our pupils, for example, gingerbread cookies, buns and rolls. Those were brilliant learning experiences for the pupils so I started to keep a “Cooking Club” for them. I organized an “English evening” with an English teacher for our pupils where pupils had presentations about themselves in English that they had written and rehearsed during our classes. That was new and the parents were really proud of their children. So I expanded my know-how and knowledge in teaching gardening, cooking and English. For me, it meant stepping outside my comfort zone. I could have done in my way and the things that I knew and was good at, but instead I tried and learned something new. I could have continued teaching in my old way, but I consciously started to look for other places where we could study. I wanted to take my pupils to several places if only it was possible. (See Appendix 6). As a result, I have become more active and a real searcher for new opportunities that would make learning funnier, deeper and more experimental. (F6–F7.)

This phase had features of the new era – the era of postmodernity (Hargreaves 2006, 684–688), because one of the main aims of our project was to develop relationships with others in our community. That is one thing that I learned during this project. We took our class to several other learning environments. We can learn where ever we are – we do not learn only at school. For example, my class and I cycled to the stables to learn about horses,



FIGURE 4 Towards collegial professional

and to a mill to see how flour is made of corn. We made to trip to a farm to see farm animals and a trip to a few gardens to see vegetables and berries of garden. I had to be active and make a phone call and ask if my class could make an excursion there. (See Appendix 6.)

All those excursions were fantastic, the best possible ways to learn and experience at the same time. I suggest that pupils need to get out of the classroom to other learning environments as often as possible. It may not be possible in practice, but there should be chances for excursions every now and then. Excursions are much better ways to learn than just reading from a textbook, because then we really can see, feel and touch things that we are learning. I learned so much, too. Sometimes the quiet pupils become lively, the serious pupils started to smile, and the disruptive pupils showed their interest to learn. I learned that in different learning environments the pupils behaved differently than in a classroom.

I realized that we could have visitors in our classroom telling about their job or teaching us about certain topic. For example, we had a project "Hello, we compose!" during which pupils' composed their own piece of music with professional musicians and performed in the Sibelius Hall. When I participated in this project with my pupils, I learned a way, how we can compose with my pupils at school. Then we had a "Tanssimix -dance tour" during which the pupils learned to dance a few dances with real dance teachers. We also had an acting project called "Ankat koulukiertueella" (=Ducks on a school tour), during which we rehearsed an episode about a famous story Ugly Duckling (12.) (Ruokonen 2007.) We also formed open and interactive relationships with parents and invited them to our Studia Generalia -evenings to see the pupils' presentations about different themes like space, Egypt, pets and plants. I learned that the parents love to come to school to see their children to perform or have presentations. They love to see the progress that the teachers see. There the

pupils had chance to practise their ability to perform in public, which were significant moments for the pupils to strengthen their self-esteem.

Sahlberg (1993, 161) writes that a typical teacher rather uses familiar and safe teaching methods than tries new and unknown methods. I probably was a typical teacher for a while, but then I changed. Sahlberg adds that when there is no cooperation, it is difficult to see the common problems of the working environment. Honestly, I did not see or know any problems in my school earlier, because I did my job well on my own and trusted that so does everyone else. I only concentrated on my job, my pupils and myself. Only later on, my eyes opened little by little to see smaller and bigger problems in my working environment. Only by being aware of problems you can change and correct them. Changing the myth of working alone is one of the key questions of the development of schools (Sahlberg 1993, 161).

During these years, I have gotten lots of knowledge, experiences and confidence. My interaction skills have improved. My strength is to create a safe and comfortable atmosphere in my class where every pupil is valued and has a right to be who he or she is. Teaching the same pupils for several years has given me a possibility to really learn to know them, their personality, strengths and weaknesses, and therefore help them fulfill their own fuller potential. It also has made it possible to co-operate with the pupils' parents. (Pyykkö 2009.)

3.5 The reality of teacher's profession

3.5.1 Unavoidable changes

"Teachers have seen from the box seat where Finland is going, but they have not been heard. Now the time of hearing has come, positively." (Uusikylä 2008, 9.)

Teachers and educators in many parts of the world are in the midst of the great transformation, also in Finland. (Aho 2011, 14; Craft 2000, 173–191; Hargreaves 1998, 2003, 2006, 673; Himanen 2007, 6–9; Jakku–Sihvonen & Niemi 2006c; Penttilä 1994, 11–30; Sahlberg 2011, 1; Syrjälä et al. 1996). They are witnesses of rapid and unforeseen changes in economic life, societal structures, production, and information technologies (Jakku–Sihvonen & Niemi 2006a, 45). Craft (2000, 191) writes that change is a complex and chaotic process both socially and psychologically, and it involves instability far more now than ever before. She adds that unavoidable change leads to further change. School and curriculum should prepare pupils to live in a change (Patrikainen 2002, 12; Sahlberg 2011, 1). So there is a national drive to develop both teaching and learning because student learning and development do not occur without teacher learning and development. Child-centered teachers are teaching the whole child, for life. (Hargreaves 2007a; 2007b; Heikkilä & Aho 1999; Woods 2002, 73.) Change often prompts initial feelings of insecurity, which must be addressed. Consequently, teachers need a critical mind, ability to reflect, readiness to analyse these circumstances, ability to draw conclusions and to make decisions to adjust or to change something in the situation (Jakku–

Sihvonen & Niemi 2006a, 45). To face today's changes, the school organizations have several development programmes in Finland (Huusko & Pietarinen 2002; Estola, Kaunisto, Keski-Filppula, Syrjälä, & Uitto 2005).

Development and becoming better professionals has become vogue words in teachers' profession. Teachers have to try to develop themselves, their work, working environment and this society. They have to be better teachers, better educators, better colleagues, better spouses, and better friends. Teachers need moments to feel that they are good enough, they need time to relax and enjoy their work and concentrate on the essential because it is said that less is more. Woods (2002, 73–85) states that in the middle of all requirements, it is normal to feel imperfect and incomplete because there may not be enough time or space to be who you really are and fulfill your own potential. Hovila (2004, 8) says that rest, physical exercise, fostering mental balance, family relationships and multi-professional cooperation are the ways that prevent burnout.

Teachers respond to educational changes differently. The teachers' age, their stage of career and the generational identity are the most important things that affect their responses, besides the teachers' personality and the personal development. In early career, the teachers are optimistic and they have emotional enthusiasm and intensity. They are adaptable and flexible in changes when they are working in an uncertain and unsecure occupational environment. They were more willing to change than older teachers. However, they may not understand, have confidence and implement the change as well as their older colleagues. In late career, most teachers become emotionally distant, tired and resistant toward change efforts outside the classroom, but they rather concentrate their energies within the classroom. The teachers who are in the middle years of teaching remain open, but selective about the change. They can better cope with change because their competence has growth and they have developed confidence. However, the mid-career teachers that were still lacking confidence felt threatened by change. (Hargreaves 2000; 2005; 967–983.) I have noticed that any change, any extra job or meeting that requires more of teachers' time that directly does not involve their basic job (planning or preparing classes) causes resistance in all age and career stages, especially if you do not get paid for it. Many teachers consider sitting in the meetings as a waste of time, because they do not directly benefit their job. Meetings often lack positive feedback, encouraging teachers, and focusing on the good things. It is essential to estimate if there is need for all meetings, because the email is a handy way to inform about daily or weekly programmes.

3.5.2 Feelings of security as a part of well-being

Creating a caring and loving environment to schools fosters feelings of security. Skinnari (2007, 550–556) writes that in our time, we can hear talks about "the invalidity of values and bloat of information". The more learning environments become technical, the more pupils long for a teacher's model how to be a human being. Pupils need models to learn values of truth, beauty and goodness. Haavio sees that a teacher who strives for the bigger light makes a huge impression on pupils. On the background of his thinking is a Christian

outlook on life and seeing every child as an eternal creation of God. (Skinnari 2007, 550–556.)

Hargreaves (2003, 62–66) says that strong relationships and basic trust are established in childhood and rooted in experiences of fundamental security. Teachers who have personal trust in process and in people, and who are personally supported by their leaders and colleagues are less likely to have suspicious minds. Instead, teachers who lack of basic trust may easily feel suspicious, envious of, or betrayed by their colleagues in their schools. Well-developed teachers should maintain the trusting relationships and display as much self-confidence and openness in their professional relationships with their colleagues as with their pupils. When teachers have the basic trust and strong relationships, they can be the forces of change and continuous improvement in the knowledge society.

One aspect of feeling security is that no one teases pupils at school so that they can feel that school is a safe place to study. A national Anti-Bullying Program, KiVa school was developed and evaluated in the University of Turku (KiVa school – Let's make it together). Now, about 90% of all comprehensive schools in the country started implementing the program. In KiVa, there is a strong emphasis on making onlookers to show that they are against bullying and to make them support the victim, rather than encouraging the bully. The results of this KiVa Anti – Bullying program have been exceptionally good: It has halved the risk of bullying others and being victimized in one school year. (Salmivalli, Pöyhönen & Kaukiainen 2009, 4; KiVa Program in a nutshell 2009.)

Feelings of security have to be increased even though Finnish comprehensive school has managed to provide all population groups and regions of the country with equal educational opportunities. Something more needs to be done even though instruction and pedagogy have been structured to fit heterogeneous groups of pupils and their own interests and choices are also taken into account when planning the curriculum or selecting contents, textbooks, learning strategies, methods and assessment devices. (Väljörvi et al. 2003, 38–47; Väljörvi et al. 2002, 43–44). Uusikylä writes that pupils need good teachers in order to feel well at school. Good teachers do not only have good abilities and a great personality, but they have good motivating dialogue between their pupils. Pupils' essential basic need is sharing their emotions with their teacher. (Uusitalo 2008, 121–126.) It increases well-being and supports their development.

3.5.3 The effects of society to a teacher's profession

Hargreaves (2003, 9) sees a teacher's profession as the only clear profession which is expected to create the human skills and capacities which enable the individuals and organizations to survive and succeed in the today's knowledge society. He sees teaching as a paradoxical profession because teachers are expected to achieve two contradictory goals of knowledge society and knowledge economy at the same time (Bullough, Jr & Baughman 1997, 15; Sahlberg 2011, 60–69). Hargreaves (2003, 9) writes that "*Teachers are expected to build learning communities, create the knowledge society, and develop the capacities for innovation, flexibility and commitment to change that are essential to economic prosperity*". Like Bullough, Jr. and Baughman (1997,

15) say that being a teacher it is not as simple as it once has been. The role of a teacher continues to expand.

Teaching as a profession has also other paradoxes. Even though it is an important and acknowledged profession it is underpaid. Teachers should teach and support and encourage every pupil individually, but class sizes are way too big. Teachers are asked to be creative and use different teaching methods, but there is often the lack of money, so they cannot always buy what they need that would enable them for new experiments. Teachers often mark, fix and read pupils' exams and essays in the evenings and during the weekends, but their overtime work is not paid. They need to cooperate with parents, sometimes with extremely difficult personalities.

There are different ways, how teachers response to an educational changes in the society. Hargreaves' (2004) article analyses a teacher's emotional responses to an educational change. He finds that teachers had mainly positive emotional experiences of self-initiated change whereas, mandatory changes caused negative emotions. Surprisingly, almost half of the self-initiated changes had a mandated origin. The source of the change, external or internal, seems to be more significant than the inclusive or exclusive design and the administration of the change. This project *Sleeping Beauty* has brought about a self-initiated change and it has created positive emotional experiences. It also has increased desire and willingness for new future development projects.

The school politics according to Lehtola (2007, 129–146), have been the Pedagogy of Sorrow during the past recent years. Several local schools both in towns and cities and small village schools in the countryside have been discontinued as a result of short-sighted attempts to save money. Those school buildings have been vital and healthy. Many huge schools with mold and problems with the indoor air quality have been tried to repair also short-sightedly again and again without any success at the expense of teachers' and pupils' health. (Lehtola 2007, 141–142.)

3.5.4 Teachers have to be risk-takers

Teachers have to develop their capacities for taking risks and dealing with change because they must confront to new demands of the constantly changing world and the information that expands rapidly. They need information and knowledge about the ways that maximize pupils' learning, stimulate ingenuity and invention, and develop the capacity and cope with the change. Teaching is not the only part of teacher's profession. In addition, they also must try to turn their schools into learning organizations that respond to a change. Hargreaves sees teachers as catalysts of teaching society where both adults as well as children can learn effectively. (Hargreaves 2003, 3–29).

In order to encourage students to be risk-takers, the teachers must be risk-takers, too (Sahlberg 2011, 143). In teaching, taking risks requires a special kind of trust both in the process and in people. In order to change practice or defects, teachers must take risks. Teachers must be creative, because creativity like trying a new idea, teaching method or a project means taking a risk. Cooperation with a colleague who is not so close means also taking a risk. (Feldman 2007, 251; Hargreaves 2003, 27–28.) Hargreaves speaks about a

professional trust. It means willingness to take risks and placing oneself in a vulnerable situation, furthermore, it involves active commitments to shared work, openness, and reciprocal learning (Hargreaves 2003, 28–29.) When I started the project with Maria, it meant taking a risk, because we did not know each other. Our cooperation worked well and I trusted her professionalism. As the result, we took other risks together when we tried our new ideas and teaching methods.

3.5.5 There is a need for emotional intelligence

Emotional intelligence has been an emerging topic in education and it has been researched in recent years (Flanagan 2009; Penrose, Perry & Ball 2007; Polat & Ulusoy–Öztaş 2009; Wong, Wong & Peng 2010). Goleman argues that mastering a set of emotional competencies significantly improves work performance and personal relationships (Goleman 1999). Self-knowledge, self-control, motivation, empathy and social skills are the most essential emotional and social skills which help people most in their working life (Goleman 1999, 361). Hargreaves (2003, 29–30) states that the skills that are needed in and for the knowledge society are all put into practise with the help of emotional intelligence, for example, “*developing and managing effective teamwork, problem-solving, and mutual learning among adults require emotional intelligence.*”

Flanagan’s (2009) findings suggest that as the age increases, so does emotional intelligence. The study of Penrose, Perry and Ball (2007) demonstrates that there is a linkage between the levels of emotional intelligence in teachers, their self efficacy and teacher effectiveness. Five basic competences that make up emotional intelligence are: Knowing and being able to express one’s own emotions; being able to empathize others’ emotions; being able to monitor and regulate one’s emotions; having the capacity to motivate oneself and others; and possessing the social skills. (Goleman 1999, 361; Hargreaves 2003, 26.)

Emotional dimension has been and is still neglected in the increasingly rationalized world of educational reform. Policymakers and administrators, unfortunately, tend to neglect the emotions and underestimate their importance. Leaders can turn teachers into cynics just by filling their time with technical tasks and meetings so there is no time left for creativity, imagination, and relationships that fuel the passion to teach. (Hargreaves 2000; 2003, 60; Jantunen & Skinnari 2007, 283). Teaching and learning are emotional practices. Emotion, cognition and action are connected in teaching. That is why the emotional education is needed in the knowledge societies.

3.6 The importance of good learning environments

3.6.1 Good learning environment promotes well-being

In the 1800s Topelius paid attention to the poor conditions of the schools of his time. There was not open space for pupils to play or do physical activities. The

classrooms were neither airy nor filled with light. "... *and there the children had to spend half of their day...*" (Jantunen & Skinnari 2007, 280.) Similar problems exist today. Some of the school yards are dull and boring places where children do not have good opportunities to play. Cosy village schools surrounded by beautiful nature have been discontinued. Many schools have mold problems or other problems with the indoor air quality that seem to be impossible to repair. Neither pupils nor teachers feel good in such conditions.

Esposito and Evans–Winters (2007, 236) state that we must acknowledge that context plays a significant role in teacher and student development. Children spend a big part of their days in school, and therefore, the learning environment should respond to pupils' multiple needs and promote their well-being. *Learning environment* is a lot more than the mere building (Piispanen 2008, 5.) or the classroom; it refers to any environment where teaching is put into practice (Piispanen 2008, 112). Learning environment consists of physical, psychological, social and pedagogical factors. They all affect pupils' learning and feeling of safety and how well and exhilarating they feel during their school day. (Laatua kodin ja koulun yhteistyöhön 2008; Piispanen 2008.)

Piispanen (2008, 6) found in her study that pupils, parents and teachers had varying attitudes towards a good learning environment. Pupils emphasize the importance of physical learning environment, parents stress social and psychological learning environment, and teachers the importance of pedagogical learning environment. According to Laursen's (2006, 84–90) study, teachers found the following things important in their working conditions: the size of their school; the amount of teachers' cooperation; atmosphere; management; architecture; the pedagogical policy of their school; and chances to develop themselves. A good learning environment takes notice of the basic needs of the people, the condition of the school building, equipment and atmosphere where everyone can feel safe. Emotional safety is the most important thing when developing learning environments even though Varila and Viholainen (2000, v–vii) state that working life has been seen as a desert of emotions for a long time. Some people still see it as such, even though recent psychological research disagrees with it. Emotions are not obstacles, consequences or by-products of sensible action or problem solving, but they are precondition and conditions for sensible action. Learning environment has an effect, regardless of whether a person will have a positive or negative attitude towards education and development in general. All these affect the construction of pupils' self-esteem (Korpinen 2007b, 40).

Patrikainen (2002, 12) states that the school environment should make experiencing and creating the change possible. Laursen (2006, 80–84) writes that if a teacher is dissatisfied with his or her school and finds the realization of the pedagogical goals impossible, but still works there a year after year, then it can be claimed that such a teacher does not take oneself and pedagogical goals seriously. If the working conditions are not appropriate, professionals should try to change their working conditions or they should try to find a position elsewhere. Being in a good working environment also has a huge significance for overall well-being, it is not important only from the professional's point of view. Aho's (2011, 5–9) study is concerned with how teachers themselves cope in their environment, at work and in life. He concludes that the most salient individual factors in teachers' coping emerged as the desire for self-

improvement, the personal characteristics conducive to coping, the holistic view of life, and the opportunity to discuss the work either at the workplace or with significant others.

Cohen, McCabe, Michelli and Pickeral (2009) write that a *school climate* refers to the quality and character of school life. It is a group phenomenon and it is based on people's experiences of school life. Therefore, it is more than an individual's experience. The purpose of norms, goals, values, interpersonal relationships, teaching and learning practises and organizational structures is to support people's social, emotional and physical feeling of safety. Nakari (2003, 201) found in her study that a good working climate decreased workers' stress and a bad climate increased stress and days of absence at work. She states that there is a clear connection between a psychosocial working climate and well-being. Feelings of equality and justice, and the appreciation of work by superiors and co-workers, all have a positive effect. A positive school climate is also associated with and being predictive of academic achievement, school success, effective violence prevention, students' healthy development, and teacher retention (Cohen et al. 2009).

Bullough and Baughman (1997, xv) see that when schools offer better possibilities for teachers to improve their teaching, only then will schools become better learning environments for children as a result. I think that if teachers want to get more out of their work, they should find at least one colleague with whom he or she enjoys working, enjoys trying new ideas and learning methods, someone who encourages the other one to become a better teacher. I think that principals should encourage teachers to work in pairs. I think that they should not force teachers to work together, though, if they do not get along or do not find it easy to be around each other - otherwise thrive and the joy of work will be missing.

Kimonen (2011, 30) writes that the school system has been criticized through 1900s because the schools isolate themselves from the other culture and forgets its duty as the educator of future citizens. According to Kimonen's (2011, 317) study, ideal learning is linked to its natural context, instruction being active, problem-oriented, holistic, and life-centered. The aim of outdoor-oriented education is to build a bridge between the education and real life. The reality is built in an interaction between people and environment. (Kimonen 2011, 308.) In this study, a good learning environment does not refer to the school building but to all the surrounding areas, including nature, and cultural experiences that the city offers.

3.6.2 Health risks of “sick school buildings”

Health risks caused by moisture and mold problems are faced by up to even 600 000–800 000 people in their homes and jobs in Finland. These are current challenges in many work places (Lahtinen 2004, 6). Especially in public buildings like schools, day-care centers and hospitals, mold and moisture problems are common. According to a recent study, there are 2000 schools and day-care centres that should be renovated due to mold and moisture problems (Vuolle 2012, 5). This is estimated to be one of the biggest environmental health problems in Finland, because these problems cost over 200 millions euros in health care expenses to for our public health organization. Rough financial

estimates for costs caused by bad indoor air quality are over 3 billion euros a year. (Brax 2011.) The concept *sick building* is used where 25–30% of working people in the same building have lots of symptoms caused by the indoor air quality. (Korhonen & Lintunen 2003, 75–80; Lahtinen 2004, 13).

The amount of mold and moisture damage in school buildings has increased significantly, ventilation systems have not been designed for big groups, and custodial services have been reduced. The air is bad, stuffy and musty in sick school buildings. Several teachers have different symptoms caused by mold, microbes and toxins: inflammations in respiratory passages and eyes, stinging in eyes, asthma, fever, rash, dizziness, loss of voice and general symptoms like headache and tiredness. In addition, several chronic diseases may be connected to mold and moisture problems like intestinal disorders, reproductive problems, risks for sudden death, cancer, diabetes, paramnesia, lack of concentration, and the diseases of the thyroid gland (Putus 2010, 10; 2012). Mold and bad indoor air are significant risk factors for the teachers' and pupils' health all over the country. Unfortunately, these problems have not been taken seriously enough. (Halonen, Helimo & Kananen 2009; Korhonen & Lintunen 2003, 76–80; Lahtinen 2004, 11–12; Putus 2010, 9; Seuri & Reiman 1996; 38–46.)

Most recent toxin research made by Salkinoja-Salonen reveals that there is a connection between teachers' symptoms and the indoor air that contains poisons/toxins (Lievonen & Somerpuro 2012, 11). In those schools where indoor air contained toxins, the teachers showed more symptoms than the teachers in other schools in schools where toxic substances were not found. Toxin studies provide really valuable information and they definitely should be used but for an unknown reason the Occupational Health Administration has recommended that they should not be used as a routine action in working places. (Grönholm & Palovaara 2012, 13.)

The research by Matti Rimpelä, the research professor of STAKES shows that one of every four schools in our country suffers from mold problems. It means that one quarter of the school-aged population is being exposed and is at risk of getting sick in the future. Tuula Putus compares health risks caused by mold toxins to smoking: it is the same as if one of every four children would smoke. The connection between mold toxins and rheumatism has already been proven. It may even cause cancer (Lahtinen 2004, 11; Putus 2010, 25). The reasons for delays are the attitude problems, lack of knowledge and money (Seuri & Reiman, 1996, 67) and insufficient methods to measure and assess indoor air problems (Lahtinen, Lappalainen & Reijula 2006, 14). However, having symptoms is not an illness. That amount is small in compared to the amount of people who have severe symptoms or who has lost their health.

Teachers should stand for their rights and fight for a clean and healthy working environment. They should know that expressing what is wrong is a way to affect and stay sane. (Palmer 2007, 29–30.) True professionals should insist that their working environment is healthy for their pupils and for them. For example, in Lahti and Tervajoki the parents fought and acted for clean school environments for their children. However, it seems that all parents do not know enough of the dangers and serious health risks of mold and other problems of indoor air quality, so that they could stand up for their children's healthy learning environment. They definitely need more information about it.

It has seemed to me that principals are afraid of losing the reputation of their school, when problems are told publicly even though they should be the fighters for their school and the working conditions for their personnel in the first place. It is said that closing mold schools costs too much, and finding contemporary places is said to be difficult even though they should be arranged for. Working environment should not make teachers sick who love their work and regard teaching as a vocation of choice. It should not make pupils sick either while they do their compulsory education. Getting sick and having severe symptoms can not be a reward for a job well done.

3.7 Requirements for the Pedagogy of Joy

The aims of this section are to make conclusions about the chapter 3 and explain the requirements for the Pedagogy of Joy (See Figure 5.) Teachers have to be conscious about the changes in the past and be ready for the rapid changes today and in the future in order to enjoy working in their dream-profession. Teachers need to have a mind of a teacher researcher and willingness to research one's work in order to develop it. If teachers have courage and willingness to cooperate more, the development is possible in cooperation with colleagues. Today's teachers are emotional workers and therefore, it is their responsibility to take care of their pupils, whereas principals and decision-makers should take care of teachers and their emotional well-being. Teachers are professionals and their concerns and hopes should be listened to and decisions should be made for what is best for teachers' - not what hurts them - so that they can do their work even better. Emotional understanding leads to good self-concept and self-esteem. The teachers' physical learning environment must be improved in order to avoid the explosion of this alarming situation caused by the mold and moisture problems in many schools. Emotional understanding and caring in interaction situations create safety and add motivation to do one's work well. Respect in interaction situations and genuine presence which aims for pupils' best supports their self-concept. When teachers feel well at work, it has an influence on their pupils. Then they all can fulfill their fuller potential.

Figure 5 presents that The Pedagogy of Joy requires emotional understanding and the right attitude in all interaction situations about all matters that consider education. It requires: healthy physical learning environment, good interaction between pupils and teachers, cooperation between home and school, cooperation between teachers, and financial resources. These create good basis for good self-concept and self-esteem.

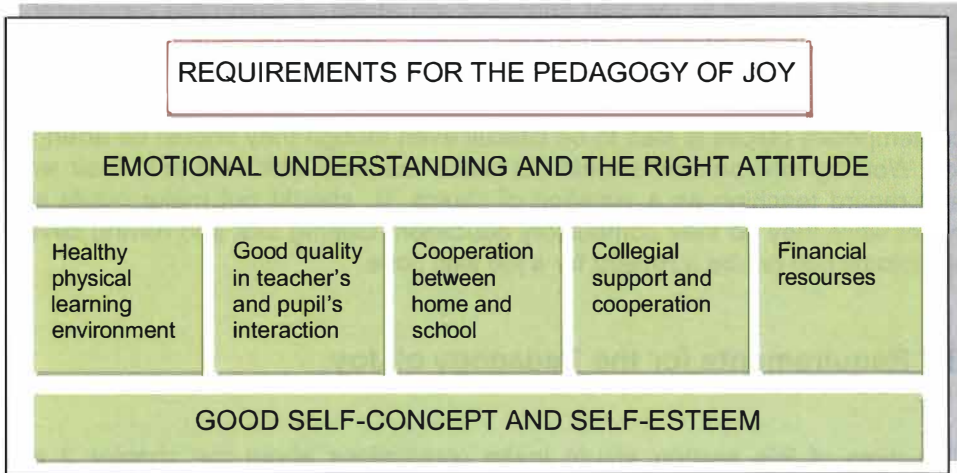


FIGURE 5 Requirements for the Pedagogy of Joy

4 THE PEDAGOGY OF JOY BUILDS SELF-CONCEPT

I begin this chapter by describing the phases of the development processes of pupils' and teachers' self-concept and how they are constructed in social interaction situations. All education should aim at the growth of the humanity and that is why we need the Pedagogy of Love and the Pedagogy of Joy, because they support the development of the pupils' self-concept. I present some benefits of joy and creative learning. I also give some examples of the Pedagogy of Joy in practise. Emotions are an integral part of the Pedagogy of Joy. Therefore, I shall present other concepts related to emotions, four theoretical traditions of research on emotions in psychology, emotional geographies and teachers' and pupils' emotional challenges.

4.1 The development process of the self-concept

The development process of the self-concept starts to develop in childhood when children are highly appreciated by their parents. Their praising and encouragement play an important role. (Määttä 2007b, 225.) Uusitalo (2007, 29) writes that parents are their children's first mirrors when they form a concept of themselves. If the mirror is clear and harmonious, and when the children's inner self and the whole personality is being heard, then it is far less likely that the children's self-concept becomes distorted. Then their whole being, the self-concept, is being supported and encouraged. (Uusitalo 2007, 29.)

The self-esteem, self-knowledge and self-confidence increase as a result of the development process of self-concept which is constructed in social interaction situations (Korpinen 1990, 15; Määttä 2007b, 221). That is especially the case when the children are being accepted, seen and heard (Uusitalo 2008, 116–117). Then they can grow and it enables them to become who they really are (Määttä 2007b, 231). Zembylas (2003, 213) agrees and adds that it can also be re-constructed in a particular socio-cultural, historical, and institutional context. He writes that the teacher identity is largely a constituted outcome of continuing dialogue with students, parents, and colleagues.

The development process of self-concept is based on a person's will to learn and develop oneself. In Korpinen's (1990, 87; 2007b, 39) study, learning is seen as holistic where learning means building oneself. Then pupils select

new information and experiences that support their concept of their ideal self. Life is a continuous journey towards who we really want to be. Korpinen (1990, 13) says that the development process of self-concept starts with *selecting* meaningful information, values, ideals, goals and expectations, and then they are *internalized* as a part of one's current self-concept. In addition, internalised information continually *motivates* when there is something new to add to one's ideal self-concept. Self-esteem, which is the most important part of self-concept, is formed by *self-assessment and comparison*. Figure 6 presents the development process of self-concept. All people continually evaluate how close their real self-concept is to their ideal self-concept. The closer and the more equivalent it is to a person's values, the better and more appreciated they feel. On the other hand, it is possible that people judge themselves very harshly, if their real self-concept is far from their ideal self-concept (Jersild 1955, 54).

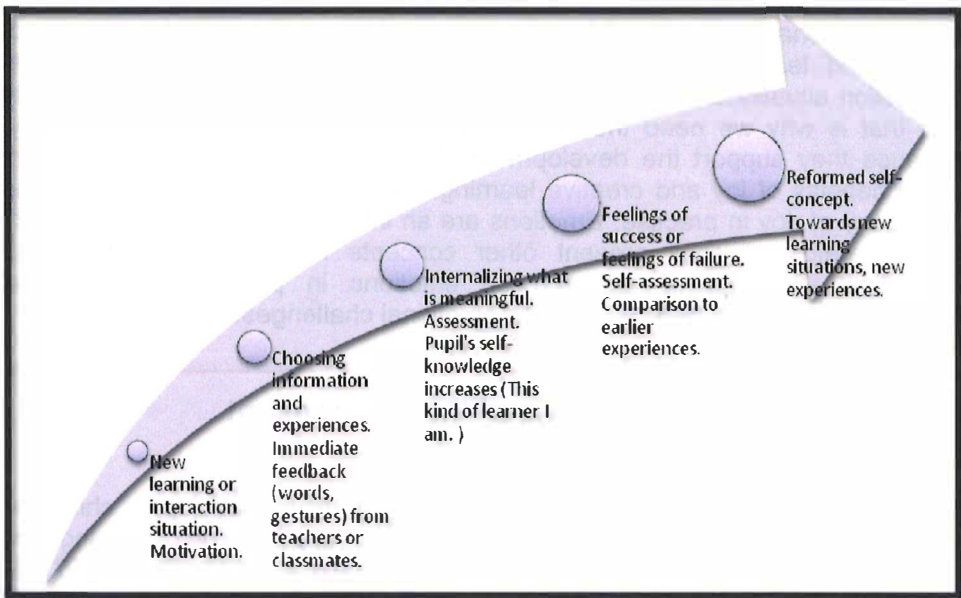


FIGURE 6 Self-concepts development process (adapted by Korpinen's model 1990, 14)

Feedback (not just words) tells what is learned and what kind of learner a person is. When persons know their strengths and weaknesses, they are able to set realistic goals for themselves. When they reach the goals, they are able to rejoice and feel happiness about their success. They feel that they are capable of taking new challenges, and it improves their self-esteem. This is when, learning has become meaningful. (Korpinen 1990, 15; 2007a, 8.)

4.2 Teacher's professional self-concept

Korpinen (1990, 37) states that a teacher's own personality is the most important tool in a teacher's job. General self-concept and self-esteem are the

grounds for a teacher's professional self-concept, which develops through a teacher's life in social interaction situations. (See also Koski–Heikkinen 2008, 108–111). The professional self-concept is a person's concept of one's abilities in the profession; what they are capable of and what their aims are as a teacher. It contains the qualities of a "good teacher" what they want to be and to become. The emotional warmth and internalising the role of an educator are connected to a high professional self-esteem. If teachers do not present themselves in terms of familiar identities, they risk being seen as eccentric or outrageous. (Korpinen 1995, 141–154.) The teacher's self-concept affects both the pupils' self-concept and the school environment. The teacher's attitude towards teaching, pupils and oneself is seen through teacher's actions and teaching situations. There is a connection between a pupil's self-concept, the way how a teacher teaches, and what kind of atmosphere the teacher has created. (Korpinen 1990, 36–40.)

Teacher Education Colleges have paid attention to developing strong teacher personalities that have a healthy self-concept and the knowledge of the importance of their work. Korpinen has studied how student teachers' self-concept has developed during their studies in the Teacher Education College. (Korpinen 1995, 141–154.) She (1990, 37; 2009, 72) has found out that teachers who have a high self-concept do not use traditional teaching methods, but they are flexible and have more interaction with pupils (Compare Sahlberg 1993, 161). Furthermore, there is more creative thinking in the classroom and pupils get more individual support from their teacher than in a classroom where the teacher has a low self-concept. Furthermore, teachers who consider themselves effective and able to teach their pupils are more successful, than teachers who do not think that they can teach their pupils (Korpinen 2007a, 9).

Pupils and their feedback are very important for the development of a teacher's self-concept (even though sometimes the feedback may come years later) because they affect teachers' job satisfaction. Teachers often have to face conflicts on a level of their professional self-concept. They are vulnerable for any critics if expectations and values from pupils, the principal or parents are different. Teachers' self-concepts that are connected to family, friends, hobbies or tasks in a community may also be in conflict with a teacher's professional self-concept. Teacher's professional self-concept can be threatened if they are not sure about professional values that they have chosen. (Korpinen 1990, 38.)

However, it is not only the feedback from pupils that is meaningful. It seems that teachers' identity is partly linked to the recognition by other teachers and colleagues. Uusitalo (2007, 29–31) writes that teachers' professional self-concept may become twisted or frail, if they do not have a colleague as a mirror for their thoughts, ideas or projects. It may cause a demeaning image of themselves, loneliness and unworthiness among other teachers when nobody shows any interest in them. Ignorance hurts and diminishes one's existence. (Uusitalo 2007, 29–31; Zembylas 2003, 223.) Teachers' self-concept affects teachers themselves, too. Jersild (1955, 78–79) writes that when teachers have found a meaning for their work they are committed to do it with their whole personality. Then, teaching is not just an empty formality, but it is seen as an important vocation.

In my research, my professional self-concept started to develop and change when I started to organize new learning and interaction situations for my

pupils during the project *Sleeping Beauty*. My motivation and willingness to develop my professionalism gave me courage to try something new with my colleague. When I recognized, understood and chose what was meaningful in the new learning or interaction situations, I started to internalize it a phase after phase. It led to a chain of success. As the result, my professional self-concept was reformed and professional self-confidence increased. (See Figure 7.)

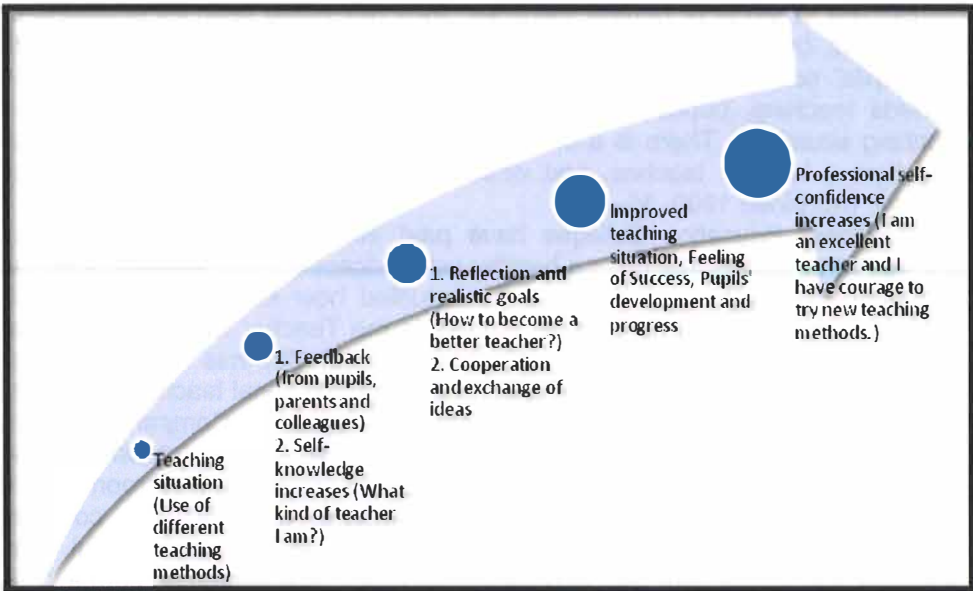


FIGURE 7 Development process of teachers' / the researcher's professional self-concept (Adopted from Korpinen's study 1990, 14)

4.3 Values that support self-concept

Skinnari (2004; 2007, 368) states that “*becoming a human*” or “*growth to humanity*” is an eternal goal of education and that is what he calls *Eternal Pedagogy*. Skinnari (2004, 28–31) states that this post-modern society that measures performance, has forgotten real humanity. Fortunately, it is changing to a trans-modern society that is lifting humanity as a conscious value. Skinnari's thought of an Eternal Pedagogy, *Paedagogia Perennis*, considers human, growth to humanity and its support as the most fundamental values. Their aim is that people are in touch to the spiritual values of Plato that are goodness, beauty and truth (Skinnari 2004, 9). There people and their unique and deepest self is seen valuable, not their performance. It can be compared to the parents' love where children have to be accepted as they are, not as what is wished they are (Määttä 2007b, 221; 2007b, 228–232).

According to Skinnari (2004, 9), teaching is a genuine and loving respect of humanity. It means to feel love and warm sympathy towards pupils (Haavio 1948, 58). It is love that aims at moral goodness (Skinnari 2004, 45). It is good

to remember that the effects and fruits of teaching are most meaningful, multiple and far-reaching for pupils. When Plato asked Socrates what the most essential thing was, he replied: "*Know thyself*". It is good to know and become conscious in which sense our personality is created by ourselves or is it forced by other people. Some of the most powerful moments in people's lives are those moments when we feel that we are loved as we are without conditions.

Solasaari (2003, 44–75) writes that, according to Scheler's philosophy of education, love and values make a person grow. The most important thing in value education is not verbal teaching, but the set of values in which children live in and how their educational role models behave. It is important that a loving educator provides many opportunities for children to be in touch with different kinds of values. Children build their world of values by directing their attention towards their own emotional intentions. (Solasaari 2003, 44–75.) Leeferink and Klaassen (2002, 26) write that the values give significance to the people's life and the community, whereas the norms rule and regulate interaction between people. Therefore, they form a complex field of principals and personal existentialism.

Shared values of child-rearing require regular and mutual transfer of information and contact between parents and teachers. Unfortunately, too often, cooperation is one-sided when teachers contact their pupils' parents. When there is pedagogical harmony and similar values between the school and parents, it has positive influences on the general well-being and the school achievements of pupils. The differences cause concrete problems. (Leeferink & Klaassen 2002, 28–37.) I have also noticed that the more parents are interested in and the more they involve themselves to their children's lives, school, homework, the better their children do at school.

When I started to teach my pupils when they were on the 1st grade, I decided to write letters to my pupils' parents every month. I wrote about the fundamental values that I considered important and that were in the core of my teaching and education. The values that I have learned and adapted are based on Christian values: truth, honesty, justice, kindness, faith in goodness, and loving respect for every human being – anything that is good and right. I wrote them about cognitive, social and moral aims of education. I wanted my pupils' parents to be aware of my values, teaching methods, my expectations, and about what happened in my classroom. I did my job as well as I could. They were happy to hear the news from the classroom. They appreciated the letters and my openness. Some of them told that they looked forward to hearing the news because all children do not talk much about what happens in the classroom. Cognitive achievements are often emphasized by parents while the social, moral, aesthetic, and affective aims of education are continually marginalized. Teachers, however, consider all of the child-rearing objectives important: the development of independence, critical thinking, social sensitivity and more conformity-directed objects. (Leeferink & Klaassen 2002, 36–37.) My aim was to let the parents to be aware of holistic education of their child. It was not only their success in exams that mattered to me, but the whole child.

The Finnish story-teller Sakari Topelius was worried about how the school forgot pupils' emotional life in 1800s. That is what we are worried about even today. Neurophysiologist Bergström thinks that there is a disablement of values in western countries. The societies are not able to provide good ideals,

examples and role models that represent and stand for right values. As the result, some young people have filled their vacuum of values with racism, or hunger for drugs, harmful relationships or bad hobbies. Topelius' realization how pupils' emotional life can be developed and nourished is timeless and universal: reading fairy tales. They can educate and nourish the pupils' soul and emotional side and their moral growth. They can provide life wisdom, too. (Jantunen & Skinnari 2007, 292–293.) Topelius stressed that children should play and live in the childhood's fairy tale world. That is because freedom and a possibility to create something new exist in plays and fairy tales (Jantunen & Skinnari 2007, 274). Jantunen and Skinnari (2007, 291) write that it is obvious that stories and fairy tales can have an important task when developing all emotions. Most of all, they are emphasized when developing ideals and sympathy. Therefore, school projects that contain puppet theatres, plays and drama education are essential for pupils' holistic growth.

4.4 The Pedagogy of Love nourishes the self-concept

Haavio, who was one of the most meaningful and influential persons of school education in Finland in the 1950s and 1960s, sees that *Pedagogic Love* appears as an instinct kind of affection towards a child. Haavio emphasizes the moral nature of Pedagogic Love. Love gets its content from a child's unique being and its presence brings out the child's versatile abilities (Haavio 1948, 67–73; Solasaari 2003, 74–75). According to Christian interpretation, its core is to see Christ in every neighbour's face. (Skinnari 2004, 174–179; Solasaari 2003, 74–74; Haavio 1948, 70.) Skinnari (2004, 25–26) writes that a starting point of Pedagogic Love is considering love as the most important thing of education. He (2004, 174–179) sees it as a respect towards spiritual uniqueness, loving presence and action towards other people and oneself. Everyone's spiritual self has a longing and a need to be noticed, accepted and respected, in other words, loved. That is why Pedagogic Love is a real multivitamin because it contains all the basic values: truth, beauty and goodness. It is real action in practise not just a theory (Skinnari 2004, 204–208.)

Skinnari (2004, 165–178) presents Pedagogic Love in connection to four different philosophical views. According to *naturalism*, love is seen instinctual where biological factors and heredity are emphasized. Pedagogic Love is compared to a mother's or a father's love. By contrast, according to *culturalism*, Pedagogic Love is connected to a culture, and the culture affects people's way to show love, for example, by shaking hands or hugging. *Existentialists* focus on the condition of human existence emphasizing people's freedom. Teachers show pedagogic love by allowing pupils to be as free as possible. *Essentialism* emphasizes people's essential nature or core of their being that they possess already when they are born. Pedagogic Love is seen as a respect towards people's uniqueness and a way to help people to become who they are.

According to Haavio (1948, 72), people who lack Pedagogic Love, cordial compassion, devotion and willingness to help are unsuitable to work as teachers and educators. However, Haavio believes that love can develop and it grows especially when a teacher is open for Christ's love. Cygnaeus sees that

the foundation of a good teacher's personality lies on a teacher's Christian way of life and their ability to love their pupils and guide them to become better individuals. A person who has an ability to teach and who has a genuine and real interest in pupils, their progress and their individual lives is the most suitable for a teacher's profession. (Rautakilpi 2007, 199–201; Van Manen 2002, 8; Louhela 2012.)

The presence of love is the integrating subject of the experience of life where every life is valuable, right and full and where we all are perfect pupils. Teacher is the inspirer who by loving and inspiring brings out a harmonious person who is something totally new, unique and immeasurable. The refinement of a character is essential in all age-groups. The theory of Pedagogic Love becomes apparent on an educator's thinking level. The level of educator's emotional life is seen as empathy. The educator's ethic is seen on the level of their action. It is remarkable that the verbal guidance does not really reach the child, but what kind of an idol an adult is with his thoughts, emotions and actions. (Skinnari 2004, 76–87.) Van Manen (2002, 3–21) writes that teachers who are thoughtful and tactful know what to say and what not to say. They are able to deepen their questions with quiet gestures.

Jersild (1955, 125–133) sees that the meaning of love for others and for oneself is incorporated to compassion. He does not see compassion without self-acceptance and the acceptance of others, but he sees them involved to compassion in the profoundest sense. You cannot fully accept others if you do not accept yourself. Jersild says: "*The person who can most fully accept himself is the one who can most fully accept others.*" Compassion is the greatest expression of emotional maturity. Teachers who have become sensitive to their pupils' emotions have learned to know, accept, tolerate and understand the impacts of any of their emotions. Jersild remarks that sacrificing oneself is not compassion. He says that such beliefs as "*only by denying oneself one can serve others*", or "*the really devoted teacher gives much and takes nothing*" are not true. Such teachers have not realized their potential as a teacher.

Korpinen (2007, 39; 2009, 71) writes that even after decades, pupils may forget single pieces of information or some skills, but they may strongly remember the joy of success or shame of failure that they have experienced in school. That is because those moments are stored as part of one's self-esteem. It can have an effect on their whole personality, either by promoting or preventing their actions in the future. As Korpinen says success raise the goals for future activities while failures lower them. Hovila (2004, 179–180) found in her study that school usually prize pupils' success in school, but it must be emphasized that both pupils and teachers must value human dignity and everyone's individual abilities. Teachers have to create a good relationship with their pupils by listening to them and accepting their life situation, emotions and knowledge as they have them. Healthy self-esteem supports the performance of pupils' own level. Learning requires controlling pupils' emotions. (See also Louhela 2012.)

4.5 The Pedagogy of Joy builds self-concept

4.5.1 Joy as a part of living and learning

Joy is an emotion that gives energy, power and faith (Forsberg 2006, 38). It reminds us of something positive or pleasant that makes us either smile or laugh. Humour in its various forms brings joy to people of all ages in various daily situations. Positive humour can relieve, relax and bring joy. It makes you feel better and it improves interaction situations. (Anttila 2008, 1.) It can also break tension and stress (Hargreaves 1998). Joy releases psychic energy and adds vitality. Varila and Viholainen (2000) state that people experience joy differently. For some people, it brings great exuberance while other people appreciate calm emotions of joy. For some people, joy lasts only for a moment, whereas for some people, joy is a lifelong choice. Even though all people experience joy differently there are situations where all people feel joy. (Varila & Viholainen 2000.)

Joy has always been an important part of people's lives. However, its source has varied through the years. Even from Old Testament and New Testament we can read that joy, teaching and learning were meaningful for the people of those times and especially for the first Christians. Old Christian tradition and Gezelius considered true and deepest joy as a divine thing and the source of which was God when one lived according to His will (Leinonen 2007, 62–70; Haavio 1948, 112). Teaching the gospel (*evangelion, ilosanoma*) was the starting point of teaching Christianity. (Leinonen 2007, 56.) Today the joy of learning is secularized. It is seen as human and individual-centred that contains the idea of fulfilling oneself. (Leinonen 2007, 62–70.)

Haavio (1948, 113) tells that joy truly has a pedagogic power. Gezelius (1615–1690) was aware of that the joy of learning could be promoted by right teaching methods. The central part of his method was that learners notice their progress and get enough experiences of performing their tasks well. Even the smallest progress was meaningful. He emphasized that when small children learn to rejoice because of their own learning, it would be possible that they would learn successfully when they were older. The fear of punishment could not be the motive for learning (Leinonen 2007, 92). Joy that is felt of one's own learning is *active* joy, because then it is a result of one's own action. Active joy may be seen in a person's gestures and facial expressions or it may not be seen if it is felt as cognitive operations. *Passive* joy is joy that is felt as a result of other people's action or in a situation that a person is in. It may either be visible or not visible. (Varila & Viholainen 2000, 60.)

Spinoza says that "*The highest thing that we can experience is the self-appreciation*". It means accepting the self and one's abilities. It is based on the self-knowledge, the knowledge of one's goals, abilities and possibilities. According to Spinoza, joy is a person's movement towards a greater perfection. I think that this means what Perttula and Himanen call fulfilling oneself and one's own unique potential (Himanen 2007, 102–126; Perttula 2001, 159–167). Dewey (2010, 27–34) specifies that happiness and delight (*joy* in Finnish translation) come to be through a fulfillment that reaches to the depths of our being and which is experienced as heightened vitality. Joy is evident in hope,

trust, affection, sympathy, self-respect and peace of mind. Love is also joy and so it also contains thoughts of change, progress and becoming perfect. Both love and joy are positive, energizing emotions. The purest and the highest grade of joy come straight from within the person. Such joy is immediately produced by an innate activity and it is seen as vitality, positive attitude towards life and mental agility. Spinoza calls it active thinking. (Korpinen 2009, 68–69; Pietarinen 1994, 24–50; Spinoza 1994, 188–238.)

Rantala (2005, 271–276; 2006, 161–165) presents several elements for the *joy of learning*. In this study, I consider them as part of the Pedagogy of Joy. She says that the school environment either supports the joy of learning and pupils' natural being of being active individuals or it does not support. Teachers cannot create the joy, but they can create the right conditions by creating possibilities and opportunities for pedagogical plays, right to self-determination, freedom and time (not hurry). School tasks should be planned individually meaningful so that pupils are able to complete those tasks. Rantala presents that being together and doing together is shared joy for pupils. Social skills are objects of learning and they can become resources of learning when such methods are used which support pupils' skills to understand and listen to other pupils. Just because the school environment favours positive expressions, pupils' tend to express negative emotions rather to other pupils than to a teacher. In the school world, the negative emotions can be detected in non-verbal communication through gestures. (Rantala 2005, 271–276; 2006, 161–165; 2008.)

Rantala states that drama pedagogy contains several elements that are essential for the joy of learning (Rantala 2006, 161). Our project *Sleeping Beauty* had several elements of drama pedagogy. That brought lots of joy. Our Egypt-project was also based on the drama pedagogy. The pupils had roles from the ancient Egypt (priests, Cleopatra, slave, writers, Nefertiti etc.) and they had presentations in pairs where they told about their pretended lives in the ancient Egypt. They were dressed up in the costumes matching their roles. That project brought lots of joy for everyone.

4.5.2 Benefits of joy in a classroom

Haavio writes that all modern pedagogic reform movements declared in the 1940s: "*More joy to the school!*" That is exactly the same as we declare in the 2010s. There are teachers whose joyfulness is an innate ability that sees the bright side in all the things. Such joyfulness is manifested in teaching through humour and jokes. He tells that a psychological study shows that joyfulness replaces fatigue and adds vitality in work. (Haavio 1948, 110.) According to Anttila's study (Anttila 2008; Späre 2008, 46–48), humour was the most meaningful factor in pupils' school satisfaction and in a pedagogical relationship. Students appreciate teachers who use humour. Even Haavio (1948, 109) reminds that we all remember a teacher from our own school years whose gladness animate and inspire the whole class. Then, the pupils' sullen expressions disappear, their soul opens to receive new things and the real activeness for studying is found. In Hargreaves' (1998) study, humour made teachers and students human to each other. Anttila (2008) says that humour is one possibility for teachers to improve positive interaction with their pupils.

Other possibilities are respect, equality and genuine interest in pupils as individuals. The effect of humour is related to the student's learning motivation, studying, learning and the perceptions of the teacher.

In Anttila's study (2008), most positive humour situations were not connected with the subject or subject matter being taught, but the teachers' stories of their own life experiences (See also Haavio 1948, 110). A good-spirited laughter together describes positive humour best when it is not targeted at a single student, his performance or ability. Anttila tells that all humour is not positive. Mocking, humiliating, hurting and laughing at someone's expense are examples of negative humour and they affect negatively to people's interaction and relationships. What a teacher does or says can leave either a positive mark or a deep wound. A teacher has to have emotional intelligence to sense the atmosphere of the class and individual pupils when being humorous. Good humour has to be appropriate for pupils' age. All pupils are not amused by the same things. In good humour, a teacher is genuinely present. When a teacher laughs at himself or herself, pupils learn to be forgiving for their own blunders. Good humour connects people and bad humour disconnects. (Anttila 2008, 1–2.)

Several studies have been made about how meaningful humour is for learning. The results show that pupils got approximately 10% higher grades in classes where humour was present than the pupils in a control group. In another study, the pupils remembered better the contents of books and their answers were more versatile than the control groups. Negative attitudes of pupils can be changed with the help of humour. Humour arouses interest in contents. There are many explanations for why and how it is possible to learn better with the help of humour. One of them is the positive feeling connected to humour. For example, gladness and joy may be connected to a learning experience, which in turn, can create a positive attitude towards learning and therefore, provide better learning results. Then newness and emotionalism connected to humour are so fascinating and therefore pupils' attentiveness during classes is maintained. Also, unexpected and surprising humour may advance cognitive processes and help knowledge to store and endure in a long-term memory. Humour releases creativity and reduces stress. Better results are received in exams when pupils are feeling happy instead of feeling anxious, nervous or threatened. (Anttila 2008, 88–93.)

4.5.3 The Pedagogy of Joy in practise

Joy can be found within certain subjects, when new methods and aspects have been tried, experienced and learned to be used during daily classes. For example, Tikkanen has studied, described and compared the experienced mathematics curriculum of Finnish and Hungarian 4th grade comprehensive school pupils. It involves an affective area of learning mathematics comprising emotions, attitudes, beliefs and self-concept. (Tikkanen 2008; 2009, 146–158.) Mathematics by Hungarian can be much more fun when there is lots of action, plays, games, problem solving and discussion in a classroom. Joy can also be found in many daily situations and things. I have had many moments of joy with my class. Pupils find joy from various things: learning different subjects, different teaching and learning methods, communication and interaction

situations, friends, the use of imagination, creativity, encouragement, support and positive feedback, possibilities to develop their thinking abilities and many other things. (Pyykkö 2009, 97.)

Cuomo decided to develop “Emotion to know” -Pedagogy (*Emozione di conoscere*) when a pupil had compared the school to a hell and being at school as horrible as a devil himself when she was visiting one school several years ago. So she wanted to create a school that is opposite to hell, one that is like a paradise. She wanted to develop a school to which pupils love to go to and which is based on willingness to learn and joy to live. It is a school where pupils play to learn, where learning is easy through magical machines that pupils and their teachers have developed. Such school reminds of a fairyland. (Cuomo 2009b, 39; 2009a; Räsänen 2009, 54–55.) Emotion to know -Pedagogy is used in four Italian schools and similar projects have been tried in Spain, Japan, Germany and New Zealand. It is not connected to any specific subject, but it is meant to integrate several subjects which take pupils’ individual needs and knowledge into account. (Räsänen 2009, 54–67.)

Juurikkala’s story shows an example of Pedagogic Love in practise. His year as a teacher in a village school was a turning point in his life. There he found his calling and felt unconditional love towards his pupils no matter what kind of background they had and what kinds of problems they had had in their past. Pupils had problems like running away from home, bullying at school, mockery, loneliness, the lack of understanding, homelessness, beating, shoplifting, drinking, alcohol poisoning, arsons, threats and robberies. As a result of this, he developed the Pedagogy of Joy in the Halmeniemi Free Village School in Mäntyharju since 2005. It was also developed and implemented in Ilola School, in Vantaa in 1988–2003. (Juurikkala 2007; Juurikkala 2008; Juurikkala 2009, 108–114; Korpinen 2009, 68–69; Pietarinen 1994, 24–26; Spinoza 1994, 188–238; Vainio 2007a, 27–32; Vainio 2007b, 26–35.)

Joy can be found in small village schools (Iso-Trykkäri, S. 2000). Shelby (2007, 55–63; 2009, 140–145) found it noteworthy that small village schools are environments of trust. For example, at a Christmas festivity even some boys in their most sensitive pre-teen years were fully involved in it all. Shelby thinks that their peers in larger schools cannot afford such fun, because it might make them look ridiculous in the eyes of cool guys. It is understandable that the performing and having fun by those children were based on trusting in that they can have fun in many ways without compromising their reputation in the eyes of their peers. (Shelby 2009, 140–141.) Sometimes experiences of joy are experienced in home schooling if small schools or village schools have been discontinued. Shelby has experiences of home schooling after their village school was closed, despite the hard battle to try to save the school (2007, 55–63; 2009, 140–145).

During our project *Sleeping Beauty*, joy was felt in learning situations at school and in other learning environments. Joy lasted from a moment to a lasting joyful attitude towards life and it was felt alone, with the classmate, colleague or with the whole class. There was circumstance-caused joy, other-caused joy or self-caused joy (See Table 3). It was either active or passive joy and it was felt due to their progress when they were fulfilling their fuller potential. Varila and Viholainen (2000, 31) write that one cannot feel joy in one’s work constantly. So joy can be felt in or about some moment, thing or process

that a person has considered personally important and positive. Personally meaningful tasks, independent work and team work, interaction, and feedback have increased the pupils' joy during this research.

The way I choose my teaching strategies is close to what Hargreaves (1998) writes when summing up his research. I choose teaching strategies that excite and engage students emotionally and which excite and engage myself as a teacher, too. *“Building and maintaining such excitement and enjoyment was at the heart of the emotional purposes and emotional labour of teaching, of what made teachers want to change and develop pedagogically, and of what made them take pride in that development over time.”* (Hargreaves 1998.)

Figure 8 concludes the Pedagogy of Joy in practise during this project action research *Sleeping Beauty*. I noticed that especially all these elements; 1) excursions, 2) interesting learning projects and the use of pupil-centred active learning methods, 3) visitors to our classroom, 4) doing and learning together, and 5) creativity and permission to ask questions motivated both the boys and the girls. They supported their natural activity, curiosity and willingness to experience and learn things by doing that developed their self-concept and self-esteem. (See Figure 8; Sahlberg 2011, 140–145.)

We made several excursions to other learning environments (Appendix 6). Excursions supported and shaped the pupils' self-concept. During the excursions my pupils forgot their normal “role” at school and they behaved as they naturally do. The silent and serious girls became lively, smiling and showing their emotions. They spoke more with their classmates. The boys who usually were “wild” behaved well, because they were allowed to be active instead of sitting quietly in their seats. Communication between the pupils and between the teacher and the pupils became natural in natural situations. We had interesting learning projects, for example, about space, Egypt and harvest from the garden which were presented to parents. Some of them were in a form of *Studia Generalia* that I developed towards drama. The emphasis was in doing and learning together. In all learning situations, creativity and asking questions were allowed. When the pupils could use their creativity, they were fulfilling their own potential. We had different visitors in our classroom like police officers, firemen, an artist who is a grandmother of one of the pupils, a dollmaker artist Marianne Kinberg, and a talking parrot.

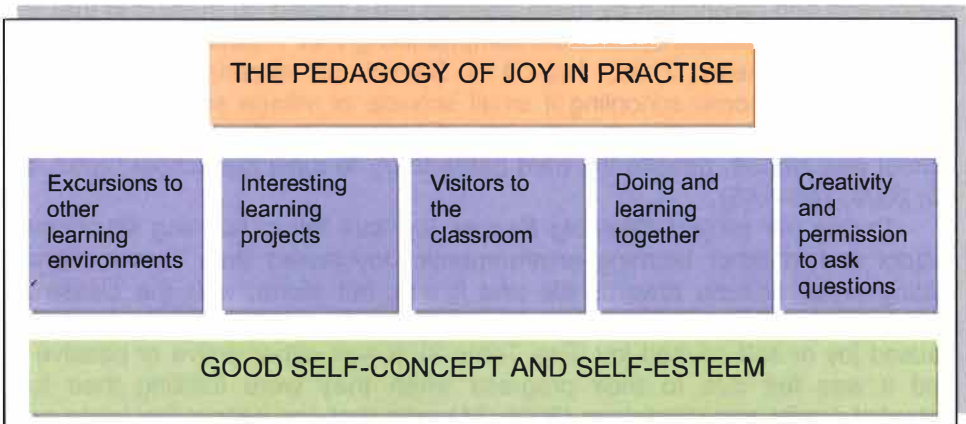


FIGURE 8 Pedagogy of Joy in practice

4.6 Creative learning brings joy

Creativity is one way to fulfill oneself and one's own unique potential. According to Dewey, creation/creativity also means creating *the self*. He says that self is created in the creation of objects. (Dewey 2010, 340.) Numminen (1995, 34) thinks that one possible way to educate pupils towards creativity is to emphasize creative subjects like arts, music, handicrafts and sports. Above all, he prefers emphasizing and developing creative and independent thinking that applies to all subjects. Woods (2002, 86–87) has also noticed that school too often suppresses or oppresses the self. That is why creativity, especially handicrafts and arts, has to be part of school work so that pupils can develop their creative skills. Arts are seen as a tool when pupils process their memories and they allow their works of art look like who they are. Arts give pupils a permission to become visible. Through arts, even difficult things can be expressed. There are no limits, and emotions and thoughts can fly there. (Hohenthal–Antin 2009, 24–27.)

Woods (2002, 74–78) tells that both creative teaching and creative learning have four main properties: innovation, the ownership of knowledge, the control of learning process and relevance. Creative teaching leads to creative learning where something new is created. According to Woods, it can be “*a new skill mastered, new insight gained, new understanding realized, new significant knowledge acquired or new ways round a problem found*”. Through creative learning pupils learn for themselves and internalize new knowledge better than only by reading or listening to their teachers. Creative learning increases pupils' motivation and improves their own control of their learning processes. Optimal results are reached when the topics that are being studied are relevant to children's lives, worlds, cultures and interests.

In this research, the pupils' creativity and the use of imagination were stimulated by visiting new and different learning environments, such as the theatre and museums. Our project *Sleeping Beauty* has meant creating something new. The pupils have planned and created their puppets. As the result, every puppet is new, different and personal. When we started making them, we did not know what they would be like. Everyone could plan and design the look and the character of their puppet. Combination of playing and learning with the puppets has been a creative way to learn. The props were also planned without any model. Through arts the pupils could express themselves in a very personal way. Experiences did not arise without action. Through arts they learned to plan, carry out their plans, take risks and tolerate uncertainties. (Bilund & Svahn–Kumpulainen 2009, 121–124.)

Maturing and incubating one's plans are necessary for every creative action (Dewey 2010, 93–94). Several times, my colleague Maria emphasized how important it is to let our thoughts incubate. That is how our best ideas were born. We gave our ideas time to mature. Good ideas did not come “*by force*”, but spontaneously and suddenly from somewhere (Dewey 2010, 93–94). William James says: “*When the new center of energy has been subconsciously incubated as long as to be just ready to burst into flower, “hands off” is the only word for us; it must burst forth unaided.*”

There is a need for creative learning and there are several reasons why Woods considers it important. He thinks that the basic skills are not enough in many work places. Changes in the knowledge society require qualities from their employees that they need in their lives such as flexibility, initiative and ability to use knowledge. There are also changes in family formations that require competence in changes. He thinks that there should be more time and space for creative teacher experimentations. (Woods 2002, 78–81.)

4.7 The emotions as reflections of pupils' self-concept

4.7.1 Other concepts related to emotions

Emotional intelligence (EI) is based on E. L. Thorndike's concept of "social intelligence" that was defined in 1920. Emotional intelligence means ability to see and notice one's own emotions, emotions of other people and emotions in relationships. Self-knowledge, self-control, motivation, empathy and social skills are the most essential emotional and social skills which help people most in their working life. (Davies, Stankov & Roberts 1998, 990; Goleman 1999, 361; Hargreaves 2000; Polat & Ulusoy-Öztan 2009, 2–3.) Isokorpi (2003, 3–4) reminds that learning emotional intelligence requires strong commitment. Unlearning of familiar action and reactions is a long-term process that includes modelling of new functional ways of action.

Emotional energy and *emotional exhaustion/emotional vacuum* are the opposite concepts that Collins uses in a connection of enriching interaction. Emotional energy pushes creative action when people are in face-to-face interaction. Creative passion, excitement and dreams are the results of creative action. Emotional vacuum is the opposite of emotional energy. If a creative person does not get any recognition or strengthening for one's passions, it leads to emotional vacuum. (Himanen 2007, 53–54.) It also can lead to a demeaning image of self (Zembylas 2003, 223). During this research, I felt emotional energy when I was interacting with Maria and my pupils. I felt an emotional vacuum when I was in an unbearable situation teaching in a classroom where the indoor air made me sick, and concerned about how mold and moisture problems were handled in my school. Emotional energy gave me enough energy that I was able to go through all those hard times when I was sick and feared losing my health completely.

Developing mature, caring, and respectful relationships with children and adults requires in Denzin's terms, *emotional understanding*. (See also McCaughy, Barnard, Martin, Shen & Kulinna 2006). It means the ability to recognize and understand the subtleties of people's emotions. Emotional misunderstanding occurs if slight cues of people's emotions are not interpreted correctly or responded appropriately with understanding. Enduring long-term relationships lead to emotional understanding in schools and organizations. Without emotional understanding people cannot really know each other. (Hargreaves 2000; 2001a, 1059–1060; 2003, 64; 2005.) Hargreaves (2000, 824) writes that when teachers interact with their students they use their emotions all the time. He says that "*One of the key criteria for being able to use*

one's emotions well in ways that improve performance among groups of people is the existence of emotional understanding." I think that when a teacher has a chance to teach the same class for several years, the conditions for emotional understanding are optimal.

Emotional self-control means the ability to control or conceal one's emotions. When people keep from laughing, avoid shedding tears or try to block impulsive behaviour then they are controlling their emotions. (Jersild 1952, 37.) Davies, Stankov and Roberts (1998, 991) write that if people try to hide or regulate their emotions they are not being their real selves. It usually happens by maintaining and showing pleasant emotions while unpleasant emotions are tried to hide and repair. Jersild (1952, 42–44) considers a denial, repudiation and evasion of life as self-deception. According to Peltokorpi (2008, 13–23), *emotional regulation* develops in social interaction situations. The earlier children get practice in emotional coping the better they control their emotions in different situations in the future (Peltokorpi 2007, 6).

Emotional maturity, in other words, "mature" emotional behaviour in interaction situations reflects the development of healthy self-concept at any age. Emotionally mature persons accept and feel all emotions. They can feel genuine joy by laughing and loving wholeheartedly. They do not hide their feelings of sorrow, anger or fear, but they feel and process them. (Jersild 1952, 41.) Two girls in my class had an amazing emotional maturity. They were extremely talented in expressing and verbalizing their emotions. They were skillful at observing their classmates' emotions and they understood reasons behind different emotions. If something had happened in the classroom, they expressed and processed the things like a teacher would have done. They were good role models for the other kids.

4.7.2 Four theoretical traditions of research on emotion in psychology

Emotions are complex and multifaceted phenomena that have been defined in many different ways by different psychologists. Cornelius presents four theoretical traditions of research on emotions in psychology. These are the *Darwinian*, *Jamesian*, *cognitive* and *social constructivist* perspectives. Within all these perspectives, there are other approaches to the study of emotions. (Cornelius 1996, 9–13.)

Darwinian perspective focuses on the function of emotions in the context of evolution by natural selection. The key idea is that facial expressions of emotions are universal and they can be recognized all over the world. Such "basic", "primary" or "fundamental" emotions are happiness, sadness, fear, disgust, anger and surprise. All of these emotions are necessary for our survival and therefore, the evolution has left them to us. Researchers still argue what are the basic emotions (Goleman 1997, 341). For example, Izard identifies ten basic emotions: interest-excitement, joy, surprise, distress-anguish, anger, disgust, contempt, fear, shame and guilt. (Cornelius 1996, 9–13.) In Perttula's (2005, 125) opinion there are six basic emotions: joy, sorrow, happiness, anger, disgust and fear. Tikkanen (2008, 23–24) states that despite Damasio, Goleman, Varila, Wager and Hannula define basic emotions differently, they all consider that joy, surprise, sorrow and fear are basic emotions. Other evolutionary approaches to the study of emotions are Plutchik's

“psychoevolutionary” theory of emotions, Shaver’s evolutionary prototype theory of emotions and Frijda’s theory of “action tendencies” (Cornelius 1996, 46–52).

Jamesian perspective is concerned primarily with emotional experience where the experiences of bodily changes are called emotions (Cornelius 1996, 12). William James’ theory is often presented as the “James-Lange” theory of emotion, because a Danish psychologist Carl Lange offered a very similar theory shortly after James published his (Cornelius 1996, 65–66). Schachter considered his Two-Factor Theory of Emotion to be a part of the Jamesian tradition where the components of *physiological arousal* and *situationally-appropriate cognition* allow people to experience emotions. (Cornelius 1996, 79–80.)

The cognitive tradition is said to dominate other traditions. According to cognitive perspective, the role of thought is integral in the origin of emotion (Cornelius 1996, 12). Its roots are in the thoughts of great thinkers as Aristotle (384–322 B.C.) and Epictetus (ca. 50–138). However, Magda Arnold’s pioneering work started the modern cognitive approach. She considers that people’s past experiences and goals affect to their appraisal of their situations that culminate in the experience of emotion. (Cornelius 1996, 114–116.) A number of scientists think that emotions can be predicted when people know, which patterns of appraisals or cognitions are associates with certain emotions (Cornelius 1996, 140). Quality of emotions results from people’s estimations whether an event was significant for them or not (Cornelius 1996, 12). Other cognitive theories are Lazarus’ Cognitive-Motivational-Relational Theory, Mandler’s Theory of Emotion, Oatley and Johnson-Laird’s “Communicative” Theory of Emotion (Cornelius 1996, 124–139.)

Roseman’s theory is one of the appraisal theories in which the idea is that people’s interpretations of their events cause their reactions and emotions. Roseman proposes that there is a set of five dimensions or “sets of alternative appraisals of events” that determine the emotion and how it will occur. (See Table 3.) The dimensions are: situational state, probability, agency, motivational state and power. Situational state refers whether people’s experiences are *consistent* or *inconsistent* with their motives in a certain situation. When events are consistent with their motives, they lead to positive emotions. Whereas, when they are inconsistent with their motives, they lead to negative emotions. Probability refers to *certainty* and *uncertainty* of any situation. Certain events lead to joy, relief, sadness, or disgust while uncertain events lead to hope or fear. Agency refers either to a self or to another person who is responsible for the situation. Events that are caused by the *self* may lead to guilt whereas events caused by *another person* may lead to anger, and *circumstances beyond one’s own control* may lead to sadness. Motivational state refers to *appetitive motivation* and *aversive motivation* and they involve obtaining a reward or avoiding punishment. Power refers to the way people consider themselves as weak or strong in a particular situation. (Roseman 1984; Roseman et al. 1990, according to Cornelius 1996, 141–144.)

For social constructivists, emotions are social constructions that serve social purposes (Cornelius 1996, 12). They are the products of culture, because in different cultures emotions are conceptualized and expressed differently. The learned convictions and rules determine how emotions are expressed. (Cornelius 1996, 188.)

4.7.3 The emotional geographies

Hargreaves (2001a, 1056–1080; 2001b; 2000, 815–816; 2005) presents a new concept in educational research and social science: *emotional geographies*. He says that “*Emotional geographies show where emotional understanding and misunderstanding in teaching result from by describing the patterns of closeness and distance in human interactions*”. Therefore, emotional geographies show the origins that cause emotional understanding or misunderstanding in teachers’ profession. The reasons for people’s closeness or distance may be socio-cultural, moral, professional, physical or political. These are the key emotional geographies that Hargreaves describes in teacher-parent interactions.

In this research, emotional geographies mean emotional and professional distance in my colleague’s, Maria’s and my cooperation and interaction. It also means the pupils’ distance in relation to each other and the teacher. People can be physically close, but they may be emotionally or professionally distant from each other in their interaction situations. Maria and I were unknown to each other at the beginning, so we were emotionally distant even though we were sitting next to each other. As a result of our project, we started to learn each other and we become closer to each other. Figure 9 shows a discovery of the development process of emotional closeness between Maria and me during this project.

Hargreaves (2001b, 503–527) has also examined the emotional dynamics of teachers’ relationships with their colleagues. He states that both collegial closeness and distance exist in all of the teachers’ relationships. Teachers feel closeness and positive emotions in their collegial relationships when they get personal support and acceptance, and social appreciation and acknowledgement of the work well done. Hargreaves discovered that teachers seek for positive emotions and avoid negative ones. Especially disagreements and conflicts were avoided even though they could be seen as the opportunities for improvement. Hargreaves discovered in his study that there are four broad areas of response among teachers that characterized emotionally significant aspects of their relations with colleagues. They are: 1) appreciation and acknowledgement, 2) personal support and social acceptance, 3) cooperation, collaboration and conflict, and 4) trust and betrayal.

Hargreaves (2000, 824–825) discovered in his study that professional, political and physical emotional geographies were typical for teachers’ perceptions of their emotional interactions with their pupils. He found clear differences in emotional geographies and emotional understanding between elementary and secondary school teachers. His study shows that it is more difficult to achieve emotional understanding in a secondary school than in an elementary school. Physical and professional closeness were typical for elementary teaching whereas physical and professional distances were typical for secondary teaching. He argues that this distance is a threat to “*the basic forms of emotional understanding on which high-quality teaching and learning depend*”.











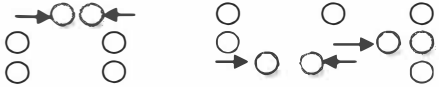
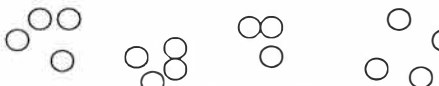

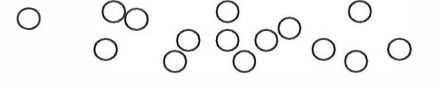
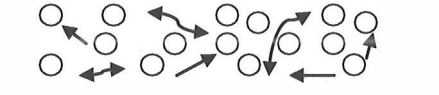



	The beginning of research. My colleague and I were emotionally and physically distant because we did not know each other.
	Orientation phase. Getting to know each other started.
	Theatre visits. Planning and doing excursions together with our classes.
	Visit to the Radio- and TV-museum. Planning and doing excursions together.
	Making of the puppets. Planning together.
	Excursions to the Art Centre, Concert Hall and to see a play <i>Enchanting Prince</i> .
	Making of the props. Planning together.
	Excursions to Sysmä and Tampere. Planning together.
	Performances to the audience. We became emotionally close.

FIGURE 9 Development process of my colleague's and my emotional closeness during the project *Sleeping Beauty*

The development process of my pupils' closeness and the sense of community during the project *Sleeping Beauty* is presented in the Figure 10. It is also a discovery of this research. At the beginning of the project, the pupils were emotionally distant. As a result of a few interaction situations while drawing and acting, for instance, some pupils got emotionally closer to each other than other pupils. As a result of excursions to the theatre the pupils have had random interaction situations with classmates with whom they usually do not associate. They started to get to know each other better. When the pupils made their puppets, their interaction situations increased, because they wanted to show their puppets and see the other pupils' puppets. They interacted and started to get emotionally closer to each other. During the other excursions, the pupils communicated and interacted in a more relaxed way and they got emotionally even closer to each other. Shared goals like making the props, rehearsals and puppet shows, increased the feelings of closeness and togetherness. All these phases increased the pupils' well-being and their sense of community at school.

	<p>Orientation phase. The pupils were emotionally distant when they were reading fairy tales at their desks.</p>
	<p>Orientation phase. Drawing fairytale towns and fairytale castles. Some pupils got emotionally closer, when they started to pay attention to what the other pupils did, and to interact with each other.</p>
	<p>Orientation phase. Small plays. The pupils were working in small groups. Some groups were closer to each other. Some were distant.</p>
	<p>Theatre visits. Random meetings and interaction situations with different classmates. Getting to know each other better.</p>
	<p>Making of the puppets. The pupils' interaction increased. They got emotionally closer to each other while they made their puppets.</p>
	<p>During many other excursions the pupils mingled, interacted with each other, and got even closer to each other than normally.</p>
	<p>Making of the props. The shared goal motivated working together.</p>
	<p>Rehearsals of the puppet show. Pupils were emotionally and physically close to each other.</p>
	<p>Performances to audiences. Feelings of togetherness and closeness were at their peak.</p>
<p>FIGURE 10 Development process of my pupils' emotional closeness and the sense of community during the project Sleeping Beauty</p>	

4.7.4 Teachers' and pupils' emotional challenges

One of the teachers' emotional challenges is to use their emotions so that they expand and improve rather than limit their possibilities in teaching. Teachers may try to hide their suppressed emotions behind certain kind of behaviour. When teachers recognize, understand and process their emotions and develop their emotional intelligence, it has positive effects on their pupils' behaviour and

performance at school. (Hargreaves 2000, 824; Zembylas 2003, 232; Pietiäinen 1999, 12; Polat & Ulusoy-Özcan 2009, 2–10.) One integral aspect for teachers is to improve their teaching by making their verbal and non-verbal communication consistent. Teachers' glance reveals their true feelings even if they said the "right" words. If there is a contradiction, children more likely believe the eyes than the mouth of a teacher because pupils meet the soul of their teacher in eye contact. An important part of the Pedagogy of Caring is to educate children to express caring genuinely, sincerely and clearly with their being, words and action. (Van Manen 2002, 46–50.) The lack of caring can also be seen in indifferent or negative attitude, negative behaviour, and negativity in words (Jersild 1955, 92).

One challenge for both teachers and pupils is to improve the ability to listen, not only to other people, but also to self and their inner voice. Another challenge is to tolerate oneself as an imperfect individual and give oneself a permission to make mistakes. They are forms of inner strength and marks of a humble and genuine person because they make it less necessary for a person to pretend. (Jersild 1955, 96–99.)

One of the teachers' and pupils' emotional challenges is to avoid loneliness. It does not happen only by creating new relationships, but it happens by connecting oneself to one's own emotions. Jersild says that loneliness means "*a lack within oneself and one's own emotions*", not necessarily "*the lack of relationships with others*". (Jersild 1955, 74–75.) Another challenge is to bring teachers emotionally together in different meetings at school. Usually there is a lack of emotional connection because everything is discussed only on an intellectual level. In addition, there are differences in teachers' personalities. Some prefer keeping a nice distance while some try to "*break the ice*", "*seeking to reach out to others and asking others to reach out to them*". (Jersild 1955, 71.)

Hargreaves (2004, 287) writes that emotion and change go hand in hand. He states that "*there is no human change without emotion and there is no emotion that does not embody a momentary or momentous process of change*". Teachers, principals and decision-makers have to accept that emotions are a part of any change. Hargreaves found in his study that the positive changes that teachers experienced were either self-driven or they benefitted students. External changes were accepted and considered good only when they were inclusive of teachers' purposes, priorities and their working conditions. Exclusive changes, decisions and action by governments and bureaucracies caused anger and anxiety and they were seen negative because they do not support or understand classroom practice. Educational changes are challenges for principals, for they have to create a positive and inclusive environment that encourages teachers to develop their work within a context of mandatory reform. (Hargreaves 2004, 293–306.)

Some pupils' challenges are in their conflicting demands or expectations. Some children need to deal with their past experiences and avoid the hurt of rejection by being suspicious, cautious, careful or defensive in order to feel that they will survive. (Jersild 1955, 54–55; Kujala 2008.) Such children need special support from teachers who have emotional intelligence and understanding to promote well-being of such children. Both teachers' and pupils' practices, emotional and social learning and emotional intelligence have been studied and

promoted (Bullough Jr, Mortensen Bullough & Blackwell Mayers 2006; Burke 2002; Ellison 2001; Isokorpi 2003; Justice & Espinoza 2007, 456–461; Martin 2007; Polat & Ulusoy–Öztan 2009; Rosenthal & Gatt 2010; Weiss 2002; Zembylas 2007b). Students with emotional and behavioural disorders have been examined and assessed in schools (Kamps, Wendland & Culpepper 2006). Still, there is a need for further studies.

5 DEVELOPING THE PEDAGOGY OF JOY

This whole chapter presents results of the different phases of this research. In this chapter, the reader can get to know some of the experiences and emotions that the pupils went through during *Sleeping Beauty*. I present the orientation phase, theatre visits, a visit to a Radio and TV –Museum and the creative processes of making of the puppets and the props. After each of these presentations, I shall present some conclusions about them. I also introduce experiences from the puppet show and its rehearsals. In the end, there is a summary and the results of the pupils' emotional experiences. I show examples of the pupils' self-caused, other-caused and circumstance-caused positive and negative emotions. I present my discoveries, how the development process of the pupils' sense of community developed. I make the conclusion of the pupils' emotions, the way how they expressed their emotions, how and where the emotions were seen and why they had those emotions. In other words, I tried to find out reasons for their joyful emotions. In the end, I present seven different characters that I discovered during *Sleeping Beauty*: innovators, creators, performers, helpers, encouragers, admirers and adventurers.

5.1 Orientation phase

5.1.1 Reading fairy tales

“One day, a huge pile of books appeared in our classroom,” tells Olivia (A13a). Many other pupils had noticed the same. I had borrowed several different fairy tales that the pupils could read. (Note book of Fairy Tales, See Appendix 2). Alice (A24a) tells: *“We had to read those books. We read both short and long stories.”* Jack (A11a) who normally does not like reading tells: *“The book I am reading is called Snow White and seven dwarfs and in my opinion, it is a very good and exciting book.”* In general, boys seemed to like fairy tales in which there was a struggle between the good and evil. Fast and fluent readers could feel joy in reading and they were feeling proud of themselves by emphasizing how many books they had read within an hour. For example, Becky (A14a) tells: *“I read about eight books within an hour. Three of them were really long.”* Thomas (A1a) remembered and wrote the whole plot of his book and many

details of it in his project journal. He had noticed how everybody was reading during the class and nobody was disturbing others or making noise. Many boys and girls mentioned that reading had been fun and the books that they had read had been nice. (A1a–A26a.)

As I look back, I notice and I have learned that those who were slow readers and who struggled, because they did not have so much motivation are still lacking good reading and comprehension skills. When pupils learn to read fluently, it is easier for them to understand what they read. I had a few problems with a few parents because they did not see the importance of practicing reading when their kids were small. They had thought that they cannot force their kids to read, because they simply do not like it. The fact is that if they do not rehearse reading, studying different subjects gets even more difficult, year after year. Pupils must do and practice even unpleasant things at school. The key is to make a difficult moment a pleasant one by encouraging children every time. When pupils practice reading, it becomes easier and faster and that way they will discover the joy of reading. Therefore, it is very important that they have books that are appropriate for their age and level of reading. I had written to my diary: *“I definitely think that those pupils who have difficulties in their reading needed to read even though it was slow, difficult or unpleasant. They need practice, encouragement, support and motivation – also from their parents.”* (11.)

While reading, pupils sat quietly in their seats. They felt joy in reading the books that they had chosen for themselves. Choosing is a meaningful thing because then the pupils are committed to read what they have chosen. When the pupils were reading, they were distant from each other. They did not have opportunities to discuss with each other. Figure 11 shows the physical distance that the pupils had while they read. Reading itself kept them emotionally distant from each other because there was not any interaction. This kind of action, do not let them become emotionally closer to each other. This figure is a starting point for developing the sense of community within this research. My aim is to make the emotional geographies visible. (See Hargreaves 2001a, 1056–1080; 2001b; 2000; 2005.)

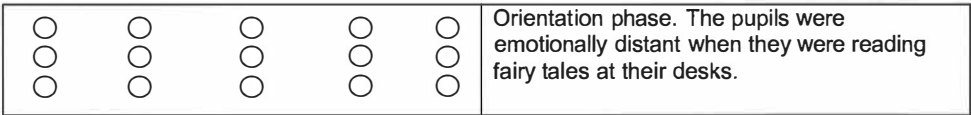


FIGURE 11 The pupils' emotional closeness while they were reading

5.1.2 Drawing reveals hidden talents

“A little while ago we started to draw a fairytale town. It is very funny and our drawings will be beautiful,” tells Harry (A4a). Becky (A14a) explains: *“We drew buildings, towers, domes, doors and windows... Finally, we decorated them.”* Drawing, colouring, painting and using their imagination inspired the pupils. I got the idea from an art book (Watt, Milbourne & Dickens 2008, 12–13). The pupils asked many times if they could draw their own ideas and little details. When they were given a permission to draw what they wanted to, it was a real moment of joy. Their eyes were shining and they were screaming of joy: *“Yes!”*

“Fun!” “That’s nice!” I realized that even one tiny little detail that the pupils wanted to add to their drawings and they were allowed to do so was extremely important for them, because this way they could use their creativity and realize their vision. I have noticed and learned that any idea that is invented by pupils is valuable for them. When the pupils’ own creativity is allowed, then a piece of their own personality, feeling or soul is transferred to the drawing. (11.)

Daniela (A23a) was glad about learning a new skill: “Our teacher showed us the colouring technique of the palaces.” Alice (A24a) was happy to learn to mix colours and get help from her friends. In my opinion, it is always nice to see the pupils helping each other, admiring and appreciating their own and their classmates’ drawings. All the pupils were happy with their drawings. Emily (A24a) tells: “In my opinion, all drawings will become beautiful and I think that my own drawing is beautiful, too.” Minnie (A15a) writes: “I’m very satisfied with my own drawing.” They thought that they were beautiful. (See Picture 1 and Drawing 1) That is exactly what my goal is – I want my pupils to be happy and glad about what they do. (11.)

When the pupils drew in their seats, they were both physically and emotionally distant from each other. However, some pupils began to admire other pupils’ drawing or talk about their drawings with some of their classmates. As a result of communication, some pupils began to get emotionally close to each other (See Hargreaves 2001a, 1056–1080; 2001b; 2000; 2005). Usually those pupils already know each other and were good friends. However, those random positive comments and admiration from not so close classmates became meaningful. Those moments started the development process of the sense of community within this research. That is when pupils get closer to each other. It included getting to know and getting closer to with the classmates they felt distant with. Figure 12 shows how some people started to become emotionally closer to each other.

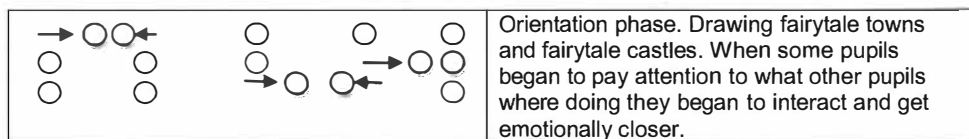


FIGURE 12 The development process of the sense of community began during drawing

5.1.3 Acting as a joyful way expressing oneself

One day we were doing acting. This was the first time when my pupils acted in the 3rd grade. The pupils were in randomly selected small groups and each group could choose a subject of which they made fairytale plays. After a short time of rehearsing they performed their plays for the other groups. Harry (A4a) feels joy about acting and he proudly tells: “The name of my group’s play was “The prince who could not laugh”. I was the prince who could not laugh.” He was really happy, full of emotional energy (Himanen 2007, 53–54), because the plays were performed in front of class so that everyone could see him. The roles that the pupils played were meaningful and they were remembered: “I was

a prince in our play," tells Matthew (A12a). "I was a princess," says Rosemary (A17a). "I was a queen," tells Sophie. Cecily (A16a) says: "I was a dog who



PICTURE 1 The pupils and their colourful fairytale towns



DRAWING 1 A fairy tale castle

could not be nice. James was a wolf who could not walk, Thomas was an old gentleman and Jack was a prince who could not laugh." I have always thought that everyone has to participate so that they may gain good experiences, courage and confidence because these support the pupils' self-concept. (Korpinen 1990, 15; 2007a, 8.) The pupils need to be able to practice in a safe environment where mistakes are permitted. They need to get out of their comfort zone.

Group tasks can sometimes be quite challenging. Most pupils loved to perform. However, Becky (A14a) wrote honestly that she did not like acting: *"I could not do or say a word in our play and my opinion was not taken into account when we were doing our play. So I did not like it."* She felt the emotional vacuum (Himänen 2007, 53–54) and the lack of emotional understanding. Other girls in her group saw the situation totally differently. Lily (A18a) tells about overcoming challenges and her frustration: *"At first one girl in our play did not want to do a play, but do totally something else."* After guidance and discussion with the girls, they started to cooperate. Lily (A18a) continues: *"But we brought about reconciliation between us and then we started to play."*

Charlie (A3a) was disappointed and feeling emotional exhaustion, too (Himänen 2007, 53–54). He wrote: *"It went all wrong, because one boy from my group could not remember his lines."* No-one else thought that it went all wrong. Charlie had set his goals extremely high. He wanted everyone in his group to act perfectly. William (A2a), though, was breaking his barriers. He was so unsure about his acting and so he forgot his lines, but he felt joy about doing his best: *"I tried to play a role of a king in our play, but I could not. I did my best though."* I think that the pupils need experiences so that they learn to control or overcome their insecurities. It is probably common that when the pupils do not have much experience, they may feel nervous or anxious in front of the class, but it will become a positive and empowering experience after it is over. Overall, all the plays were great. James (A10a) writes: *"It was so much fun to watch those plays. They were great."* Minnie (A15a), Kate (A19a) and the rest of the class agree: *"They were very funny."* (A1a–A26a.)

Another group of boys surprised and made a play called "The princess who could not laugh". A boy playing a girl's role made everyone laugh. The boys surely had fun when they were rehearsing. However, Oliver (A5a) tells that they all were a bit nervous when it was their turn to perform. Despite that, they all liked to perform. Especially, having a main role and getting an opportunity to entertain the other pupils made them feel joy and good about themselves. Especially, the pupils who normally behaved very politely and controlled their emotions were able to relax, laugh and "be kids".

The process of developing emotional bonds continued in the small groups (See Figure 13). The pupils had to cooperate with the pupils who were not necessarily their closest friends. The pupils were physically close, but some of them could not find an emotional closeness with other pupils even after trying. This was the day when the pupils began to encourage each other and see how good performers they all were. When the pupils do their part they will be appreciated by their classmates. The personal feelings of trying something new, breaking one's barriers, and remembering what to do, can bring huge feeling of success and joy. (Korpinen 1990, 15; 2007a, 8.) That is why it is important that

every pupil in a class gets an opportunity to play, perform, sing or participate in different activities in the class.

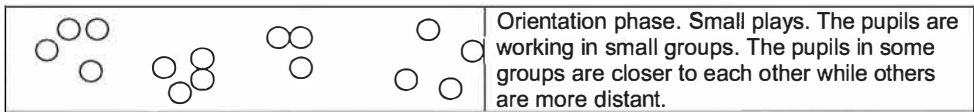


FIGURE 13 Development of the pupils' emotional bonds continues

5.1.4 The summary of the orientation phase

Most of the pupils felt joy during the orientation phase. They were excited and full of enthusiasm. Within this research, the starting point for the development process of the pupils' self-concept began when they started to read the fairytales (See Appendix 2). Choosing a book according to their reading level supported the development process of their self-concept. They neither got frustrated nor gave up reading, but they were motivated and enjoyed it. When everyone was reading at the same time, they could all concentrate on reading. Drawing and colouring their fairytale towns and castles supported their self-concept, too. They admired their paintings and discovered talents that they did not know that they had. Emotional energy pushed their creative action (Himanen 2007, 53–54). When they were allowed to be creative, it definitely increased their motivation and willingness to make a good drawing. Succeeding gave them an experience of being good and talented. Acting in small groups was a joyful and empowering experience for many pupils. Especially the boys loved to entertain. An ability to entertain and break one's barriers by acting, even though a few felt a bit anxious about it, was very meaningful for the pupils' self-concept. This occurred especially when all pupils participated and got positive feedback from each other.

The day when they wrote in their project journals was a perfect opportunity for them to reflect on what was successful and how they succeeded. The pupils wrote what was meaningful to them and it is obvious that they had internalized it as part of their current self-concept. Their good experiences motivated them to look forward to the next phase of our project. (Korpinen 1990, 13.)

I could see that when the pupils were active and did something for their own learning, their emotions were self-caused. For example, reading caused them joy. When the pupils were drawing, they mostly felt joy about their own doing. However, some pupils felt joy that was caused as a result of other pupils' actions. For example, Alice (A24a) felt happy because she got help from her friend with mixing colours. When the pupils acted the small plays, the emotions were both self-caused and other-caused. In other words, active joy was felt when they performed and passive joy was felt when they watched other pupils' performances. The more the pupils started to interact with each other, the more their emotional closeness increased. (See Korpinen 1990, 15; 2007a, 8.) I started to see clear positive characters here when the pupils were drawing: innovators, creators, helpers, encouragers and admirers. When the pupils were rehearsing acting and acting, I found innovators, performers and admirers.

5.2 Experiences of joy during the Theatre visits

5.2.1 The first visit to the Theatre

During our first visit to the City Theatre (September 23rd 2008), our goal was to visit the backstage, the wardrobe of the theatre and the stage property rooms. Furthermore, we watched the rehearsals of one act of *Sleeping Beauty* (Prinsessa Rosa Ruusunen). Even though the goal of our project was to make a puppet theatre, it needed similar elements to an actual theatre performance: the props, the clothes for the puppets, an ability to act and play each puppet's role, the right timing, lots of rehearsals, and music. That is why we chose the theatre as a learning environment for our project.

A fairytale castle with its towers, stairs and windows that we saw on the stage, was really enchanting and breathtaking. An act that we watched there did not start from the beginning. I was from the middle of the story. Thomas wrote that we saw a king, queen, king's brother, three maids of the court and two male servants, a hard-working butler and the fastest, but the laziest flunkie on the stage (A1b). Charlie added that there was a baby doll, too (A3b). The pupils learned that actors and actresses rehearsed eight hours a day. Jimmy counted that the act that we could see was rehearsed at least six times. Alice found that amusing (A9b, A24b).

Some pupils were disappointed because they did not see the princess this time. Lily was not disappointed because instead, they could experience strokes of lightning and thunder (A18b). There were some other funny things that made them feel joy; Thomas thought that touching and holding a hairy fake ham was funny (A1b). Sophie remembered how James got wild and threw the ham in the audience while we were sitting in the audience (A20b). Jimmy found the fitting of the broken wig to the queen amusing because it happened in the middle of the rehearsals (A9b). Some pupils dreamed of being on the stage. Alice and Cecily wrote that they would have wanted to be either queens or princesses of that play (A24b, A16b). James wrote that he would have wanted to be the ham (A10b). Harry also got excited about holding a real sword from the play in his hand. He enjoyed being a brave prince or a strong man. (A4b.)

"There was a writer and a photographer from a local newspaper. They wrote an article about our visit to the theatre," Kate tells (A19b). Rosemary tells that they also had a chance to ask questions from the director, the actors and other workers there (A17b). The article was partly written on the basis of the pupils' question and the answer session with the actors. The article had a significant meaning to the pupils and their self-concept. They could feel that they had started to do something important because the local newspaper had an interest in their project.

This first visit took us to a wonderland, to the world of princes and princesses. I hoped that our props, the fairytale castle, would look really beautiful. I wanted it to impress our audience. I was also planning that every pupil would make a unique puppet that they had planned and made from the beginning to the end. I planned that our puppet show must have some music. I started to ponder what kinds of feelings we want our puppet show to arouse; excitement, joy, wonder, fear, and so on. I wanted my pupils enjoy doing it. At

that time, I did not have any idea of how to reach those goals. Next, it was time to ponder, think and plan with Maria.

5.2.2 The second visit to the Theatre

The purpose of our second visit (October 7th 2008) was to watch the dress rehearsals of *Sleeping Beauty* and see the progress of actors and actresses. It happened a bit before premiere. Becky, Emily and Thomas rejoice (A1c, A14c, A25c): *"This time we got to see the whole play from the beginning to the end. Today all actors and actresses - even the princess, the prince and the bad fairy godmother - were there."*

Several acts and scenes of the play generated both pleasant and unpleasant emotions for the pupils. A butler made the pupils laugh for several reasons: *"The butler looked like a woman!"* laughed Alice (A24c). *"He was wearing golden high-heeled shoes,"* laughed Thomas and Charlie heartily (A1c, A3c). *"That was strange and, in addition, he was wearing make-up, too,"* giggled Kate (A19c). Incredible and daring feats of the acrobats caused excitement (A5c) whereas the kissing scene of the princess and the prince caused different kind of reaction. Some pupils found it disgusting (A12c; A21c). The bad fairy, her bad behaviour and loud voices were scary to some of the pupils (A21c; A18c). The king's brother was amusing because he thought that a ham was a baby, because he could not see properly without his eye glasses (A12c; A17c; A18c). The flunkie with his magic shoes was funny (A2c; A15c). He was amazingly fast going in and out from different doors of the castle. Many pupils wondered how that trick was done (A25c; A10c; 20c). Harry (A4c) found it irritating when someone's head was on his way all the time. In general, the pupils had a wonderful time.

This visit taught the pupils that even the most talented actors and actresses must work and rehearse to reach their goals. They must listen to the director's instructions and obey them. They must wait for their turn to enter to the stage and stand in the right place so that the audience can see their face. They must speak clearly, loud enough and empathize so that the audience can hear what they say and how they feel. The whole play had many similar elements that we would need in our play. I decided that the story of our puppet show must be interesting and amusing for the children. We discussed these things in the classroom after the play.

5.2.3 The third visit to the Theatre

The purpose of this third visit (October 17th 2008) was to enjoy the actual children's play *Sleeping Beauty*. Monica was so complimentary about everything she saw. She liked the play and all the circus performances very much. *"Thank you for this nice afternoon. I had fun and if I could wish I wish that there will be lots of new great things."* (A21d.) *"There was drama and romance, it was marvellous, excellent!"* says Cecily (A16d). In Jimmy's opinion, the songs were the best (A9d). *"The play was as good as it was last time"*, says William (A2d). Bill thought that it was even better (A26d).

Alice observed that only some little details were changed in the play (A24d), but Jimmy thought that it was totally different from the dress rehearsal

(A9d). He had noticed many little details that had changed, like this time the King had a beard. Matthew found out that actors and actresses had more make-up (A12d). Sophie had noticed new outfits (A20d). This time, the mystery of the Flunkie's magic shoes was revealed because most pupils noticed that there were two actors playing the same character in that scene at the same time. That made it possible that one character could so quickly run in and out from one part of the castle to another. This time we learned how much joy a rehearsed and finished play could bring. We noticed that the actors love their job. I felt that after seeing this actual performance of the play, I was raising my goals higher and higher with regard to our puppet theatre. I did not want to do anything usual. I wanted to do something big and extraordinary with these pupils. After these plays, my colleague and I continued discussing and planning how we would make the puppets.

5.2.4 The summary of the theatre visits

I think that it was great to notice that the boys enjoyed watching the play as much as the girls. They were motivated to go to the theatre. I thought that it was obvious that the girls would enjoy the play, but for my big surprise so did the boys. During the theatre visits, the pupils felt joy about the interaction situations when they were walking in the theatre building and seeing its various places. There they were able to interact with the pupils with whom they do not normally communicate (See Figure 14). I discovered that the shared experiences during the theatre visits were very significant to the pupils' self-concept, because they started to form deeper bonds with each other. When everyone had experienced the same visits, they could recall and talk about them later on. When some pupils started to talk about a certain scene, then everyone knew what they were talking about. They all were part of those same experiences and no-one felt left out any of it. I found this very important because in this research the background and the financial status of the pupils' parents was not an obstacle for going to the theatre. All these interaction situations brought the pupils emotionally closer to each other. (See Hargreaves 2001a, 1056–1080; 2001b; 2000; 2005.)

During the theatre visits, the pupils were able to choose meaningful information, values and ideas from the play *Sleeping Beauty* and the interaction situations. There were things that they admired, liked, found amusing, interesting or scary. There were situations, experiences and episodes that stimulated their thinking. They probably compared them to the values they have. They probably started to examine their current self-concept and added something new to it. (Korpinen 1990, 13.)

The emotions that the pupils felt during our visits to the theatre were mainly circumstance-caused; Most pupils felt joy about seeing the play, its surprising and funny scenes, their observation, the beauty of the props, music, the autographs of actresses and actors, freetime, the apples they got to eat, new experiences and knowledge they got there. It seemed to me and I discovered that during these visits the pupils were adventurers who curiously made observations, asked questions and touched wherever they could in order to learn. I noticed that the pupils had extremely good observation skills. Some of them had noticed some of the smallest details that I had not. Rosemary was

feeling happy about the opportunity to ask questions from the actors (A17d). Scary voices, loud music, the bad fairy caused fear.

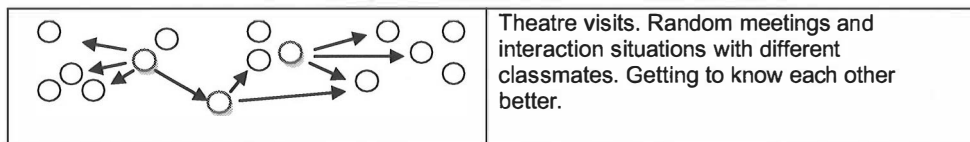


FIGURE 14 The pupils start to get emotionally close to each other

5.3 Joyful experiences when making the puppets and the props

5.3.1 Getting ideas from a puppet exhibition

We did our next excursion to a Radio and TV -museum (October 29th 2008) to see a puppet artist Marianne Kinberg's exhibition. Our goal was to get ideas for the pupils' own puppets. We were fortunate to have Marianne there showing and telling us about the puppets she had made for several children's TV-programmes over many years. She even told us a fairytale with her puppets. I noticed that jewellery and little details in Marianne's puppets' clothes made an ordinary puppet look like a royalty. I decided that my pupils have to get jewellery and really beautiful fabrics for their puppets. I did not want anything ugly or any boring colours for their clothes. As a result of our visit, the girls started to plan what kinds of puppets they would like to make. Some girls used their opportunity to discuss with Marianne. Cecily mentioned that they got advice on how to make a puppet (A16e). Alice (A24e) had made up her mind while there that she wanted to make a circus performer. Olivia (A13e) dreamed that she wanted to make a princess, a witch, a queen or a fairy god-mother whereas Charlie (A3e) dreamed that he wanted to make a three-headed bulldog.

After this excursion, I wondered if all of my pupils got any ideas for their puppets. In general, it seemed to me that all other things were much more fun and exciting in the museum than the puppet exhibition. In their project journals, they mentioned mainly about all other things that they saw, did and experienced there. I discovered that they were real adventurers who were exploring what is in the museum. The museum was full of activities for the children. Harry lists that he saw telephones, televisions, computers, Playstations, cameras, clothes and a motorcycle (A4e). Jimmy was happy because he could play with the Playstation (A9e). I also discovered that there were innovators who got ideas for the plays, and great performers. The pupils could even put on a costume of a clown or any other character they wanted to. There were wigs, hats, beards, eye-glasses and clothes that they could try on (A3e; A4e; A15e; A18e). They could be weather reporters, or read news for other people while someone was filming them with a TV-camera (A21e). That was good practice for them to take a role and perform. They could even "ride" on a motorcycle. They were just sitting on the motorcycle, and with the help of technology, they could see themselves on a TV riding along the streets of our home city, even though they were in the museum (A4e; A21e). They were having a good time together

because they were fulfilling their own fuller potential (Himanen 2007, 102–126). All these examples confirm that what the pupils could do was more meaningful for them and their holistic growth than just listening and observing. (Husso 2007b, 49–54; 2009; Hämäläinen 1995; Karvinen 2003.)

Self-caused and circumstance-caused emotions had a bigger role than other-caused emotions. When they were playing, they were more creative than I thought they could be. They learned social skills and the use of their creativity by playing. When the pupils were in the museum, they talked to the pupils who were doing the same thing as they. That made it easier to communicate with both familiar and unfamiliar pupils. While the pupils played, they could show other sides of their personalities to other pupils or me that we did not normally see. I could see the pupils in a more holistic way there than in a classroom situation. (See Figure 15.)

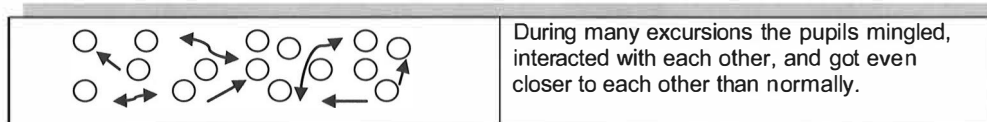


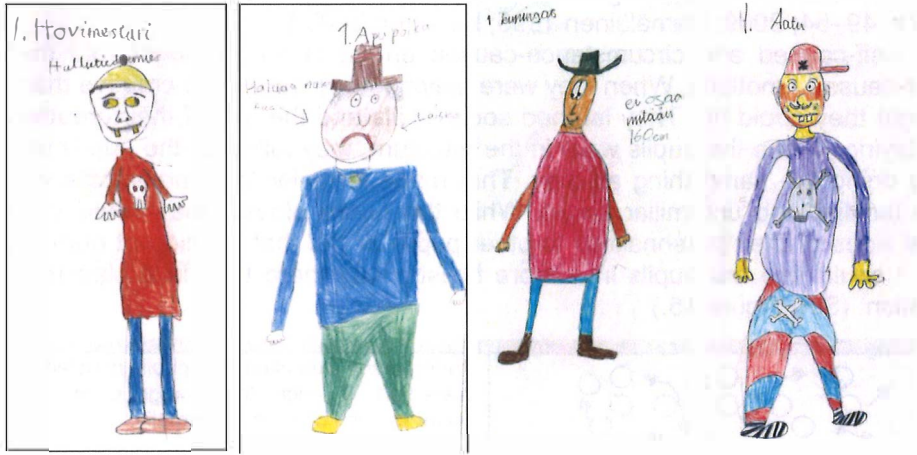
FIGURE 15 The pupils mingle and build emotional bonds with their classmates

5.3.2 The process of making of the puppets

Making of the puppets started so that all the pupils could choose three favourite characters that they would like to make a puppet of. They used their imagination when they named, drew, and coloured their favourite characters on paper. In the Drawings 1–2, there are the pupils' sketches. Everyone drew three sketches. They were better than any of Maria's or my ready-made models would have been if she or I had had ready-made models of the puppets for them. However, we both want our pupils to learn handicrafts holistically so that they make the whole handicraft-process themselves. My pupils were on the 3rd grade then and their creativity surprised me. Määttä (2006, 55) tells that a creative action becomes weak if the action is not self-piloting or a person does not want to be different from other people. My pupils clearly wanted to be different from other people. They wanted to be unique. They were so creative, enthusiastic and eager about the task that they felt empowered to do what they wanted to. (Himanen 2007, 53–54.)

Later on, I went through the pupils' sketches and noticed that there was a wide variety of different characters (H1). I felt confident that we could make a play with those characters, so everyone could make a puppet of their own choice. There were clear differences what kinds of characters the boys and the girls wanted to make. The boys chose characters that were typical for boys: kings, cooks, helpers, a dog, a clown and a crazy scientist (Chambers 1983; H1). One of Jack's ideas was a snowman. Harry's favourites were a king, a ham, a cucumber, a snowman and Sleeping Beauty. One of Oliver's options was also Sleeping Beauty. The boys wanted to be funny. The girls chose characters that were typical for girls: princesses, queens, good fairies, a circus performer and a dog. An interesting thing is that, for example, Olivia, Sophie and Emily had a prince as one option for their puppets. (H1.) No-one wanted to

make a bad fairy, so I made it. I guess that it is because they could not identify themselves with the bad fairy. I think that they all are good deep inside.



DRAWING 2 The boys' sketches: a butler/crazy scientist, a helper, a king and Aatu, a helper



DRAWING 3 The girls' sketches: a queen, a circus performer, a queen and a dog

After deciding what kinds of puppets pupils would make, it was time to start the making of the puppets' heads. (See Picture 2.) Maria had planned the way for us to make them. It was a great honour for us when Marianne Kinberg, the puppet artist, also visited our classes and showed us how we could also make the heads for our puppets. The pupils found the making of the heads fun because they had not done anything from paper mache before. The pupils shaped the cheeks, the chin, the eye brows, the nose and the ears. (A1f–A26f, A11–A26l). I wanted my pupils to make much of the puppets by themselves, because it is not the duty of the teachers or school assistants to do the work for the pupils, but only to guide and help them. Maria constantly stated how important it is that the pupils' puppets look like they have made them, not a

teacher or a school assistant. We both think that too often the large part in the pupils' handicrafts end up being made by the school assistants.

On the same day, when we started making the puppet heads, the pupils' task was to fill questionnaires (G3) and to think what kinds of characters their puppets are. How do they behave when they feel different emotions like love, joy, sorrow, and anger? What do they like and dislike? What were their favourite foods? What kinds of hobbies did they have? What were they good at and what were their bad habits? The following questions were also asked: What makes the puppet glad, sad, embarrassed, furious, surprised or disappointed and how were they behaving when feeling these emotions? (See Appendix 5.) Our own version of Sleeping Beauty was partly based on those questionnaires. A reporter who visited our class on that day was very interested in the pupils' creativity and the answers in their questionnaires.

In those completed questionnaires, (G3) there were differences between the boys and the girls. Most boys exaggerated the length and weight of their character. They described them to be extremely tall and heavy. They also wanted to be funny with regard to their puppets' habits: Their puppets liked to sit in a toilet. They were skillful in kissing. They liked to talk about girls, burp and be messy. One helper was extremely lazy and the other one was really fast. The girls' puppets were good at gardening, cooking, cleaning, reading and most of them had good manners. However, there were a few girls who wrote that their puppets sometimes yelled, hit, and talked a lot. (G3.) I added some of these elements in our own version of Sleeping Beauty.



PICTURE 2 Making of the heads

There were also differences in the boys' and the girls' answers concerning their puppets' emotions. For example: the boys wrote that their puppets were afraid of girls and working. One puppet was not afraid at all. He was brave. The girls' puppets were afraid of wolves, bears, and the bad fairy. The puppets of the boys hated pea soup or cleaning and they loved spiders and food. The girls' puppets hated frogs, bullying, spiders, picking one's nose, and yelling. They loved spaghetti, dogs, candies and their family. The boys' puppets were shy of strangers and girls. They were happy about sleeping, food and farts. The girls' puppets were shy with boys and glad about gifts, birthdays, and getting new friends. The answers of the boys and the girls show that they were familiar with basic emotions. (G3.)

When the puppets' heads had dried, it was time to paint the puppets' face. When the paint had dried, it was time to paint in the eyes, eye brows and mouth for the puppets. (See Picture 3.) Then, these young puppeteers made a body, hair and clothes for their puppets (See Picture 4). They then decorated the clothes or added little details like a hat, a crown or jewellery (A1f–A26f; A1l–A26l.) There were differences between how the boys and the girls made their puppets. Most girls' wanted to sew beautiful dresses by hand. It took more time than making clothes by gluing. The clothes for the boys' puppets were simpler. The girls wanted to have long hair for their puppets whereas the boys made short hair, beard, moustache or a tie. In other words, the girls wanted their puppets to look feminine and the boys preferred theirs to be more masculine. (See Pictures 5–6.) The pupils really fell in love with the process of doing by hands and the use of their imagination. It was apparent in their expressions: they smiled, laughed and told about their ideas to other classmates. They were feeling happy about their own ideas and visions. Their own ideas were the most significant and meaningful for them and they seemed to be satisfied with the way their puppets turned out. It is wonderful that all the puppets are unique and different.



PICTURE 3 Painting of the eyes, eye brows and mouths for the puppets



PICTURE 4 Sewing a dress and making hair for the puppets



PICTURE 5 The girls' puppets: a circus performer, a fairy godmother, a princess and a queen



PICTURE 6 The boys' puppets: a cook, a clown, a helper and a prince



PICTURE 7 The puppets started to "live" in the pupils' hands

Topelius speaks about the brightness in children's eyes because they have the ability to see the world as a whole. He states that when children play, their toys are alive to them (Jantunen & Skinnari 2007, 281.) I noticed how the puppets started to "live" in my pupils' hands. In Picture 7, the girls are playing with the puppets. The puppets could speak and they had feelings. They were real for the pupils. The puppets were the pupils' friends with whom they talked. There was a perfect understanding between the puppets and the pupils. Only children can create such a world. It was evident that there was an emotional bond between them and their puppets. What they saw in their puppet was the love and enthusiasm that they had felt while they made their puppets. This way the pupils' emotions became visible. Dewey (2010, 98–101) writes that artistic expression is the clarification of turbid emotions. When our appetites are reflected in art, they are transfigured.

5.3.3 The summary of making of the puppets

I discovered that making of a puppet, was equally fun for both the boys and the girls. This process of making the puppets was filled with emotional energy and joy. It pushed the pupils' creativity that required commitment, concentration and dedication (Määttä 2006, 55). My pupils were committed to their work because the topic was interesting and they were able to choose and plan what kinds of puppets they wanted to make - from the beginning to the end. That started the development process of my pupils' self-concept during this phase. The character that they planned had values and ideals that the pupils had internalized. Their own actions motivated them. When the puppets were finished, they assessed and compared their puppet to their plan. When they realized that they had reached their goal or made even a better looking puppet, it had a positive effect on their self-esteem. (Korpinen 1990, 13.) They felt joy

about their own learning process and cooperation with other pupils. Getting positive feedback and admiration from their classmates and me had a special meaning for their self-concept. (Korpinen 1990, 15; 2007a, 8.)

The joy my pupils mainly felt was self-caused and active. They all felt joy about planning what kind of a person their puppet would be and how their puppet would look like. They trusted in their own choice to make such a puppet they wanted to. They were creative and brave. These all are qualities of a person who has a good self-concept. (Korpinen 2007a, 6; 2007b, 38; 2009, 69.) My pupils felt joy and pride in making and painting the head, the eyes and the lips for their puppets. Making of the head seemed to be more fun than making of the body and clothes for the puppets. That might be because we used a new material for the heads and it was fast to make. Making of the body and clothes took much more time. The girls enjoyed decorating their puppets' dresses. The pupils enjoyed doing and creating with their hands and using their imagination on how to make the clothes. Määttä (2006, 56) tells that finding functional solutions is the secret of creativity.

I noticed that my pupils loved and admired their puppets. Määttä (2006, 57) says that what comes from heart, kindles the heart. The puppets reflected my pupils and their talents just like people reflect themselves in other people. The beauty of their puppets reflected their own beauty and it strengthened their self-concept. Making of the puppet has been a process during which the pupils set their goals, did their plans, reached their goals and therefore, found new sides and new skills from themselves. (Korpinen 1990, 13; Määttä 1999, 165–166.)

The girls used more words in their essays when they described their emotions about the process. Their emotions were mainly positive. The most common words were “fun” and “nice”. There were only a few girls and boys who did not write how they felt about the process of making the puppet. (A11– A26l.) The pupils also felt other-caused emotions while they were making their puppets with their classmates. They had those emotions when they shared their moments of joy and interacted with their classmates (See Figure 16). I discovered that during the making of the puppets there were the following positive characters: Innovators, Creators, Admirers, Helpers and Encouragers.

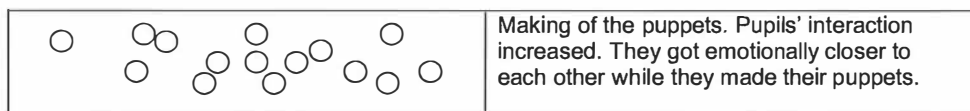


FIGURE 16 The pupils' interaction increased during making of the puppets

Examples of the pupils' Self-Caused positive emotions

Rosemary, Alice, Daniela, Monica and many others found making the head out of the paper mache fun (A12f; A13f; A17l; A18l; A21f; A23f; A24f; A25f) and they were satisfied with what they had done. Both Lily (A18l) and Monica (A21l) said that their puppets' heads turned out fine. The boys were happy about making new hair styles for their puppets. For example, Oliver proudly tells: “*I made an Iroquois for my puppet*” (A5l). The pupils' choice to use the “jewellery”, “diamonds”, pearls and crowns for their puppets made them happy. This can be interpreted partly as a circumstance-caused emotion because they had an

opportunity to use decorations if they wanted to. Oliver writes and feels joy about his puppet: *"He has a tie that has a diamond."* (A5l.) Monica writes: *"I decorated my puppet's dress with diamonds... and I sowed sparkling pearls to the hemline of the skirt"* (A21l). Rosemary liked the diamonds, too (A17l). Sophie tells: *"I decorated it with all beautiful decorations"* (A20l). Jack was happy about the beautiful crown. It suited his puppet well. (A11l.) When James' puppet was ready, he said with a big smile on his face: *"This is finished, but I still wanted to do something. I do not want this to be over"*. His comment confirms the joy he had been feeling while making the puppet. He had experienced the flow and he did not want the fun and good feeling to end. Many pupils describe and tell the whole process of making their puppets. It shows that it was meaningful. (A2l; A3l; A5l; A9l; A10l; A11l; A12l; A13l; A15l; A18l; A21l; A24l; A25l.) As the result of my interpretation positive emotions arose when they were innovating new ideas for their puppets and making them.

Examples of the pupils' Other-Caused positive emotions

Alice felt joy about the reporter's visit in our classroom: *"She asked about my puppet's character and I told her. She got excited about my character and she wanted to make a copy of my paper (G3)."* (A24f.) The pupils often asked me, if they could do something special for their puppet. *"Yes, absolutely"*, I said. When I let them do what they wanted to, they were happy. *"Yes, Wow, great!"* they said. Bill feels joy about other pupils' success: *"It seemed like some pupils' (puppets') heads were real. Everyone made a nice head."* (A26f.) Olivia tells happily: *"Emily made me a necklace"* (A13f). As the result of my interpretation I discovered that there were helpers and admirers who caused positive emotions to other people.

Examples of the pupils' Circumstance-Caused positive emotions

"Making the head was fun because I could touch that gunk," wrote Harry (A4f). It was the circumstance that Maria and I had planned for the pupils that caused him joy.

Examples of the pupils' Self-Caused negative emotions:

Bill (A26f) and Minnie (A15f) had some negative feelings about making of the puppet. Bill found it difficult to shape the head while Minnie found making of the hair boring because it took so much time.

Examples of the pupils' Other-Caused negative emotions

My pedagogical choices may have caused some uncomfortable emotions even though the pupils did not express them. Jimmy tells: *"When we had done the heads we started to cut the fabrics for the body. They were too small. So, we had to make new ones"* (A9l.) I cannot be sure if this pupil felt this situation frustrating or not. He did not look like he was disappointed. He adapted to this situation well. Alice had glued the clothes on her puppet's body and I had not given any advice on how much glue to use. Therefore, I interpret this so that the emotions that she felt were caused by me. She writes: *"First, I glued the shirt so that there was too much glue and it became hard as stone. We had to tear out the head..."* After that she made another body and clothes for her puppet. (A24l.)

An example of Circumstance-Caused negative emotion

Jimmy found it difficult to plan and make clothes for the puppet: *“It was quite difficult to make them, because we had to cut, plan, glue, or sew them”* (A9I). That is because we did not have a ready model how to do it, but they had to use their creativity.

5.3.4 Making of the props

When the puppets were nearly finished, it was time to start planning what kinds of props we wanted, and how we would make them. I tried to get ideas for the props from the pupils’ drawings (fairy tale towns and castles) they drew during the orientation phase. I made a plan and suggested it to the maintenance man in our school. He chose the size of the props and built them for us. When we saw them, we were surprised because they were so large. It was a great idea to make the props so large because there was enough space for drawing and painting for everyone. Finally, it was time for the pupils to start to draw and paint it under my guidance, both during and after school hours. (A1n–A26n.) Pictures 14–33 show the phases of making of the props. Anything that the pupils could do was fun.

Rosemary (A17n) says that *“At first, the props looked strange because there was no colour.”* Lily (A18n) explains: *“First, we drew the lines and then we painted the castle.”* The pupils looked happy when they could paint with their classmates. (See Pictures 8–14.) While the girls and the boys painted together, they were able to develop their social skills. They wanted to help each other, encourage each other and share their feelings of joy with their classmates. They became important to each other (Rantala 2006, 275). In a hurry, pupils do not have time to enjoy what they are doing. I made sure that the pupils had plenty of time to paint the props and enjoy the process. Rantala (2006, 275) writes that there is not joy in a hurry.

The pupils had excellent ideas on what the interior of their castle would look like. I let them realize what they wanted to do. They had some really wonderful ideas! They wanted to draw a bowl of fruits and a mirror, for instance. Rantala (2006, 275) says that too often pupils cannot participate in and make decisions for their own learning. I noticed that the pupils considered planning and painting meaningful for themselves. If the pupils would not have felt painting the props valuable, they would not have committed to doing it. They felt the task valuable and they were capable of doing it. (Rantala 2006, 274.) I also gave my pupils some ideas, because the story was already written and there had to be certain places like a garden, a toilet, a kitchen and a dining room.

I truly had to put my organizational skills to use because all the pupils could not paint at the same time. While some of them were drawing, painting or rehearsing, others were doing their school tasks (See Picture 15). After a while, the pupils switched their tasks. Some of them really loved to paint so much that they wanted to paint after school hours and even during some weekends (I2). They were mainly girls who wanted to draw and paint tiny little details. It was then that they also experienced “flow”. Some pupils from other classes had difficulties in believing that my pupils really made everything themselves. Minnie (A15n) confirms: *“We painted it by ourselves... Everything all by ourselves.”*



PICTURE 8 Drawing the castle on the plywood



PICTURE 9 Painting the castle and other bigger surfaces

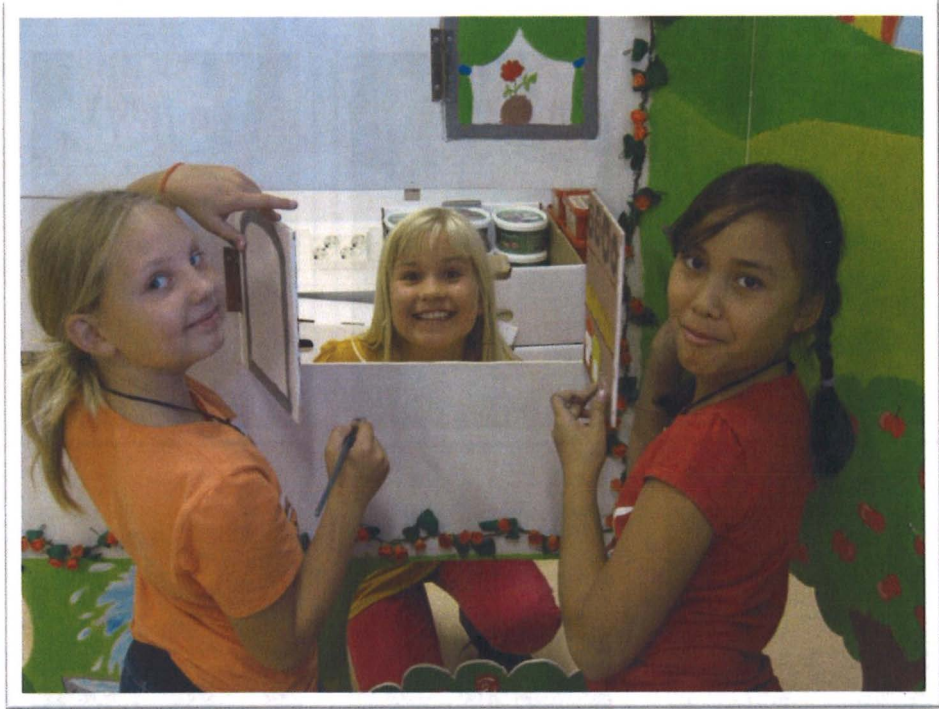




PICTURE 10 Painting the details



PICTURE 11 Sawing and grinding the windows



PICTURE 12 Painting the windows



PICTURE 13 Painting and decorating the interior of the castle



PICTURE 14 Making of the curtains and painting the roses for the climbing rose



PICTURE 15 Finished castle 1



PICTURE 16 Finished castle 2

5.3.5 The summary of the pupils' emotional experiences about making of the props

Making of the props required team work. My pupils had a goal that they had to reach together as class. So they gained experiences of cooperation and team work that shaped their self-concept. The pupils worked in harmony. They did not fight about what they wanted to do. They accepted the other pupils' ideas. They got along with different individuals. They were satisfied with the amount of work they got to do. Those who wanted to do more could do more. Those who wanted to do less could do less. When they could see the progress and the beauty of their work, it gave them emotional energy to continue. They encouraged each other. It was a long process and it took many hours to do it. The pupils were happy and satisfied with what their classmates had drawn, painted or decorated. They learned to negotiate on what each of them could do. They got courage to be creative and use their imagination. My pupils were a team and all its members succeeded. (Korpinen 2007a, 6; 2007b, 38; 2009, 69.) While they were making of the props, the process of emotional bonding continued (See Figure 17).

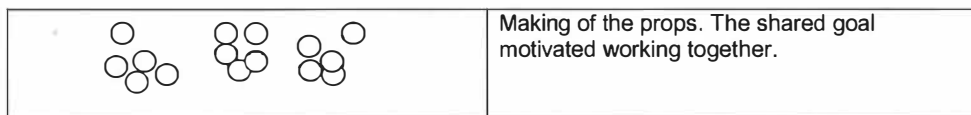


FIGURE 17 The pupils are bonding emotionally while making of the props

Examples of the pupils' Self-Caused positive emotions

The pupils enjoyed painting so much. *"I painted a lot... and I was working on overtime at least 10 times,"* tells Jessica (A22n). Kate (A19n) had been on overtime, too. She says: *"It has been fun to paint the props."* Minnie (A15n) agrees and tells that she had been painting the towers of the castles and apples. Daniela (A23n) and Jack (A11n) also tell that painting was really fun. James (A10n) thought that painting the toilet and flowers was fun. *"I drew a cat and a cake on our castle. I painted the cat,"* tells Rosemary (A17n). Kate (A19n) and Monica (A21n) felt joy about painting and grinding the shutters. Kate specifies that she has been painting sky, trees, circus tents, roses, the shutters. I discovered that the pupils had good ideas considering what to paint. They helped each other to get paint and they admired what they had painted.

Examples of the pupils' Other-Caused positive emotions

Jessica tells *"We painted, decorated, glued... and were being silly when we stayed overtime (in a good sense),"* explains Jessica (A22n). The pupils were proud of their work and of what their classmates had done. Minnie (A15n) tells: *"We painted it (the props) by ourselves."* *"The props became fine even though it took lots of time to make it,"* states William (A2n). *"We made a long climbing rose and we painted the roses..."* tells Rosemary (A17n). As a result of my interpretation, I discovered that the pupils felt joy because everyone participated in the project actively. They were happy to paint and spend time together. They all were making the props, they helped and encouraged each other and they

admired what they had done together. The props ended up being amazing, really beautiful.

An example of a Circumstance-Caused positive emotion

“*There was very much painting to do, and the whole class has painted the props*”, states Jimmy (A9n). I discovered that it was meaningful for the pupils to paint together. They were able to communicate, get to know each other, and share their thoughts.

An example of an Other-Caused negative emotion

Rosemary tells that she could not paint the cake that she drew because someone had done that (A17n).

5.4 The script for our puppet show

Hurley’s (2005, 221–232) research indicates that the way children see themselves in books affects the formation of their identity. Pupils need to “see” themselves in texts in order to develop their positive self-image and belief system. It was a nice challenge to write a story for 26 pupils so that everyone could somehow see themselves in the text and would have felt that he or she was having an important role in the play. I wrote the story three times. When the first version of our story was finished, we noticed that it was too long. Next, I had to write a shorter version of it. (A1n; A16n.) Then we got a new pupil, so I had to rewrite the story so that he would also have a role (A3n; A9n; A15n). Later on, I still had to shorten it because otherwise the puppet show would have lasted for too long. I took ideas from the pupils’ essays “Making of the puppets starts” (A1f–A26f) and the questionnaires in which they describe what their puppets’ like, dislike and so on, and how they behave in different situations (G3).

When the script was finally completed, I found it important for the pupils to become familiar with the story. It was so much fun to read the first chapter of the story for the pupils. I read the lines as if pupils’ puppets were talking. The pupils laughed. Bill (A26n) thought that “*The episode where the king gets stuck in a toilet is the best.*” Some of them giggled so much that I started to laugh, too. That is because I had added many things to the script that they found funny (G3). Some of the pupils commented that this is going to be funny and this will become very good. While I read the story, I asked them if they had some ideas on how to make it even funnier. So together we changed the plot a bit.

There would have been another way to write the story and do this project. They could have made several smaller plays from their own written versions of *Sleeping Beauty* (A1g–A26g). I was not thinking of this option until later on. I think that we should have processed and utilized their writings more, but we did not. If they would have done plays in small groups, they all would have been more active during rehearsals and they would not have needed to wait for their own turn for so long. However, the pupils’ sense of community may not have developed in the same way as it did now.

5.5 Towards the premiere of our puppet show

5.5.1 Rehearsals of our puppet show

Theatre has been used as a tool for pupils' personal development (Tofteng & Husted 2011, 28–29). Next, it was the pupils' turn to rehearse reading their lines without the puppets and by sitting in their own seats (A14n). We noticed that many things had to be rehearsed: how to read and speak loud enough so that the audience would hear them, how to play the puppet's role and how to put one's soul into a puppet's phrases. A bit later, we started to look for the right positions behind the props where the pupils would stand and perform. One scene at a time, my pupils learned to remember their positions. They had to wait for their turn, remember their lines and remember the right window where to put their puppet. They had to learn to hold and move their puppet while performing, and encourage and cooperate with the classmates. Finally, they were rehearsing what they had waited for so long. That was so much fun and difficult in the beginning (A1n; A2n; A5n; A13n; A14n; A17n; A25n.) The enthusiasm that the pupils had at the beginning started to wane and they started to lose interest a little bit due to several demands during the rehearsals. (Määttä 1999, 232.) Joshua (A6n) tells, "*Our teacher had to remind us about those things often. We had to rehearse quite a lot.*" (A14n; A24n.)

Learning took lots of time. The pupils did not remember their lines or when it was their turns to speak or when it was time to prepare for their performance. They did not know how to put their soul into the puppets. Oliver (A5n) tells proudly that he remembered the lines. As a result of rehearsals "*Nearly everyone remembered one's lines by heart*", says Kate (A19n). Alice (A24n) thought that "*everyone learned in the end. It required patience. The area behind the props was too small. It was so crowded.*" (See Picture 17.) So the pupils definitely had to learn to get along there, give room for those whose turn it was to perform. They also had to be still so that they would not make any extra noise that would disturb the play.

Despite the challenges, we wanted everyone to learn to perform and succeed. We wanted everyone to be there for the other pupils and to encourage and give advice for their best. It is extremely important that the children learn to provide positive feedback to each other. It empowers those children who do not get enough feedback at home. Määttä (1999, 232) has noticed that people who encourage each other, genuinely love each other. She adds that mutual disagreement and constructive criticism are parts of a successful relationship.

During our project, the pupils' skills to provide feedback improved. Some of the pupils became extremely exact and specific and they made very good observations about their classmates' performances and they helped each other extremely well. For one girl, it was extremely difficult to take feedback at the beginning. She refused to improve and make changes to her performance despite encouragement. If the position of her puppet was corrected she put it in the wrong position again and again on purpose. She could not speak louder even though she was recommended to do so. She had made up her mind not to follow any advice. However, as months went by and we had practiced these same scenes over and over again, a huge leap of improvement was

noticed. She had become mature enough to accept feedback. That is very meaningful considering the development of her self-concept (Korpinen 1990, 15; 2007a, 8). Those leaps of development are rewarding for the teacher, and it could have a significant benefit for the pupil herself in the future.

These rehearsals were the time for the pupils' personal growth. They had to find skills and their fuller potential as performers (Korpinen 1990, 15; 2007a, 8). There was great improvement and excellent surprises when the pupils were given an opportunity to perform. It may have been easier for them to perform, because they were behind the props and therefore, audience could not see them, but only their puppets. A few boys surprised with their entertaining way to sing (D2; D3; D4). They made everyone laugh. One boy's puppet cried in a very believable way. Asking questions, expressing horror or tiredness were extremely well done. I was so proud of my pupils. When they all were in the same situation and enjoyed it, even though it was hard for them, they became emotionally closer to each other (See Figure 18).



PICTURE 17 It was crowded behind the props during the rehearsals

	<p>Rehearsals of the puppet show. The pupils started to be emotionally quite close to each other.</p>
--	---

FIGURE 18 During the rehearsals the pupils were getting emotionally closer to each other

Examples of the pupils' Self-Caused positive emotions

Rehearsals of the puppet show brought lots of joy. *"It was fun and I learned my lines fast"*, tells Cecily (A16n). Olivia (A13n) tells: *"I could not hold my puppet's head straight. It always made me laugh."* It is good that pupils learn that it is ok to laugh at oneself. It is important listen to advice and when it is done at school it usually leads to good results. *"I have been told I have to speak louder, I think that I have always improved"*, says Alice (A24n). The use of imagination has

brought joy to Charlie. He tells: *"During the rehearsals, I invented a new voice for my puppet"* (A3n). I discovered that learning what was required, noticing one's progress and the use of imagination brought joy.

Examples of the pupils' Other-Caused positive emotions

Daniela (A23n) thought that rehearsals with the classmates were funny at the beginning. Kate (A19n) felt joy because most of the pupils could be silent behind the props. She also felt joy because *"Nearly everyone remembered one's lines by heart."* Minnie (A15n) thought that the mistakes that they all made during the rehearsals were funny. They made everyone laugh. Emily (A25n) found it fun to rehearse the songs with other pupils when they could choose and sing with a voice that their puppet would have. The pupils liked to perform, admire other pupils skills and possibilities to encourage other pupils.

An example of a Circumstance-Caused positive emotion

"When we started the rehearsals everybody was excited!" tells Alice (A24n). That was the moment that was waited for. The teaching methods the teachers use are meaningful and the circumstances that they create.

Examples of the pupils' Other-Caused negative emotions

Monica (A21n) tells that there was some noise and whispering behind the props during our rehearsals. Kate (A19n) was annoyed at those pupils who could not be quiet behind the props. Sometimes Minnie (A15n) felt that our rehearsals did not get further when some pupils had to rehearse their part again and again.

Examples of the pupils' Circumstance-Caused negative emotions

"Rehearsals were hard... It was really crowded to rehearse. Our props almost fell over." tells Jessica (A22n). Harry (A4n), Joshua (A6n) and Matthew (A12n) also thought that the rehearsals were hard. Minnie (A15n), Rosemary (A17n) and Monica (A21n) agree and add that it was really crowded behind the props. Kate (A19n) was brave and said: *"But we had to bear it"*. Monica (A21n) found that everything was hard at the beginning. *"There was so much work and we had to learn the lines by heart. I had lots of stress. I was very tired... Little by little, the words started to go fine."* Both circumstances and other pupils' behaviour during our rehearsals made Kate (A19) think that *"When we started to rehearse, I thought that this is not going to work out. It took us two hours to rehearse. Finally, everything started to work out well."*

5.5.2 Performances for the audience

The premiere of *"Sleeping Beauty"* was performed in our own classroom for the pupils' parents, grandparents, siblings and friends. (See Drawing 4.) Later on, it was performed for several classes in our school. We also invited one local kindergarten to watch it. It was interesting to follow the reactions of the audience. Small children, who were watching the puppet show, were in the fairy world and wanted to interact with the puppets. They greeted them and waved their hands to the puppets. One child commanded the bad witch *"Go away!"*, because she was so scared. Small children were enchanted. They stared at the puppets and they were excited to wait for a new window to open, because every

window showed the interior of the castle. One child said that our props were like an Advent calendar. The children waited for each window to open. When the final window was opened, this child said that now all the windows are open.

All the pupils gave their best from the bottom of their heart to the audience while performing. At the same time, the audience gave and showed their love in their admiration and feedback to the pupils. Like Määttä states: *"Love grows when you give it away"*. When the pupils got new experiences, they needed to be brave and put themselves into a vulnerable situation. The support from their parents, classmates and teacher created a safe atmosphere, which made performing a pleasant experience. As the result, their self-concept broadened. This project would not have been such a success without commitment. When the pupils were committed to our project, it increased the appreciation of the project. In addition, it increased the feelings of safety. (See Määttä 1999, 231–232.) Drawings 4–8 illustrates the pupils' experiences and thoughts during and after their puppet show.

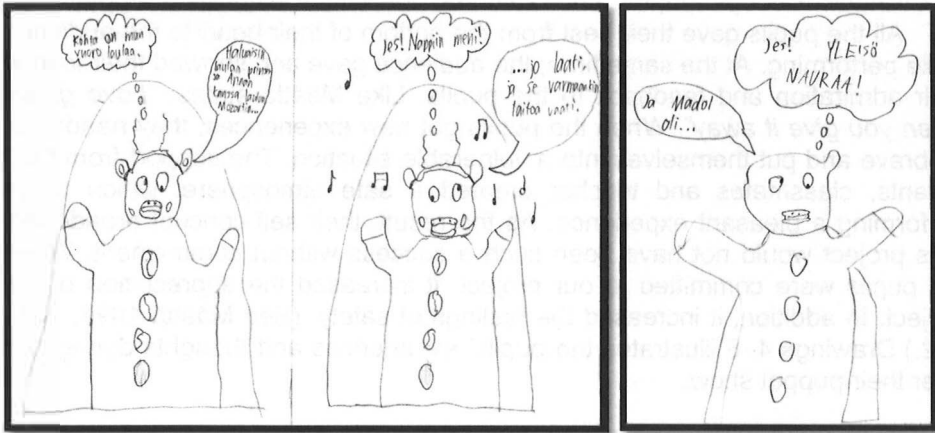


DRAWING 4 The premiere of the pupils' play *Sleeping Beauty* is just about to begin. Adults in the audience are thinking: "Cool props" and "Wow". The puppet sings: *"Tipi tii, tipi tipi tipi tii. The spring is wild..."*. After a bit less than an hour. A woman in the audience says: *"Yeah!! What a good performance!"* After the show the pupils are dead tired!! One girl says: *"I am dead tired! I am sweating"*. A boy says: *"Me, too!!"*



DRAWING 5 A boy's drawing. A puppet says: *"Heh heh. No-one in this world can fart as well as I can."* A pupil is thinking: *"The audience is surely laughing. The most important*

thing is that the audience is having fun." "It is a bit embarrassing to speak like this. Not for much longer now."



DRAWING 6 A boy is thinking. "It is my turn to sing soon." The puppet says: "I would like to sing a song of Mozart's with the Princess Anna." The boy is thinking: "Yes! I nailed it!". The puppet sings: "... and created, and it surely required a skill..." Another singing scene: "...and a worm had..." The boy is thinking: "Yes! The audience is laughing!"



DRAWING 7 (on the left) A puppet says the lines. "It seems that Kille is in love with Princess Anna". A pupil thinks: "My hand always gets tired and wet".

DRAWING 8 (on the right) A girls' drawing. "My hand is numb, I have got a headache, my leg is sore. Oh well, who cares? This is fun!"

Performing the puppet show caused both positive and negative emotions. All the emotions were circumstance-caused, other-caused or self-caused. I adapted Roseman's table and analysed the pupils' drawings with the help of it. (See Appendix 13.) The pupils felt mostly positive emotions. The greatest parts of them were self-caused as a result of their rehearsals, their own feeling of

their development and success. From the results we can see that there were not many negative emotions felt.

Examples of the pupils' Self-Caused positive emotions

The biggest part of joy that was felt was self-caused. George (A8n) was feeling joy about saying his lines right: *"Yes, it went right!"* Jimmy (A9n) had memorised everything and he felt joy about it: *"I remembered it by heart"*. Olivia (A13n) feels joy about her progress: *"Yes! I remembered to speak loud enough and I put my soul into my puppet's role and I remembered to move my puppet."* Minnie, Lily, Kate, Sophie, Monica and Cecily rejoiced for the same reason. *"It has been great to perform even though it is hard"*, says Minnie (A15n). Olivia (A13n) also felt joy about performing. It is wonderful to notice that the more the pupils had worked in order to reach their goal, the stronger they felt joy. Matthew (A12n) was feeling joy because he could hold his scripts so that they did not rustle. Jimmy (A9n) tells *"Our puppet show has been successful every time and it is fun when we succeed."*

Examples of the pupils' Other-Caused positive emotions

It was either audience or other pupils who caused positive emotions to the pupils. Minnie (A15n) was feeling joy of the reaction and laughter of the audience. They were caused by other people and the circumstance. Kate (A19n), Sophie (A20n) and Jessica (A22n) were feeling joy of other pupils' successful performance. Kate admires: *"Minnie is putting her soul into her puppet's role"*. Sophie says that: *"Olivia speaks loud enough and she is putting her soul into her puppet's character."* Jessica states how beautifully Alice sings. Monica (A21n) says: *"It is great that the audience likes us."* Daniela (A23n) often felt like giggling during the puppet show because her classmate performed his part so well. Cecily (A16n) found it fun when the audience laughed during "the fart scene". *"Many people laughed when the king shouted from the toilet: "Pyyhkimään!" = "Wipe my butt!"* tells Olivia (A13n). Emily (A25n) rejoiced because everybody praised their puppet show. Alice (A24n) thinks that the best scenes of the puppet show are when one puppet farts and another one cries. She adds that naturally there are many good and funny scenes. Alice (A24n) feels joy because the audience has liked her puppet. Harry (A4n) tells that "My mother thought that it was good." "Small children liked our puppet show every time they saw it", tells Bill (A26n). He continues: *"Everybody thought that it was a great show."* Alice (A24n) found that the children from kindergarten were the best audience. She found it fun because they were so curious, sweet and nice. *"It was really fun to hear parents' opinions and comments about the show. My parents liked the show very much"*, tells Jack (A6n). Our teacher has given good comments after our puppet shows (A6n). It seems to be obvious how much joy performing as a group brought and how important the feedback was for their self-concept. Everyone could feel joy and be a part of the successful puppet show.

Examples of the pupils' Circumstance-Caused positive emotions

Thomas (A1n), William (A2n), Oliver (A5n), Jimmy (A9n), Olivia (A13n), Minnie (A15n), Rosemary (A17n), Kate (A19n), Jack (A11n) and Bill (A26n) felt joy because they had the puppet theatre for their parents, 1st, 2nd, 3rd and 5th

graders, children from kindergarten, and for a reporter of the local newspaper. Kate (A19n) tells: *"I like to perform... It has been nice to act... After the puppet show I have a wonderful feeling when I get away behind the props"*. Alica (A24n) found performing fun, too. She adds that it is easier to perform when you know your lines by heart. Matthew (A12n) thought that it was much more fun to perform because they could play the whole show without the teacher's interruptions. Some singing scenes and some funny scenes that were written to the plot seemed to cause positive emotions and bring joy. James (A10,1) was having strong feelings of joy because he says: *"Sometimes I start to laugh"*. His lines were so funny that it is no wonder why he sometimes laughed while saying his lines. Alice found it fun to sing (A24n). Even though it was crowded behind the props Cecily (A16n) found it fun. The fact that it was crowded there did not bother her. When the job is well done, it is natural to feel joy. For example, Joshua (A6,2) was feeling relieved when he had said his long lines: *"Jes, now it is over."* Thomas (A1,1) was feeling the same: *"Yes, the show is over!"* Emily (A25n) tells: *"In my opinion this experience has been nice!"* *"It has been really fun"*, confirms Jimmy (A9n). The reporter wrote a story about the project to the newspaper, rejoices Olivia (A13n) and Sophie (A20n). That was meaningful for the pupils.

Examples of the pupils' Self-Caused negative emotions

Becky (A14n) felt insecurity of the use of her voice even though it was practised. She also felt uncertainty because she could not know if her puppet was in the right hand position and if everyone could hear her voice when it was her turn to speak. Jessica (A22n) was feeling embarrassed of her courage to use a different voice for her character even though at the same time she was hoping that the audience would laugh. She was brave enough to use her potential and perform fullheartedly.

Examples of the pupils' Other-Caused negative emotions

There was only one pupil having negative emotions caused by other pupils. Those emotions were partly caused by circumstances. Rosemary (A17n) disliked the moments of waiting one's own turn and the fact how crowded it was behind the props when the whole class was there. After the first puppet show, Minnie (A15n) thought that some people spoke their lines too quietly and some pupils too fast. She thought that the position of the pupils' puppets was not ok.

Examples of the pupils' Circumstance-Caused negative emotions

Pupils' most common negative feeling was discomfort. They felt discomfort when their hand got tired or hurt when they had to hold their puppet in a certain position for some time during the puppet show. Minnie (A15) and Monica (A21n) admit that they were a bit nervous before the first puppet show. So was Alice (A24n), but when she started to perform she did not feel nervous at all. Monica's pain in her hand was so unbearable that it caused frustration, so she was hoping that the whole puppet show would be over soon. Thomas' (A1n) hand also got tired when he performed. He said all his lines by lying on his stomach. Thomas (A1n), Joshua (A6n) and James (A10n) told how crowded it was behind the props during our performances. James found that annoying.

Joshua found it hard and he was feeling hot after the puppet show. Harry (A4n) states about the bad indoor quality in our class: "*There is always bad air*".

These results support the information that was found from the photos and the pupils' journals. Figure 19 shows how pupils were both physically and emotionally close to each other.

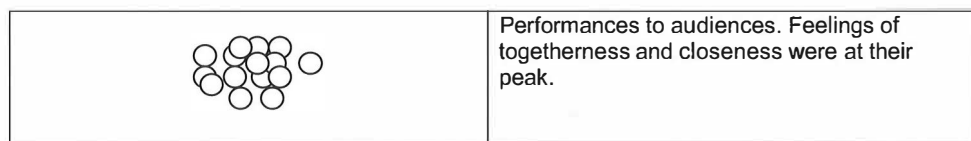


FIGURE 19 The pupils were feeling emotionally close to each other

5.5.3 Summary of the performances

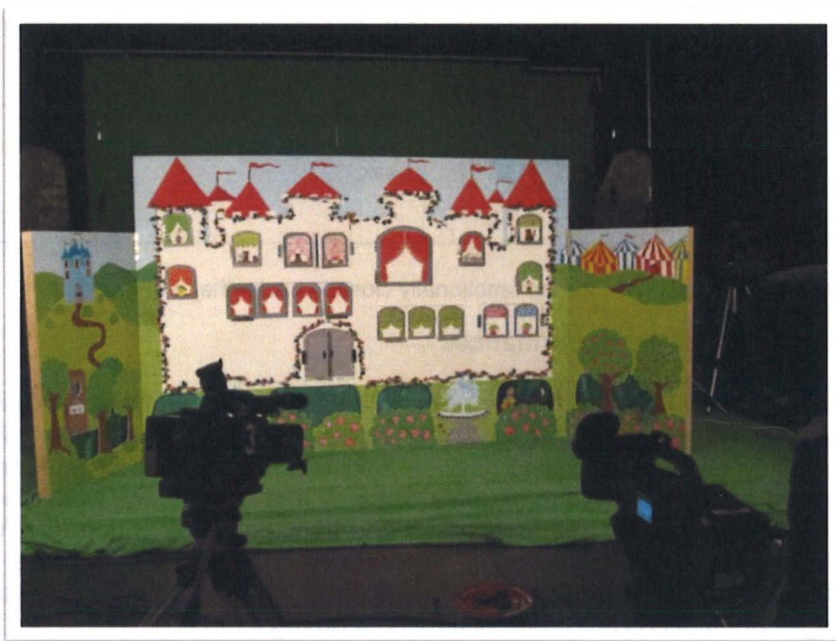
I discovered that all pupils loved to perform even though their hands got tired or it was crowded behind the props. Doing together, performing to the audience, showing their talents and getting positive feedback supported their self-concept. They could see that several rehearsals that they had had and the work they had done had paid off. They had progressed and become better performers. When the pupils came out of their comfort zone and they found it to be a good experience, they were empowered to perform again and again. Both positive and negative emotions are a part of life and learning.

5.5.4 Filming and watching the puppet show

In the spring of 2011, it was time to go to a video-studio and film our puppet show. Picture 18 shows what it was like there. The props had been taken there earlier. It was an exciting day. The film makers took one scene at a time meanwhile other pupils waited outside the studio. After the pupils' scenes were filmed, a classmate interviewed and asked them how they thought they had done (D13). That was an important day and we all felt joy because the project was completed (Rantala 2006, 271).

Editing and adding music to our film took time. We had to wait a couple of weeks until we got our film. Finally, one of the greatest days was there: The pupils could finally see their own puppet show on a huge screen in our class after rehearsing and having performances for a couple of years. That was the moment we all had waited for. For the first time, the pupils could see the whole show from the beginning to the end, and even their own performance. The pictures from the different scenes (Picture 19) show the beauty of the pupils' puppet show. After some years, they could see how wonderful and fantastic their puppet show had been. Even though they had seen scenes while they were performing, it was not the same as seeing the whole puppet show. The film makers had added some music and some extra effects like bird's singing and the noise that comes from dishes in the kitchen. The pupils were so impressed and happy about their own product of the *Sleeping Beauty*. When it was their puppet's turn to perform and they saw it – they smiled. The pupils definitely felt joy. They were happy about their own and their classmates'

performances. Some of them were a bit embarrassed and they did not want to see their performance, but the joy and excitement that they felt was overwhelming.



PICTURE 18 Filming the puppet show

Examples of the pupils' Self-Caused positive emotions

"I am proud of myself," wrote Daniela (A23o). Oliver (A5o) felt happy because his role and the songs went well. *"My performance has gone well... It has been nice to make the performance and I have gotten lots of courage,"* tells Rosemary (A17o). Charlie (A3o) thinks that his best quality was putting his soul into the character.

Examples of the pupils' Other-Caused positive emotions

Pupils were praising each other and their performances. They liked the show as a whole, the props, background music, songs, funny scenes and lines. Kate (A19o) said: *"The video was really splendid. In my opinion, everyone's roles went well. It was fun to watch the video."* *"The best singing scene was when the bad fairy was singing, but all other songs were good... In my opinion other pupils' performances went well."* (A19o.) Oliver (A5o) and Matthew (A12o) thought so, too. Several pupils like Oliver (A5o), Kate (A19o), Lily (A18o), Olivia (A13o) and Sophie (A20o) analysed every pupil's performance and gave positive feedback for everyone. *"Everyone was good,"* tells Daniela (A23o). She also writes positive feedback about different pupils and scenes. She repeats *"Everyone was impressive!"* *"Everyone was succeeded,"* tells Bill (A26o). Charlie (A3o), Jack (A11o), Joshua (A6o), Jonathan (A7o) and William (A2o) also think that everyone performed well. James (A10o) thinks that everyone put one's soul well into the character and all the songs went well.

Examples of the pupils' Circumstance-Caused positive emotions

"It was exciting to see the video," tells Olivia (A13o). Becky (A14o) thought that watching the video was fun. "It was nice to watch it finally," tells William (A2o). "It was impressive!" tells Daniela (A23o). "Now when I finally saw our show, it was impressive. I thought that it would be ordinary, but it was great." She is very complementary in her words. "The whole performance was FANTASTIC!" Thomas (A1o) and Becky (A14o) thought so, too. Jimmy (A9o) states that every character (puppet) suited well for the person that they were performing.

Examples of the pupils' Self-Caused negative emotions

Lily (A18o) thought that her performance went quite badly because her puppet's hair was a mess and later on her voice turned hoarse.

Examples of the pupils' Other-Caused negative emotions

There were no pupils' other-caused negative emotions.

Examples of the pupils' Circumstance-Caused negative emotions

"It was really tough behind the props, because it was really hot there," told Oliver (A5o). James (A10o) agreed. "Watching my own role was embarrassing", thinks Kate (A19o). Cecily (A16o) thinks so, too, because she thinks that the voice changed so much. Some pupils did not like their own voice. They thought that it sounded a bit strange (A2o, A6o, A11o, A12o, A17o, A19o, A23o, A26o).





PICTURE 19 Photos from the actual puppet show

5.6 Summary of the pupils' emotions during *Sleeping Beauty*

Concerning the quality of emotions (negative, positive, neutral) I discovered that, overall, the most emotions that the pupils expressed were positive (See Appendices 9–13). They often wrote and expressed (smiled or laughed) if something was fun, when they felt joy or they were happy, proud, satisfied or excited. These positive emotions are good signs of a healthy self-esteem and positive attitude towards life. It is obvious that *Sleeping Beauty* increased the pupils' well-being during school days. The phases of *Sleeping Beauty* brought different kinds of joy for different personalities. The pupils seldom expressed their negative emotions, but only a few of them did. Those pupils wrote or expressed their feelings when they were feeling bad, disappointed, uncertain, nervous or frustrated. They felt unpleasant emotions when there were arguments in group activities, or they got tired, when something was boring, or due to their lack of social skills or their ability to handle disappointments. It was sometimes difficult to know, if some of the pupils' feelings were negative or positive, because a few of them did not express their emotions. They were calm and they behaved well, when things worked out smoothly and easily during the classes.

The way how the pupils expressed their emotions happened openly, very spontaneously. It was easy to see, how most of them were feeling when they expressed their emotions. There was a clear connection between spontaneous behavior, openness and the strength of emotion. There were a few pupils who

hid and controlled their emotions so that on the basis of their facial expression or talking to them it was difficult to know how they were feeling. Even the trials of trying to make them speak more than usually, smile or laugh did not work. In general, they behaved very well and some of them tried to be perfect in the eyes of a teacher and probably because they were afraid of making mistakes. There were some pupils who were between these two extremes and who expressed their feelings moderately without making a huge number of it. The expression of their emotions was subtle. However, it was remarkable that when I showed my emotions openly and strongly, they felt that they had a permission to do so, too. When I smiled or laughed, they felt encouraged to do the same. I had to be an example for them and when they noticed that it was ok, they imitated. They relaxed and opened up and their ability to express emotions became stronger in one moment.

I could see the pupils' emotions in all parts of their bodies. Basic emotions could be seen in eyes, smile, entire face, and even the whole body shows emotions when it moves. Silent gestures, lifting an eye brow, a certain look, nodding and positions of head, hands, and legs showed moods, too. Both verbal and non-verbal were important, but non-verbal was more truthful. (See Appendix 9) The pupils felt emotions everywhere at school during the classes, breaks and lunch, and during excursions. They were feeling something all the time.

When I was interpreting the results, I focused on the pupils' positive emotions, because my aim was to develop the Pedagogy of Joy. I wanted to learn to understand and discover reasons what supported their self-concept and brought joy. Naturally, the reasons for the pupils' positive emotions varied a lot. They included, for example, hard work, completed tasks or drawing, doing, interaction, observation, new experiences, reading, drawing, acting and breaking one's barriers. (See Appendix 9.) Even though every pupil had one's own reasons for their joy, there were clear similarities, too. Those clear similarities helped me to identify the most essential in this research. The results of the Pedagogy of Joy present that the pupils' willingness to perform increased. Some of the pupils really loved to perform. They felt joy when they found courage to try and use their imagination, and create something new (the puppets and the props). The pupils learned to encourage the other pupils, and that was one source of their joy. Some pupils really felt joy about helping the other pupils whereas, some pupils loved to admire what the other pupils had done. While admiring, they got ideas for their own work and they got inspired by what other pupils had done. Some of the pupils loved the excursions and possibilities to see new places and learn new things. During the whole process, all pupils were active and participated in all phases of *Sleeping Beauty*. The phases of *Sleeping Beauty* increased the pupils' interaction situations and they developed different skills and the areas of their self-concept. Figure 20 presents the results of the Pedagogy of Joy. They are similar to the results of enriching interaction (Compare Figure 3).

Finally, as the result of my interpretation, I want to present the characters that I discovered from the data when I interpreted the reasons for the pupils' joy. (See Table 2, Table 4 and Appendices 9–13.). Latomaa (2005, 51–56) calls them as "types of experiences". The name of each character describes pupils' strengths and actions that they feel special joy of. At the same time, it is a

characteristic through which a pupil gets experiences of success and support for one's own self-concept. All of these characteristics should be developed in every pupil, because the more of them are strengthened the better the pupils learn to know themselves and their many sides, other pupils, and the better they are equipped for this world. The characters are: Innovators, Creators, Performers, Helpers, Encouragers, Admirers and Adventurers. (See Figure 21.) Next, I shortly present each of those characters.

1. **Innovators.** They felt joy in planning and thinking of ideas to their puppets, the props, the way they would perform and use their voice. They felt great joy when they could use their imagination and find solutions to problems. They loved to explain and show their ideas to other pupils. Emily, George, Charlie and Oliver had many ideas during this project. They had ideas for themselves and for other's good.
2. **Creators.** They felt joy in creating with their hands. Doing is a key word that describes the source of their joy. They loved drawing, making of the puppets and painting the props. I think that all pupils are creators. They love to learn by doing. Some of them loved to develop new ideas and create something new that they liked. Rosemary, Harry, Emily, Becky, Joshua, Jonathan, Kate, Sophie, James, Olivia were clear examples of creators.
3. **Performers.** They felt joy in the opportunities to perform (act, sing). The pupils who had talents in singing or acting felt joy when they could show their talents and bring joy to other pupils. They often were extroverts, but I noticed that a pupil who looked shy and who often was silent had a great talent in singing. Her whole personality changed when she started to perform. Especially Rosemary, Harry, Oliver, Charlie, Kate, Emily and Alice loved to perform.
4. **Helpers.** They were empathetic pupils who felt joy in helping the other pupils, taking care of the other pupils' needs or assisting the teacher. They were able to leave their own tasks to go and help the other pupils at any time. Doing good to other, making other people happy and serving were their ways to feel the greatest joy. For example, Alice, Emily, James, Minnie and Jessica were helpers. Naturally all pupils were happy when they had an opportunity to help, but these were first to help or offer help every time.
5. **Encouragers.** They felt joy in other pupils' success and they were always giving positive feedback and encouraging them. Alice had a talent to encourage other pupils. She was always positive and she genuinely felt joy of other pupils' behalf. Every pupil was able to develop their ability to give positive feedback during this research. They even noticed how much joy it brought to everyone.
6. **Admirers.** They felt joy in looking at what the other pupils were doing. They preferred just being there, watching and admiring. They did were

not task-oriented, but they were chilling out and communicating with others and providing positive feedback. They got inspiration from other pupils' creations. Harry, Jack and Thomas were good at admiring other pupils' puppets and drawings.

7. **Adventurers.** They loved the excursions and they were having fun exploring the world, the nature, sights, insects, animals, museums and so on. They were brave and they loved to see new things and places. They were self-piloting, curious about different phenomena and they were good at asking questions. For example, Jimmy, Minnie and James were explorers.

It is natural that many pupils have qualities of all of these characters, but it was easy to discover and see these dominating characters. Today's school needs projects, in which pupils can use their imagination and ideas, make with their hands, help each other, perform, and where they learn to help and encourage other pupils. The greatest thing is that there are several ways that support the self-concept of each character, and the more pupils have qualities of these characters the more they have ways to feel joy in their lives. All these qualities can be learned and developed and they all strengthen the self-concept and self-esteem. A skillful teacher can create different kinds of projects by integrating different school subjects and include knowledge that need to be learned within the projects. We need the Pedagogy of Joy, because it helps pupils to find their fuller potential and their talents.

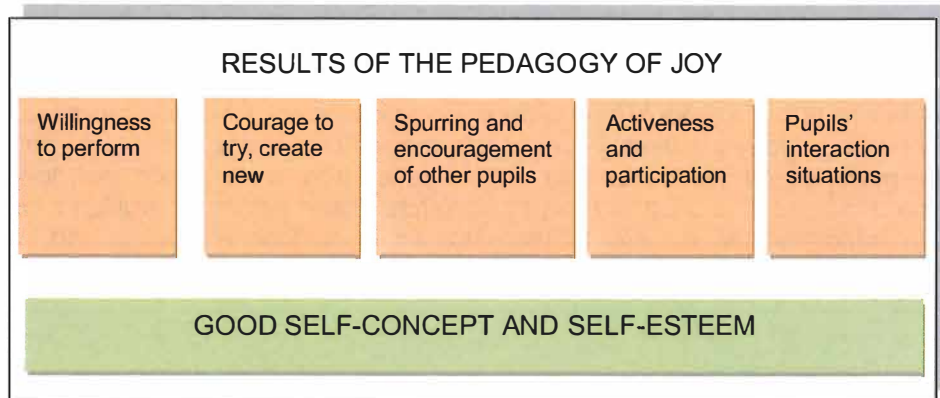


FIGURE 20 Results of the Pedagogy of Joy

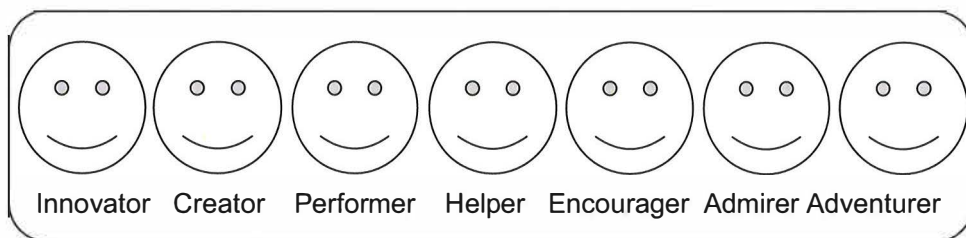


FIGURE 21 Seven positive characters

5.7 Summary of the reasons that promoted and hindered *Sleeping Beauty*

My colleague's and my willingness, motivation and passion promoted the progress of our project *Sleeping Beauty*. It became holistic, successful and educational just like we planned. It increased our self-confidence, courage and creativity. Our cooperation and enriching interaction worked well during the whole project. We have trusted and encouraged each other. We learned to capture new ideas and develop our work holistically. We learned to trust in the process which promoted our personal development, which promoted the whole project *Sleeping Beauty* (See also F6; F7). It was easy to find a harmony when there were not many people planning and doing the same thing. It was pleasant because neither of us complained or had a negative attitude.

The pupils' excitement, willingness, and joy of making the puppets and the props have promoted our project, too. We realized that the choice of the topic promoted the project because it was interesting for both the girls and the boys. Several excursions taught skills for the puppet show and for life. The pupils' progress, development and their success also in other school subjects gave us faith that this project is useful and meaningful. The moments of success and joy spurred the project forward and gave us faith to go on. Both the pupils and the teachers experienced the flow that empowered all participants and strengthened everyone's self-confidence and self-esteem. Positive feedback and support from parents encouraged us to continue our project. The grant that we received from the National Board of Education made this whole project possible (See also F6; F7).

The only reason that hindered our project was the severe indoor air problems of our school. They caused long sick leaves for me. The repeated renovations slowed down our project and they caused stress, too. For example, the puppets and the fabrics had to be cleaned from mold, which took lots of time. However, it is another topic to research. These indoor air problems were one major reason for me to learn to utilize outdoor education and plan excursions in a healthy learning environment. (F6; F7.)

6 ETHICS AND RELIABILITY OF THE RESEARCH

6.1 The ethics of action research

The purpose of research is to do good either directly or indirectly (Farrimond 2013, 27). Ethics means believing and doing the right in terms of acceptable conduct (Farrimond 2013, 12). The values that are behind the teacher's professional ethics are: human worth, honesty, justice and freedom, and they should be seen as one of the most important resources in teachers' profession. Teachers' ethical principles consist of their relationships to self, pupils, colleagues, work and society. A teacher's role is always significant in the generation of positive learning experiences and the reinforcement of the pupils' self-concept and self-esteem. (Hopkins 2008, 201; Opetusalan eettinen neuvottelukunta & Sarras 2002, 160–167; Opettajan ammattietiikka ja eettiset periaatteet.)

During my whole research process, I have been aware of my ethical responsibility. Ethical procedures, the rules and regulations that guide how research is conducted, are an important part of all research (Stringer 2007, 54). The humanistic conception of people and respect for human beings are the starting points of my ethical principles. The worth of human being is respected regardless of my pupils' gender, age, religion, ethnic background, opinions or skills and abilities (Opettajan ammattietiikka ja eettiset periaatteet). A part of my ethical responsibility is not to harm my pupils directly or indirectly, put them at any risk or reveal any confidential information (Farrimond 2013, 25–31; Hopkins 2008, 201; Lankshear & Knobel 2004, 101; Stake 2005, 459; Stringer 2007, 54).

According to Hopkins (2008, 202) all the relevant persons and authorities has to be informed and the necessary permission and approval has to be obtained. This research got started with getting written permissions from my pupils' parents (Appendix 4). They gave me permission to research our project, collect data, take pictures, film and present them after this research (Appendix 8). I informed my pupils and their parents about our excursions and the phases of *Sleeping Beauty*. (See Lankshear & Knobel 2004, 104.) In this report, I have changed my pupils' names so that it is not possible to identify them (Lankshear & Knobel 2004, 110). I must respect their anonymity (Hopkins 2008, 201). Naturally, it is possible that the pupils recognize themselves and their classmates from the pictures, their writings, recollections or drawings. I have done my best to write in such a way that this research report does not harm the

pupils. (Opetusalan eettinen neuvottelukunta & Sarras 2002, 160–167; Kuula 2006; Opettajien ammattietiikka ja eettiset periaatteet.)

Stake (2005, 459) writes: *“Case study research shares an intense interest in personal views and circumstances. Those whose lives and expressions have been portrayed risk exposure and embarrassment, as well as loss of standing, employment, and self-esteem.”* It has been essential for me to respect all the participants during the whole research from the beginning to writing this report and even later on (Farrimond 2013, 26–27; Lankshear & Knobel 2004, 111–112). I have not been able to use all material about our project *Sleeping Beauty* because they would reveal pupils' identity. I have done my best to treat my pupils with equality. It is a part of justice. I have also avoided discrimination and favoring anyone. *“In teaching the teacher's freedom is tied to the basic tasks and the norms, such as statutes and curricula that define these tasks. Starting point for all social relations is respect for the freedom that is intrinsic to a human being's worth.”* (Opettajien ammattietiikka ja eettiset periaatteet.)

Maria, my colleague and Ritva, the teacher of Home Economics and the puppet artist Marianne Kinberg gave their consents for me to use their names in this report (Compare Hopkins 2008, 202; Lankshear and Knobel 2004, 111). I read the chapters for Maria in which her name is mentioned. She confirmed that what I wrote is accurate (Hopkins 2008, 202; Lankshear & Knobel 2004, 365). I told to Ritva in which context her name is mentioned and she approved them. Marianne said that it is an honour if her name is mentioned in the research. I respect the will of the English teacher and I do not mention her name here. Naturally, I have informed the principal of my school about this research at the beginning of my research. I have not informed the entire school personnel about my research questions, methods, observations or data because I have been researching my own pedagogy and my class, not other teachers or their practices. I only have described the things that affected this research. (Lankshear & Knobel 2004, 101.) I have not mentioned any other names or even the name of our school in my research. Lankshear and Knobel (2004, 110) write: *“Assuring confidentiality and anonymity is actually quite difficult to put into practice as some schools are readily identifiable because they are unique or easily recognized in the region.”* Several people in my home town know the school where I have been working.

This action research has made a difference in a specific way. Changing my practices does not automatically or immediately encourage other teachers to change their practices. I have asked several times from myself, is it my role or my job to try to make other teachers to change their practices while I am doing the research or after it. I also noticed that when I made action research that has autobiographical features and when I concentrated only on my professional development, I did not concentrate on investigating the benefits of the research for the other teachers of my school. Actually, that was not even an aim of this research. Making a doctoral thesis is an individual learning process and those people who do not involve do not necessarily show any interest in that or are not willing to ponder how my research contributed to other teachers and the principal. Good practices are usually tested and developed first and spread afterwards.

The lack of support may foster resentment among innovative teachers. If individual teachers do not get encouragement from their principal, how the

principals are able to create high-performing systems where all teachers should push and encourage each other in order to become better professionals as a part of a high-performing team? Developing shared professional capital needs excellent leaders who create possibilities for teachers' cooperation and who are able to create teams that directly aims improving practices so that their pupils reach better results. (Hargreaves & Fullan 2012, 22.) Contrived teams and efforts to do team work without real aim is a waste of time.

It is true that the task of teachers today is to contribute not only to their classroom but also to their own profession in order to be a professional (Hargreaves & Fullan 2012, 155). Every school needs pioneers who are ready to change their practices and who want to plan new projects in order to meet the requirements of "the school of the future". All schools need new kind of leadership who that encourages and enables sharing new practices with other teachers. My colleague and I feel that we spread joy by being good examples of doing extra and inventing new ideas and projects. Later on, we started to cooperate with two other teachers, too. Naturally, we invited other teachers and their classes to watch our puppet show. All other teachers were allowed to use our ideas, if they wanted to. My class also organized a Christmas party and Pirate Adventure for other pupils and their parents. (See Figure 22.) In addition, Maria and I have been educating teachers in Kouvola and told them about our project. When the results of this research are ready, it is time to spread the knowledge and new practices to other Finnish school and all over the world.

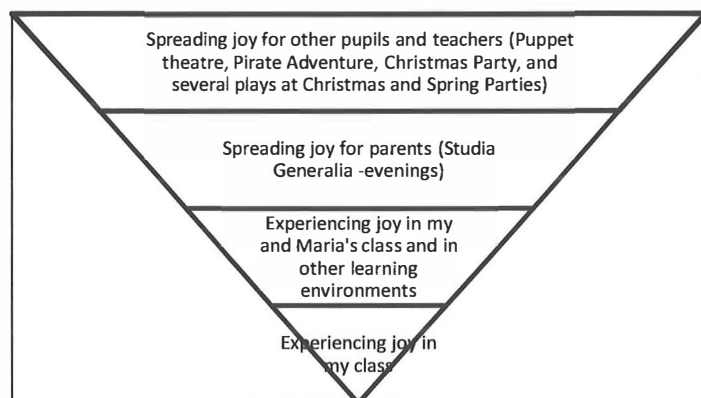


FIGURE 22 Spreading joy

I have been able to use my freedom when I have been designing and conducting my research (Farrimond 2013, 30–31). Teachers and researchers have to be aware of what kind of professional actions and manners are acceptable (Spoof 2007, iii-1; Stake 2005, 459). Spoof (2007, 1) states that the teachers' morality and ethical decisions are constantly examined by the society. Therefore, they have to be able to give reasons for their pedagogical actions, opinions and evaluations. It requires deep reflection of their professionalism. (Spoof 2007, iii-1; Stake 2005, 459.) Spoof's (2007) study shows that ethical consideration improves the teachers' tolerance of stress, increases self-confidence and courage, and belief in the future. (Spoof 2007, 4.)

6.2 The reliability and the evaluation of this research

Syrjälä (1995, 13–15) says that a case study requires trust and honesty. They are the preconditions for success and believability (See also Lankshear & Knobel 2004, 365). Törmä (2011, 269) says that when assessing the quality and reliability of research, it means the assessment of the whole research process and the research report. In this research, it means how well and reliably I have managed to reach the pupils' experiences and my own development. The methodology and the way I collected data have been appropriate for my research questions (Lankshear & Knobel 2004, 361). When readers agree with my writing, interpretations and discoveries, then it can be said that I have achieved the communicative validity in my research (Lankshear & Knobel 2004, 363). Patton (2002, 552–553) presents that the credibility of qualitative research depends on strict methods, credibility of the researcher and the philosophical belief in the value of qualitative research.

Technical research, interpretative research and critical theoretic research are the paradigms that have different views about the nature of knowledge, how it is gotten and used. It is a set of theories that are suitable to a certain context (McNiff & Whitehead 2011, 45.) The paradigm of this research has been critical (Lahdes 1989, 470; Törmä 274–276). According to Lahdes (1989, 468), researching one's own teaching is close to the critical paradigm, because it emancipates teachers from curriculum, the shackles of textbooks and administration. According to McNiff and Whitehead (2011, 45–47) understanding is necessary in order to change it. It has been my role and my aim to gain knowledge in order to *understand*, how teachers could support their pupils' self-concept, how important it is to develop as a teacher researcher and to develop new teaching methods, and how meaningful role the emotions have in all learning and teaching situations. I have experienced, observed, learned to *understand* and know, how emotional energy and emotional exhaustion can be seen at school. I have seen both emotional self-control and the lack of self-control among pupils. I have seen various emotions. I have focused to understand the pupils and the reasons for their emotions. When I paid attention to the pupils' emotions, I paid attention to when the emotional energy increased or decreased and when they were active or passive. I could see joy as power, joy, calmness, independence and happiness. (See Figure 1.) When I look at the photographs, the pupils are doing what they are supposed to do. They are calm when they concentrate on their task and do it independently. When I read their project journals, they have expressed and used the word "joy" several times. It is easy to observe joy of the pupils' facial expression and gesture and how they interact with each other. Within one hour a pupil may have several different weak or strong emotions depending on the task and whether it is easy or difficult for him or her. Identifying everyone's all actual emotions has been impossible, but the most dominant emotions were easy to observe.

My research has features of an interpretive research where the aim is to *understand* the practice, emotions and social situations. According to McNiff and Whitehead (2011, 45) it is possible that one paradigm may borrow from another and it is not easy to see where one paradigm begins and the other one ends. However, understanding my own professionalism and my pupils'

emotions has not happened without critical thinking. I have needed to think critically: How did I teach before? What kinds of learning situations did I organize earlier? Why? And what could I do differently? The aim of knowledge according to the critical paradigm is to *criticize* and *emancipate* from false information. The other aim is that a teacher criticizes and develops oneself rationally. Understanding oneself and how social situations are created by people is a key criterion in order to deconstruct or reconstruct them. (McNiff & Whitehead 2011, 46–47). In my case, it has meant becoming more active and willing to cooperate and communicate with other teachers. I can change social situations by being active. I have also needed to change traditional teaching and learning situations. Critical way of thinking made me to look for other learning environments, cooperative and creative learning methods for my pupils' to learn.

Hopkins (2008, 203) writes that researchers must acknowledge their ethical responsibility, and how their own background, values, beliefs and cultural understandings affect their decisions about the research. My way to develop myself happens through positive thinking rather than criticizing myself, because I think that I am doing my job very well, but now I have been thinking what would be the other way to do my job as well or ever better than I have been doing now. My way to develop my teaching practices happens by experimenting and understanding which way my pupils learn best as the result of my observations. If I see that some way that I do, act or speak does not work, I will find a rational way to change it. However, Lahdes (1989, 470) remarks that a teacher can become an active subject only in the critical paradigm, because the teacher does not only try to understand oneself but to improve and change one's defects. So, there may be some lack of critical approach of action research and critical discussion of my role, because it is typical for my personality to adapt to new and changing situations and to try to find solutions or solve problems and change myself instead of criticizing my action.

The relationship between theory and practice has been critical in this research. Both the school environment and practice have affected my theory, and theory has affected my practice. It has been my role to develop the practice and renew my practical theory. According to the critical paradigm, the power is the tool that regulates the relationships in life, whereas according to the interpretative paradigm, language is the tool to understand and communicate in life. (Lahdes 1989, 470.) I was critical concerning the way and the ethics, how severe mold and indoor air problems were tried to fix in my school during the several years without success. I got courage and I am able to tell unwelcome or uncomfortable news against schooling or unfair decisions or dishonest reporting of the findings concerning indoor air investigations. There was a long-term crisis concerning those issues. All those experiences affected my pedagogical choices, when I was developing the Pedagogy of Joy and searching for healthier learning environments. Sahlberg (2014, 54) writes that "*a time of crisis often creates new ideas and alternatives to traditional action. It also challenges old ways of thinking.*" Patton (2002, 566) writes that a part of credibility of the researcher is to "*report any personal and professional information that may have affected data collection, analysis, and interpretation – either negatively or positively – in the minds of the users of the findings.*" He thinks that health issues should be reported. In my case, I had several symptoms due to the

severe indoor air problems. They affected my research, professionalism and practice more than it is mentioned in this research.

This research gave me a possibility to be a creative and critical designer, when we were planning, what could be the learning environments that could benefit the pupils and this project. At the same time, I became more active in searching for information on other learning environments. I had to organize excursions, plan a schedule and tasks for the different school days and inform the pupils' parents about them. I sometimes had to book and buy tickets in advance. Sometimes, I had to book the buses for our group, where as sometimes I had to plan a safe bicycle route for us to cycle. I enjoyed my role, even though it meant some extra work. I was feeling empowered to organize the excursions that uplifted and brought joy to my pupils. I noticed that I was teaching less and the pupils were doing, learning and communicating more during excursions and during the different phases of this project – but still it seemed that they were learning more (Hargreaves 2013). I had more time to observe them and communicate with them. I was able to see their talents and qualities that I would not have seen during the “traditional” classes, where teacher is teaching or speaking most of the time and the pupils listen quietly. I could see where the pupils were good at, what brought them joy and what strengthened their self-concept. During the making of the puppets and the props, I was also teaching less and they were doing and learning more (Hargreaves 2013). My role was to get them materials and equipments that they could use and be there and help them whenever they needed some help. But during rehearsals, I was in charge. I was a director and an encourager of my pupils.

It was my role to make sure that our project did not take time from other vital learning goals, and it must not interfere with the implementation of the school curriculum. (Lahdes 1989, 469). According our original plan, we had a “project class” only once a week. We did not rush. However, it had some benefits. The pupils had time to make their puppets and the props carefully. When we rehearsed the puppet show for a long time, we could see the pupils' development, for example, in their presentation skills, the voice control and social skills. Later on, we had to use more time and extra hours even after our school days, so that the project would be finished.

Metsämuuronen (2006, 57) ask to ponder, if the concepts that are used in a research describe the phenomena that is being researched. I have presented the concepts that are connected to emotions. When I have been researching the pupils' emotions it has been important to know how humour affects learning results, how creative learning methods can bring joy, and how they all support and affect to the development process of the self-concept. I have explained how a new situation or experience can change pupils' and teachers' self-concept. All these concepts have helped me to understand the case that I have researched and they have guided me to focus on the reasons behind the pupils' emotions. When teachers understand why they need to renew their professionalism and what is this society like now and what it will be like in the future, then it helps them to educate and prepare their pupils holistically for the future. Evaluation of one's professionalism requires reflection. Reflection is a part of an action research spiral cycle. Planning, action, observation and reflection have been

repeated several times during this research. Even the pupils have reflected, what they did and how did they feel when they wrote to their project journals.

According to McNiff and Whitehead (2011, 154–155) a key strategy in establishing validity is *triangulation* (See also Hopkins 2008, 133–134; Metsämuuronen 2006, 454; Patton 2002, 247–248). They explain that it involves three processes. First of them is *demonstrating the authenticity of the data*. It means showing that I am able to show that my data is authentic, not fabricated or falsified. Several pictures of the process of the project, quotations of my pupils' project journals and videotapes show that my data is authentic. The second process is to *negotiate the authenticity of the data*. It means showing the signs like signatures, times and date that show authentication at least from three different sources. I have showed the dates and I have presented especially the project journals, photographs, drawings, videotapes, observations and my notebooks and journals as my main sources. The third process is to *negotiate the validity of the evidence*. Generating evidence from my data happens by speaking about validity, not authenticity. It means moving from the technicalities of authentication to the morality of demonstrating that I am telling the truth.

Next, I shortly discuss the reliability of this research concerning the data collection, analysis and some other viewpoints. I have collected data in a variety of ways during the whole research process. (Hopkins 2008, 132–133; Lankshear & Knobel 2004, 366). I have sufficiently data. Lankshear and Knobel (2004, 366) write that "*sufficiency also refers to having enough evidence to support claims and interpretations made in relation to the data and research question.*" Patton (2002, 556–563) presents four kinds of triangulations that can be used in qualitative analysis: *Methods triangulation, triangulation of sources, analyst triangulation and theory/perspective triangulation*. In this research, triangulation has meant the use of different sources of data and theory/perspective triangulation in order to generate categories. When the similar results are reached from different data, it increases the trustworthiness (Hopkins 2008, 134–137.) The point of triangulation is to test its consistency and the common misunderstanding is that its purpose is to demonstrate that different sources of data generate the same result. If the results generate slightly different results they offer an opportunity for deeper insight into the case that is being studied (Patton 2002, 556.)

The pupils' project journals have provided information on their experiences and emotions. Close observation and photographs confirm and support the data that is gathered from the project journals, and they provide information that the pupils' did not write about. With the help of pictures and videotapes, it has been possible to re-live those moments again and reflect what happened during our project. The pupils' drawings provide information on their emotions and thoughts during the puppet show and answers to my research questions. I researched the development process of the pupils' self-concept from different perspectives: What was meaningful in their interaction situations? What was meaningful during the different phases of the project? And what was meaningful in new learning environments? Validity has been successful, when a researcher has been able to measure what he or she was going to measure. In this research, different data provide similar results for the origin of the pupils' experiences of joy.

The analysis of data has been the most challenging task during this research. It has required hours of work. I have read and written down the pupils' project journals for several times and added information on the tables. Hopkins (2008, 132) writes that interpreting and explaining the reasons for questions like "why this is happening?" and "what caused that?" starts even at the earliest stages of research, and it happens quite naturally. (Lankshear & Knobel 2004, 369). The results from different data are congruent. I found that the pupils had positive and negative circumstance-caused, other-caused and self-caused emotions. The emotions were mainly positive which tells that we managed to create a good project which supported the pupils' self-concept. The pupils experienced joy and we had a good and positive atmosphere in our classroom. I discovered obvious knowledge, then, I questioned them and finally, discovered some knowledge that was hidden behind obvious (See Lankshear and Knobel 2004, 369). The key factor of my interpretation was to generate meaning for the reasons of the pupils' joy that has been meaningful for them and that has shaped or strengthened their self-concept. (Hopkins 2008, 140–141). It was a long process. When I started to focus on the meaningful phases of the process, the meaningful moments of the pupils' enriching interaction situations and the excursions that clearly increased their power and developed their self-concept, I discovered seven different characters that represent the way the pupils feel joy in different things: Innovators, Creators, Performers, Helpers, Encouragers, Admirers and Adventurers.

When I was searching the development of my own professionalism, I also had different data that guided me to see the changes in my pedagogic thinking and in the pupils' action. From the pupils' project journals, I could read what they did, and the photographs let me see that there were more action and creative learning methods than before. My own observations and writings in my diaries show that my practice had changed.

The results might be slightly different if some other person had done the research or had been in the classroom as an observer instead of me. However, the reasons for the pupils' joy could have remained the same. They were so obvious. So it is possible that if someone did the similar research again the results might be the same. As a teacher researcher and the leader of the project, I have been able to affect and change the plan, something that an outside observer could not have done. The length of research affects its reliability, too. This research lasted for four years. In my research, it is a huge advantage that I knew the pupils for two years before the research began and three years during the research. So, I really learned to know my pupils. Actually, I learned to know them even better during my research. We have been in different social situations together and have been on several excursions, so I have gotten a holistic picture of them. We have not had language problems, because we all speak Finnish and we communicate and understand each other very well.

Objectivity means that the researcher is oriented to and remains true to the object. Van Manen (2003, 20) sees the researcher as "a guardian and a defender of the true nature of the object". The researcher's aim is to show, describe and interpret the object while being aware of possible misleading information and side tracks. *Subjectivity* means that the researcher has to be "as perceptive, insightful and discerning as one can be in order to show or

disclose the object in its full richness and its greatest depth. Subjectivity also means being strongly oriented to the object of a study in a unique and personal way”.

Evaluation took place throughout the course of the action research. It is a part of every action research cycle. The first phase of the cycle was to look and describe what the participants were doing. Then, it was time to think and reflect on in which they succeeded or failed. Special attention was paid on deficiencies, issues and problems so that the participants could learn from them. (Stringer 2007, 162–163.) According to Stringer (2007,23), Kelly and Gluck propose that programs need to be evaluated also according to their impact on people’s social and emotional lives, not only according to their technical or functional worth. Their evaluative criteria investigate “*the effects on pride, dignity, identity, control, responsibility, unity, places and location*”. The results of this research indicate that the pupils’ feelings of self-worth increased due to creativity, when they made their puppets and the props. They were proud of what they had done and especially, when they had presented the puppet show for their parents and other pupils. Dignity contains pupils’ feelings of autonomy, independence, and competence. During *Sleeping Beauty*, the pupils were able to use their creativity and the skills of planning that have given them autonomy and independence considering their own work. Learning situations were planned in such a way that the pupils could feel competent. When the pupils got feedback from their classmates, they got affirmations to their social identities. Everyone was responsible for one’s own action in the process of making the puppet show. As the result of common goals, the pupils felt unity. Excursions and different situations were organized for the pupils so that they learned to feel at ease in different places.

7 THE PEDAGOGY OF JOY – THE PEDAGOGY FOR THE FUTURE

The main purpose of this research was to develop the Pedagogy of Joy. I have concentrated on researching the moments of joy that increased the pupils' well-being and supported the development process of their self-concept at school and in other learning environments. Finding the pupils' skills and full potential has meant organizing opportunities for them to become "*what they could be*" at their best. Shared joy with the classmates has meant doubling joy. The deeper and more powerfully joy was felt, the bigger effects it had on the pupils' self-appreciation. From this point of view, we can say that joy is valuable in its own right as a goal of education. It also can be seen as a means to realize other values. In this chapter, I present the main results of the research, its benefits for the field, the limitations of the research method and proposals for the future studies.

7.1 Main results of the research

Today's professionals are life-long learners. They are expected to update and improve their teaching methods so that their action, pedagogical thinking and practical and theoretical knowledge aim to holistic growth and development of the pupils (Hargreaves 1995; 2001a, 1056–1057). However, Hargreaves and Fullan (2012, 155) think that it is not enough. Real professionals need to be connected with the latest research evidence and examine one's own practice, not alone, but with colleagues from other schools, all around the world. "*Their moral purpose is expressed in their relentless, expert-driven pursuit of serving their students and their communities, and in learning, always learning, how to do that better*" (Hargreaves & Fullan 2012, 5). Kimonen and Nevalainen (2013, ix) "*suggest that the essential professional responsibility of the teacher is to create learning environments in which teaching and educating are linked to real-life situations.*"

The National Board of Education's development project of developing learning environments which is called Prinsessa Rosa Ruusunen, *Sleeping Beauty*, gave my colleague and me a great opportunity to develop our

professionalism to meet the standards of today's teaching. We used creative teaching and learning methods and utilized several learning environments during our project. Kimonen and Nevalainen (2013, ix-x) "*share the view that innovative teachers should create a school culture that lays stress on the autonomous control of learning, encourages flexibility, and develops interactiveness both in the school and between the school and the surrounding community. In this manner ideal learning is linked to its natural context, instruction being active, problem-oriented, holistic, and life-centered.*" That is exactly what our project was all about.

My first research question was: How will my professionalism develop during this research? I found out that my cooperation with Maria served as catalyst for my professional growth. This project action research definitely clarified and strengthened my professional self-esteem, self-concept (See Figure 7) and increased my self-confidence. It increased my job satisfaction and brought lots of joy. I had a chance to plan classes and make projects together with Maria, have deep pedagogic discussions, have enriching interaction, exchange my ideas, and share my thoughts and experiences – instead of working and doing everything alone (Hargreaves & Fullan 2012 102). I became more confident as "*the instructor of growth and a learning process*" (Patrikainen 1999, 117). I found new potential in me. So I started to utilize my creativity and new project based active learning methods, and I let my pupils' use their creativity, too. I learned to interpret non-verbal messages of the pupils. I learned to utilize other learning environments instead of teaching only in the classroom and the closest forest of the school building. As the result of my colleague's and my cooperation, I developed a model of the development process of our professional emotional closeness (See Figure 9). Most of all, I learned that my action as a teacher is not lead by belief in authority or routines or uncritically-received and early-learned and adapted ways of teaching. (Mezirow 1996b, 30).

The second research question concentrated on the pupils: How can I develop the Pedagogy of Joy and emotional education, and how can I increase my pupils' well-being at school? The results show that there were self-caused joy, other-caused joy and circumstance-caused joy. As the results of this research, I was able to create a theoretical model of the Pedagogy of Joy (See Appendix 3) that increased the pupils' well-being at school and supported the development of a healthy self-concept and self-esteem. In practice, the Pedagogy of Joy meant making excursions to other learning environments, planning interesting learning projects, inviting visitors to the classroom, increasing the pupils' possibilities to do and learn together, allowing them to use their creativity and giving them permissions to wonder and ask questions. As the result, the pupils' were willing to perform, they had courage to try and create something new, they were able to spur and encourage other pupils and they were happy when other pupils spurred and encouraged them. In addition, they became active participants who were willing to interact with other people. (See Figure 6.) Furthermore, I found out that shared experiences of joy during the excursions increased the sense of community among the pupils. So I created a model of the development process of the pupils' sense of community (See Figure 10). It seems that the Pedagogy of Joy prevents the exclusion.

When I was interpreting the pupils' emotions, I found seven different characters and their name describes the main origin for their joy. Some pupils

felt special joy when they were able to innovate and make new ideas. I decided to call them Innovators. Some pupils felt joy when they were able to create something new like a puppet or the props. Those pupils I call Creators. Performers felt joy when they were performing. Then, there were a few pupils who felt joy when they were able to help other pupils. I call them Helpers. Some pupils were good at encouraging and giving positive feedback for their classmates. I decided to call them Encouragers. Then, there were some pupils who felt joy when they were looking and admiring what other pupils were doing. I call them Admirers. There were also some pupils who felt joy when they were exploring and trying things they had not done before – especially during excursions. I call them Adventurers. All these seven characters that I present have qualities of a good self-concept and they have different ways to build their self-concept closer to (or towards) their ideal self-concept and who they really want to be. The most important thing is that we all can have many of those characters and develop the qualities and skills of those characters in ourselves.

The third research question concentrated on the pupils' emotions: How will my pupils' ability to feel and handle their emotions develop during this research? In order to find out answers to this question, first, I had to find out what kinds of emotions my pupils felt during writing, drawing and talking during *Sleeping Beauty*. I ended up concentrating on the positive emotions, especially joy. I found out that the pupils' ability to feel emotions increased by using the child-centered active learning methods. This research had benefits for all the pupils. The biggest change was seen in quiet, calm, serious and kind pupils who seldom showed any of their emotions. They opened up most and let their emotions show at the end of this research. This research enabled them to be who they really are. As the result of the Pedagogy of Joy, the pupils were excellent performers in school plays, they all had good presentation skills and they had courage to discuss and ask questions. They had real opportunities to rehearse those skills, learn and have fun at the same time. The social interaction situations that the pupils had helped them to construct the development process of their self-concept. This research shows that the Pedagogy of Joy increase Finnish pupils well-being at school. Its requirements are 1) healthy physical learning environment, 2) good quality in teacher's and pupil's interaction, 3) cooperation between home and school, 4) collegial support and cooperation and 5) final resources.

This participatory action research was the social process of a collaborative learning. It developed my pupils and me during all the phases that included planning, action, observation and reflection, and allowed them to be active during this project. It empowered all who participated in it and made it possible to transform both theory and practice. Autobiographical point of view made it possible for me to investigate and reflect my professionalism and daily work during this whole process. The aim of this action research is to promote changes in other teachers' practices and in other levels of society now, when this is finished, tested and proved to be excellent.

This action research provided a possibility to change without outside authority or authoritarian control so we could feel joy instead of aggression, apathy or avoidance (Ravitch & Wirth 2007, 80–82; Stringer 2007, 27). We could develop our professionalism from our own needs towards today's vision of true professionals according to the Kolb's experimental learning. We were able

to have several experiences that we could transform into knowledge. As a teacher-researcher who had a dual role of a participant and observer I was constantly able to test and reconstruct my practical theory.

7.2 Benefits for the field

The meaning of motivation is significant in learning (Nurmi 2013, 548–554). "*Goal-oriented learning requires a spark that generates incentives to action, and directs the attention and maintains efforts towards the goal*" (Lerikkanen & Poikkeus 2013, 479). Motivation as a community process has not been typical in motivation studies, but instead the focus has been on the individual's motivation when evaluating the quality, effectiveness or benefits, of the learning outcomes (Lerikkanen & Poikkeus 2013, 479). *Sleeping Beauty* provides information on how motivation in learning is connected with interaction with other pupils and how learning environments, creative learning methods and peer group are connected to joy, motivation and well-being at school.

I suggest that The Pedagogy of Joy increases learning motivation when school projects are planned so that they direct pupils to have anticipated emotions of succeeding both as an individual and as a group before and also during the learning process (Nurmi 2013, 552). Pekrun's *Theory of Achievement Emotions* distinguishes three kinds of emotions in learning situations. Anticipated emotions that activate before actual learning situations, performance-related emotions that occur during the learning task, and evaluative emotions arise after the learning task. (Nurmi 2013, 550.) *Expectancy-Value theory* presented by Eccles and her colleagues emphasizes pupils' expectations and task value. It supports the Pedagogy of Joy, because it directs thoughts to joy and success that can come from *inner motivation, importance, instrumental or utility values, or expenses*. (Nurmi 2013, 548–554.)

The results of this research can be utilized when we are making a new curriculum for Finnish schools for 2016. This research presents values that support the diverse development and growth of pupils' self-concept in the ways that increases interaction and joy between pupils and a teacher: creativity, production, performance and excursions. These kinds of projects like *Sleeping Beauty* integrate different school subjects and give ideas for other teachers for utilizing different kinds of learning environments. Most of all it gives possibilities for local pedagogical development. The projects give a possibility to concentrate on a certain subject or a topic and deepen the skills that pupils need in the future. (Tutkiva opettaja -hankkeen tavoitteet.) New curriculum will be more holistic and it requires teachers to become more holistic, too.

This research gives ideas and examples for teachers and student teachers how to plan different kinds of projects and develop one's professionalism. When student teachers are taught to plan different kinds of holistic learning project during their studies, it will be easier for them to integrate subjects when they graduate (Hargreaves 2001b). New curriculum will set new challenges for the Teacher Education College so that they are able to choose and educate teachers to become real professionals (Hargreaves & Fullan 2012, 22–23), whose love aim at moral goodness of pupils, who are active, who use creative

teaching and learning methods and have emotional understanding instead of only possessing knowledge, mastering techniques and delivering knowledge (Hargreaves 1998; 2001a, 1056–1057; 1997, 12).

This research provides a new method for researchers to examine pupils' emotions in learning situations. The method that I developed how to classify and analyze the data with the help of Roseman's Appraisal dimensions associated with fourteen emotions (Cornelius 1996, 143) can be utilized in other researches, when researching pupils' positive or negative emotional experiences and their reasons. It can be used in order to understand and gain knowledge whether emotions are self-caused, other-caused or circumstance caused. It helps teachers to find the main origin of their pupils' joyful experiences and guides them to find teaching methods that support the development process of different pupils' self-concept.

This research encourages teachers towards higher levels of teachers' collegial-coordination: planning and teaching together, professional dialogue and the reflection of one's own work and one's school environment. (Sahlberg 1993, 118–119). Real professionals use the best existing practices and have *"the freedom, spaces and resources to create new innovative approaches that will turn out to be best practices of the future"* (Hargreaves & Fullan 2012, 51; Kimonen & Nevalainen 2013). Kimonen and Nevalainen (2013, ix) present how teachers around the world have tried to connect learning with nature, production or culture. They are editors of *"a collection of studies examining the key role of the teacher in the process of school change when innovative pedagogical practices and better ways to develop the school are being sought. The work done by teachers in a changing school culture is a central source of strength in establishing the new practices in ordinary school life."* I suggest that especially schools that suffer from mold and indoor air problems would greatly benefit from teaching and learning in other learning environments. Its benefits are obvious for both pupils' and teachers' health and well-being. (Brax 2011; Lahtinen 2004, 6; Putus 2010, 10; 2012.)

Hammerman and Hammerman emphasize that the use of outdoor environment allows students to learn concepts, skills and dispositions better that are related to the goals and objectives of the school curriculum (Hammerman & Hammerman, 2013, 35–52; Kimonen & Nevalainen 2013, ix). They say that outdoor learning environments *"provide countless opportunities for active learning of social, emotional, and academic objectives in a variety of subject areas through firsthand observation and experience."* (Hammerman & Hammerman, 2013, 35–36.) They list that *"For example, many outdoor environments provide the settings for inquiry-based instruction. Exploring one's environment, asking theoretical and operational questions, making observations, engaging in investigations and experimentation, collecting and analyzing data, drawing conclusions, making inferences, and formulating new questions are some of the exciting processes that are practiced through inquiry-based instruction."*

Teachers who learn to link their teaching to real-life situations that are connected with students' life, experiences, and practical problems help their students to utilize their skills and knowledge, and authentic learning strategies in new situations instead of repeating what they already know. (Kimonen & Nevalainen 2013, ix–x; Hammerman & Hammerman, 2013, 35–52.) Kimonen

and Nevalainen (2013, x) "*share the view that innovative teachers should create a school culture that lays stress on the autonomous control of learning, encourages flexibility, and develops interactiveness both in the school and between the school and the surrounding community. In this manner ideal learning is linked to its natural context, instruction being active, problem oriented, holistic, and life-centered.*"

Teachers who are in the midst of the rapid transformation in economic life, societal structures, production, and information technologies need to prepare pupils to live in the change (Patrikainen 2002, 12; Sahlberg 2011, 1). Hargreaves and Fullan (2012, xii–xiii) warn about false roads about what high-quality teaching looks like and what is the best way to get it and keep it. Narrowing curriculum, turning to technology or teaching for the tests are examples of the false roads. Sahlberg (2014) agrees and states that those do not solve the problems of the Finnish schools. Instead, he suggests decreasing traditional teaching, and increasing active learning, and emphasizing cooperation and curiosity as the principals of teaching and learning. The use of technology has several threats and adverse side effects and it does not remove or solve pupils' problems of insecurity, loneliness and the lack of the sense of community. The Finnish pupils' school satisfaction is weaker and more negative than those of their peers in the OECD. I suggest that the Pedagogy of Joy increases pupils' school satisfaction. It should be utilized especially in junior high schools and high schools. (Väljärvi et al. 2003, 56.)

Hargreaves and Fullan (2012, 29) are worried about the teachers who express themselves in teaching and are driven by their passions, because it may lead to self-indulgent narcissism where teachers' primary task is to entertain class and not to get effective results. All teachers should understand that their own passion whether it is music, sports, technology, arts or any other can not prevent their pupils from learning from vital learning goals. It is morally and ethically wrong such as giving good marks for pupils just to please parents. They need to have strategies that combine both effective learning and joy. (Hargreaves & Fullan 2012, 46).

Joy can be created in many ways for pupils of different ages so that it does not distract time from vital learning goals. A new viewpoint could be: what pupils could do for other people in this society. Social services and creating joy to other people create joy, too. Pupils of all ages could have presentations, puppet shows, plays, choir performances, musicals or art exhibitions for other pupils, children in a kindergarten, patients in a hospital or older people who live in old people's home. Children could have projects where they teach each other or older pupils teach or demonstrate what they have learned to younger pupils. Learning to search for, read, process, understand, apply and remember new information should not be forgotten. When those skills are learned, they bring lots of joy. When pupils learn to utilize those in different projects, presentations or plays, they probably create lots of joy. Mathematics can be more fun, when there are experiments or problem solving during classes. It can be learned by doing, for example, in the nature. Mathematics by Hungarian has several ideas for that, too. (Tikkanen 2008.) It also could be integrated to arts, music, biology, geography or history.

Awareness and knowledge of emotions and emotional intelligence need to be taught and educated for teachers and student teachers so that they are able

to guide and teach emotional and social skills for their pupils, because those skills help them most in their working life. The Pedagogy of Joy motivates and its social interaction situations develop pupils' self-knowledge, self-esteem, self-confidence, self-control and empathy. (Goleman 1999, 361.) Those skills cannot be learned only by sitting in a classroom and studying in a traditional way. It may sometimes be impossible for a teacher to notice and give positive feedback for all the pupils if he or she has a big class, but the Pedagogy of Joy guides all pupils to help and encourage each other and in the ideal situation a pupil may get much more support for his or her self-concept, his or her whole being than one teacher can give during one class (Uusitalo 2007, 29).

The same method applies to teachers. Their professional self-concept and identity can be supported by effective team work, positive feedback and recognition by other teachers and colleagues. (Uusitalo 2007, 29–31; Zembylas 2003, 223.) This research also suggests and encourages teachers and student teachers to join the Teacher Researcher Net and Teacher as Researcher Association in Finland in order to cooperate, get collegial support and empowerment.

I think that every idea that is not done before is special and its benefits should be spread. I feel that *Sleeping Beauty* is unusual and special. We made it for several years and we produced a product, a TV program for children – if only some TV channel would be interested in it. One good idea would be cooperation with national TV channels who could present interesting learning projects or the products of pupils for other teachers and pupils. It might increase the appreciation and motivation of pupils and it might help teachers to share their best ideas to other teachers.

7.3 Proposals for future studies

Every teacher and pupil has to ask three questions again and again: 1) What is this world like where I live in? 2) How should I live in order to survive? 3) Who I am? Korpinen tells that all these questions means searching for the personal meaning for one's life, and it is a task of the schools to offer learning experiences for the pupils so that they find answers to those questions. They need experiences of real life so that they are able to build their identity, self-concept and self-esteem, self-worth and self-confidence. (Korpinen 2013, 7.) Researching pupils' self-concept and the development process of their self-concept is important in this constantly changing world.

Finland is at the top of the child well-being table where five dimensions of children's lives were considered: material well-being, health and safety, education, behaviors and risks, and housing and environment. Educational well-being was also one of the highest in Finland achieving an overall score significantly above average for the 29 countries. Almost 90% of children aged 11, 13 and 15 have a high level of overall life satisfaction. Still there are challenges and problems. Finnish children need right kind of joy and caring. Finland's alcohol abuse rates are alarming, because over 20% among children aged 11, 13 and 15 report that they have been drunk on at least two occasions. Drinking does not solve any problems, but creates them. A bit over 30% of

children report “*being bullied at school at least once in the past couple of months*”. So there was a rise in the bullying rate over the decade. 66.1% of children who find their classmates kind and helpful. (UNICEF – Innocenti Report Card 11.) I suggest that this situation can be improved. Children need to be taught how to recognize, talk, control and process their emotions and find reasons for them. They need to find joy of their learning experiences instead of drinking. It would be interesting to investigate if the Pedagogy of Joy could increase learning motivation at schools and reduce drinking during free time.

We, as teachers, must change the defects and try to make difference for a better future and ask for better learning environments for both pupils and teachers. The alarming situation of indoor air problems in schools worries many teachers around Finland. It also is important to study pupils’ and teachers’ health conditions both in the short and long term. In addition, parents should be better informed of the health risks of indoor air problems. Proper and faster investigation methods should be developed so that teachers do not need to wait for the results for too long. In addition, I find it important to build and develop a proper support system or a network for teachers who have lost their health or received permanent damage to their health due to mold and moisture problems in the schools. The Pedagogy of Joy does not remove all the obstacles and negative emotions from a teacher’s work, but it surely gives energy to cope with the challenges. I think that no one would disagree the meaning of joy, because lots of attention is paid to the well-being of teachers in their work, too.

In the future, it would be interesting to do and investigate how other teachers apply the Pedagogy of Joy in their work. There are many ways to create joy. It would be interesting to investigate other smaller projects and their benefits, because relatively small projects would be easy for anyone to realize, and their benefits and results can be meaningful for pupils and for the development of teachers’ professional self-concept. Even parents can be more interested in their child’s learning and progress, if there is a project going on that directly benefits their child. Such projects may motivate parents to cooperate more with the school. It would also be interesting to investigate if these kinds of projects would motivate students in junior high school and high school, and increase their well-being and reduce their stress. The pupils in my class got excellent marks in exams in many subjects so I think that a balance between the tasks that require concentration, independent and intellectual work, and creativity and team work benefits pupils’ studies, and especially the development of their self-concept. Creativity and learning by doing support holistic well-being.

At school, the pupils need interesting projects that motivate them. By doing holistic projects, the pupils are motivated and they feel that studying is meaningful. Fairy tales and stories teach them about good and bad, right and wrong, and they let pupils enter into the world of imagination. Creative learning methods that allow pupils to realize their own visions by drawing, writing, handicrafts and drama, will empower them and help them fulfill their fuller potential and build a positive self-concept. Projects that classes do together make pupils feel emotionally closer to each other and create a good atmosphere in the classroom. The Pedagogy of Joy has tools for creating the sense of community, the feelings of togetherness when things are done and experienced together. All pupils need to feel that they are cared, loved,

supported and respected every school day. They remember the emotions and feelings of the day when they go home.

From the pupils' point of view, they need to know what kind is the society where they live, and what kinds of opportunities it offers for them now and in the future. They need to know where to find information, how to behave and handle their emotions and how to cooperate with other pupils and adults – not only at school, but in this society during their whole life. The Pedagogy of Joy prepares pupils for the challenges of today and in the future. It shows them what is this society like where we live in and what kinds of opportunities it has.

“We aim to do everything that we think promotes joy” (Spinoza 1994, 160).

YHTEENVETO

Tutkiva opettaja kehittämässä Ilon Pedagogiikkaa Prinsessa Rosa Ruusunen -hanke-toimintatutkimuksen keinoin.

Tämän tutkimusmatkan aikana oli tarkoitus etsiä, löytää ja kokea iloa. Sen tavoitteena oli löytää oppilaistani uutta potentiaalia ja uusia taitoja, joista he eivät aikaisemmin olleet tietoisia. Se tarkoitti oppilaisissa olevan näkymättömän potentiaalini huomaamista ja oppilaiden kohtelua ”*sellaisina kuin he voisivat parhaimmillaan olla*”, jotta heistä tulee ”*sellaisia kuin he voisivat parhaimmillaan olla*”. Yksi tämän tutkimuksen tarkoituksista oli tukea oppilaiden myönteisen minäkäsityksen kehittymistä. Se tapahtui Ilon Pedagogiikan avulla. Me kaikki tarvitsemme iloa tässä vaativassa ja kiireisessä maailmassa. Koemme iloa, kun opimme, toteutamme unelmiamme, käytämme kykyjämme ja lahjojamme yhdessä ystäviemme kanssa. Syvintä iloa koemme, kun rakastamme ja hyväksymme itsemme sellaisina kuin olemme ja meitä rakastetaan ja meidät hyväksytään sellaisina kuin olemme. Silloin voimme kokea olevamme riittävän hyviä.

Tämän toimintatutkimuksen päätavoitteena oli kehittää Ilon pedagogiikkaa Prinsessa Rosa Ruusunen -hankkeen avulla, joka oli osa Opetushallituksen oppimisympäristöjen kehittämishanketta. Sen tavoitteena oli lisätä oppilaiden kouluviihtyisyyttä ja tukea myönteisen minäkäsityksen muodostumista. Tämä tutkimus kuvaa henkilökohtaisen kasvuni opettajana ja kasvattajana, oppilaiden tunnekokemuksia sekä toimintatutkimuksen vaiheet.

Tutkimuksessani etsin vastauksia seuraaviin kysymyksiin:

1. Kuinka opettajuuteni kehittyi *Prinsessa Rosa Ruusunen* -hankkeen aikana?
2. Minkälaisia tunteita oppilaat kokivat ja kuinka he ilmaisivat niitä tämän tutkimuksen aikana?
3. Kuinka minä voin kehittää ja hyödyntää ilon pedagogiikkaa ja tunnekasvatusta työssäni ja lisätä oppilaideni hyvinvointia koulussa?

Tutkimukseen osallistui 26 oppilasta vuosien 2008–2012 aikana. Kun aloitin tutkimukseni, oppilaani olivat kolmannella luokalla ja kun tutkimus päättyi, he olivat viidennellä luokalla. Kun kaksi oppilasta vaihtoi koulua, niin kaksi uutta tuli tilalle. Tutkimukseni on tapaustutkimus, jossa yhdistyvät toimintatutkimus, omaelämäkerrallinen tutkimus ja autoetnografinen tutkimus. Tutkimus on toteutettu spiraalini muotoisissa sykleissä, jotka sisältävät seuraavat vaiheet: suunnittelu, toiminta, observointi ja reflektio. Toimintatutkimuksen strategiana on käytännön ja teorian välinen vuorovaikutus ja sille tyypillisiä piirteitä ovat kehittäminen ja vaikuttaminen. Tavoitteenani on ollut kehittää omaa opetustani ja yhteistyötä kollegani Marian kanssa, rakentaa omaa käyttöteoriaani sekä vaikuttaa oppilaiden kouluviihtyvyyteen ja heidän myönteisen minäkäsityksen tukemiseen. Tutkimukseni aikana luokkani teki lukuisia opintoretkiä erilaisiin oppimisympäristöihin, joissa he oppivat ja saivat kokemuksellista tietoa opetussuunnitelmassa määriteltäviin asiasisältöihin. Painopiste oli tekemällä oppimisessa ja lapsilähtöisissä oppimismenetelmissä, jotka toivat iloa

oppilaiden arkeen ja lisäsivät kouluviihtyvyyttä. Omaelämäkerrallisuus tässä tutkimuksessa tarkoittaa vastuullisuutta ja sitoutumista pohtia, reflektoida ja kehittää itseäni ja työtäni.

Tutkimusaineistoa olen kerännyt koko tutkimuksen ajan monipuolisilla menetelmillä. Aineistonani ovat olleet oppilaiden hankepäiväkirjat, piirustukset, valokuvat, videot, havainnot, omat tutkimuspäiväkirjani ja kalenterit. Menetelmien monipuolisuus ja useamman vuoden kestävä tutkimus lisäävät tutkimuksen luotettavuutta. Eri menetelmillä saadut tiedot ovat olleet yhdenmukaisia ja ne ovat tukeneet toinen toisiaan. Olen ensin lukenut oppilaiden aineita lukuisia kertoja. Sen jälkeen olen poiminut ja kirjoittanut niistä tunnekokemukset ja niiden syyt suomeksi, jonka jälkeen olen kääntänyt ne englanniksi. Tämän jälkeen olen luokitellut ne ja selvittänyt, olivatko tunnekokemukset myönteisiä vai kielteisiä oppilaan itsensä, toisen oppilaan vai olosuhteiden aiheuttamia. Myönteiset tunnekokemukset, joita oppilailla pääsääntöisesti oli, olen tulkinnut vahvistavan oppilaiden myönteisen minäkäsityksen kehittymistä ja kouluviihtyvyyttä. Samoin oppilaiden piirustusten tunnekokemukset ja valokuvat olen luokitellut ja tehnyt niistä yhteenvedon. Observointitaulukot ja videot tukevat päiväkirjoista ja piirustuksista saatuja tietoja. Tutkimuksen eettisyyteen kuuluu, että oppilaiden identiteetti ei paljastu. Olen muuttanut heidän nimensä, jotta heitä ei voi tunnistaa. Valokuvia, oppilaiden nimiä ja kommentteja en ole voinut yhdistää, sillä muutoin oppilaiden identiteetti olisi paljastunut.

Tämä tutkimus aloitti ammatillisen laajenemisen aikakauteni ja se sai aikaan tahtotilan kehittää jatkuvasti ja monipuolisesti opettajuuttani sekä suunnitella ja toteuttaa uusia hankkeita. Tutkimustulokset osoittavat, että Prinsessa Rosa Ruusunen -hanke toimi katalyyttinä ammatilliselle kasvulleni ja kehitykselleni. Rikastava vuorovaikutus, pedagogiset keskustelut ja yhteistyö kollegani kanssa voimaannuttivat ja antoivat minulle rohkeutta käyttää ja hyödyntää luovuuttani, uusia luovia oppimismenetelmiä sekä erilaisia oppimisympäristöjä. Koen, että olen paremmin sisäistänyt kokonaisvaltaisen, lapsilähtöisen ja tekemällä oppimisen periaatteet. Luovuuteni ja rohkeuteni ovat lisääntyneet. Samoin olen herkistynyt havaitsemaan, ymmärtämään ja reagoimaan oppilaiden tunnetiloihin paremmin. Prinsessa Rosa Ruusunen -hanke toi iloa työhöni ja lisäsi työssä jaksamista vaikeiden sisäilmaongelmien keskellä.

Prinsessa Rosa Ruusunen -hanke lisäsi oppilaiden ja opettajien hyvinvointia. Samoin se osoittaa, että hyvä oppimisympäristö (fyysinen, psykologinen, sosiaalinen ja pedagoginen) on välttämätön kaikkien hyvinvoinnille. Jaetut ilon kokemukset opintoretkien aikana lisäsivät luokkahenkeä, yhteisöllisyyttä ja yhteenkuuluvuuden tunnetta oppilaiden keskuudessa. Ilon kokemukset, jota oppilaat kokivat, oli lähtöisin joko heistä itsestään, luokkatovereista tai olosuhteista. Oppilaat kokivat valtavasti ilon ja onnistumisen kokemuksia hankkeen kaikista vaiheista; orientaativaiheesta (lukemisesta, piirtämisestä, näyttelemisestä), käsinuken ja lavasteen tekemisestä, harjoittelemisesta, käsinukke-esityksistä sekä opintoretkistä. Osa oppilaista ilmaisi sekä myönteisiä että kielteisiä tunteitaan spontaanisti ja rohkeasti ilmein, elein ja verbaalisestikin, kun taas osalla tunteiden ilmaisemisen kehittyminen oli prosessi. Prinsessa Rosa Ruusunen -hankkeen aikana hiljaisimmat, arimmat ja totisimmatkin oppilaat saivat rohkeutta tunteiden

ilmaisemiseen ja näyttämiseen. Huomattavinta vapautumista tunteiden ilmaisemiselle oli havaittavissa opintoretkien aikana, jolloin oppilailta ei ollut ”kouluminä” -roolia, vaan he saivat olla juuri niitä uteliaita, eloisia ja hymyileviä lapsia, joita he luonnostaan olivat.

Opin, että Ilon Pedagogiikan toteuttaminen on mahdollista, kun sydämessäni ja mielessäni on oppilaan myönteisen minäkäsityksen kehittäminen. Olemalla aidosti läsnä, kuuntelemalla, välittämällä ja ilmaisemalla uskoni oppilaiden potentiaaliin ja kykyyn oppia, voin tukea heidän minäkäsityksen kehittymistä parhaiten. Tämä hanke tuki oppilaiden minäkäsityksen kehitymisprosessia ja antoi heille rohkeutta ilmaista ja puhua tunteistaan. Ilon Pedagogiikan teoreettisen mallin kehittäminen on tutkimukseni keskeinen tulos. Ilon Pedagogiikka tähtää myönteisen minäkäsityksen ja itsetunnon kehittämiseen. Se edellyttää tunneälyä ja oikeaa asennetta vuorovaikutustilanteissa. Se vaatii oppilaan ja opettajan vuorovaikutusta, kodin ja koulun yhteistyötä, terveen fyysisen oppimisympäristön, kollegiaalista tukea ja yhteistyötä sekä taloudellisia resursseja. Käytännössä Ilon Pedagogiikka sisältää opintoretkiä, mielenkiintoisia projekteja, yhdessä tekemistä ja oppimista, oppilaille merkityksellisiä ja luovia tehtäviä. Se antaa luvan kysyä kysymyksiä, opettaa myönteisen ja rakentavan palautteen antamista sekä ulkopuolisten toimijoiden luokkavierailuja. Ilon Pedagogiikka lisää oppilaiden aktiivisuutta, osallisuutta, keskinäistä vuorovaikutusta ja kouluviihtyvyyttä. Erityisesti poikien ja hiljaisempien ja arempien oppilaiden kouluviihtyvyyden lisääntyminen oli selvästi nähtävissä. Ilon Pedagogiikka lisää halukkuutta esiintyä. Tilaisuuksilla, joissa oppilaat pääsevät esiintymään ja näyttämään taitojaan vanhemmilleen, motivoivat ja tukevat erityisen merkittävästi myönteisen minäkäsityksen kehittymistä.

Tutkimukseni aineistosta löytyi tulkinnan kautta seitsemän oppilastyyppeä: Ideoijat, Tekijät, Esiintyjät, Auttajat, Kannustajat, Ihailijat ja Seikkailijat. Tyypin nimi kuvaa oppilaan vahvinta aluetta ja toimintaa, josta hän kokee erityisen paljon iloa. Samoin se on oppilaan ominaisuus, jonka kautta hän saa onnistumisen elämyksiä, tukea ja vahvistusta omalle minäkäsitykselleen. Yhdellä oppilaalla voi olla useita näistä ominaisuuksista. Jokaisessa oppilaassa tulisi kehittää kaikkia näitä ominaisuuksia, sillä mitä useampaa niistä saadaan vahvistettua, niin sitä monipuolisemmin oppilas oppii tuntemaan ja ymmärtämään itseään, toisia ihmisiä ja sitä paremmat valmiudet he saavat elämäänsä.

Tutkimustuloksena kehitin myös mallin, joka kuvaa kollegani ja minun, kahden aluksi toisilleen tuntemattomien opettajien, emotionaalisen lähentymisen kehitysprosessin. Sen mahdollistivat halukkuutemme kehittää yhdessä työtämme ja intohimomme opetustyötä kohtaan. Lisäksi kehitin mallin, joka kuvaa oppilaiden yhteisöllisyyden kehittymistä, mikä lisää me- ja luokkahenkeä, johon teknologian lisäämisellä opetustilanteissa ei pystytä.

Koska kouluja koskevat muutokset nykyaikana ovat suurelta osin ylhäältä määrättyjä, niin niitä ei haluta ja ne koetaan vastenmielisiksi. Siksi opettajille tulisi antaa enemmän tilaisuuksia hyödyntää pedagogista vapauttaan, toimia oma-aloitteisesti ja toteuttaa omia kehittämisprojektejaan. Ne motivoivat, innostavat ja luovat myönteisiä tunteita. Opettajapersoonallisuuksien ja heidän taitojensa kehittäminen on hyvin tärkeää, sillä niiden varassa opettajat tekevät työtään. Mitä onnellisempia opettajat ovat, niin sitä onnellisempia ovat oppilaat,

koska itsensä toteuttaminen ja kehityshankkeet johtavat tyytyväisyyden, ylpeyden, mielihyvän, luottamuksen, suoriutumisen ja jännityksen kokemuksiin. Jos opettajien aikomuksia ja päämääriä estetään heikolla tuella, riittämättömillä resursseilla, riittämättömällä ajalla tai jarruttavalla voimalla, niin se voi johtaa suureen turhautumiseen. (Hargreaves 2004, 294–302).

Hargreaves (2007a) väittää, että useimmat muutosyritykset joko kieltävät tai vähättelevät menneisyyttä yrityksissään luvata parempaa tulevaisuutta. Kuitenkin, parhaat tulokset saavutetaan, kun parannusehdotukset rakennetaan siten, että niissä yhdistetään sekä tulevaisuus että menneisyys. Prinsessa Rosa Ruusunen -hanke pohjautui juuri tälle periaatteelle. Halusimme yhdistää vanhoja perinteisiä, hyviksi todettuja innostavia oppimismenetelmiä uusiin kokemuksellisiin opintoretkiin. Onnistuimme tässä hankkeessamme.

Prinsessa Rosa Ruusunen -hanke oli kollegani ja minun haluama, suunnittelema ja toteuttama meistä lähtenyt ikioma hanke. Olimme sitoutuneita ja innostuneita siitä, koska saimme tehdä meille merkityksellistä kehitystyötä, joka vastasi juuri meidän kehitystarpeisiimme. Isommalla porukalla väistämättä joku jää ulkopuoliseksi, joku tekee isoimman työn ja osa menee sieltä, mistä aita on matalin. Oman kokemukseni perusteella voin suositella lämpimästi parien tai pienryhmien kehityshankkeita.

Ilon pedagogiikka lisää oppimismotivaatiota ja sen tuloksia voidaan hyödyntää uuden opetussuunnitelman 2016 suunnittelussa. Prinsessa Rosa Ruusunen -hanke on helppo toteuttaa muissakin kouluissa ja sen voi muokata soveltuvasi mihin tahansa lasten satuun tai oppiaineen sisältöalueeseen joko nukketeatteriesityksenä tai näytelmänä. Tämä tutkimus on esimerkkinä opettajille ja opettajiksi opiskeleville, kuinka oppilaiden minäkäsitystä kokonaisvaltaisesti tukeva, luova ja toiminnallinen projekti voidaan toteuttaa. Se kannustaa kollegiaaliseen yhteistyöhön jättäen tilaa opettajien omalle pedagogiselle vapaudelle. Ilon pedagogiikka rohkaisee opettajia hyödyntämään erilaisia oppimisympäristöjä opetuksessa ja oppimisessa sekä liittämään opetusta tosi elämän tilanteisiin. Työhyvinvoinnin näkökulmasta se tarjoaa sisäilmaongelmista kärsiville opettajille selviytymiskeinon haastavissa työolosuhteissa. Lisäksi tämä tutkimus haastaa Opettajienkoulutuslaitokset pohtimaan, minkälaisia opettajapersoonia tulevaisuuden koulut tarvitsevat, minkälaista on tulevaisuuden opettajuus ja millaisin taidoin tulevaisuuden opettajat tulee valmistaa työelämää varten sekä kehittämään opetustaan tavoitteiden ohjaamaan suuntaan. Jos me haluamme muutoksia koulumme, niin yksittäisiä opettajia ja heidän projektejaan tulisi tukea sekä taloudellisesti ja henkisesti, koska ne ovat muutoksia aikaansaavia voimia paremman tulevaisuuden ja huomisen puolesta (Korpinen 2007b, 41–45). Oppilaiden huoltajat innostuvat heidän lapsiaan hyödyttävistä projekteista ja ne tarjoavat hyvät lähtökohdat toimivan yhteistyön kehittämiseksi. Huoltajien osoittama kiinnostus ja tuki lapsensa opiskeluun ovat suuressa määrin nähtävissä lapsen asennoitumisessa kouluun ja opiskeluun.

Kaiken tämän lisäksi tarvitaan yhä enemmän tunneälyä ja tunteiden huomioimista oppilaiden ja opettajien arkikäytännöissä, sillä tunteet ovat aina läsnä joko hidastamassa tai nopeuttamassa oppimisprosessia tai vähentämässä tai lisäämässä opettajien työmotivaatiota. Meidän opettajien myös tulee nähdä meissä piilevä potentiaali, jolla vastaamme tulevaisuuden haasteisiin.

REFERENCES

- Aaltola, J. & Valli, R. (Eds.) 2001. Ikkunoita tutkimusmetodeihin. [Windows to research methods] Jyväskylä: PS-Kustannus.
- Aho, I. 2011. Mikä tekee opettajasta selviytyjän? [What makes a teacher survivor?] Tampereen yliopisto. Acta Universitatis Tampereensis 1470.
- Anttila, T. 2008. Lukiolaisten käsityksiä huumorista ja kokemuksia opettajista huumorin käyttäjinä [The opinions of the high school students on humor and the experiences of teachers as the users of humor]. University of Joensuu. Publications of Education 126.
- Bell, J. & Harrison, B. T. 1998. Leading people: learning from people. Lessons from education professionals. Buckingham: Open University Press.
- Bilund, M.-L. & Svahn-Kumpulainen, S. 2009. From the joy of teaching to the joy of learning—using duo teaching as a springboard. In E. Korpinen, M.-L. Husso, J. Juurikkala & S. Vesterinen (Eds.) Näkökulmia ilon pedagogiikkaan. Jyväskylä: Tuope. Journal of Teacher Researcher 1, 115–134.
- Blomberg, S. 2008. Noviisiopettajana peruskoulussa. Aloittelevien opettajien autenttisia kokemuksia ensimmäisestä opettajavuodesta [As a novice teacher in primary school. Authentic experiences of the new teachers from the first year as a teacher]. Helsinki: Yliopistopaino. Tutkimuksia 291.
- Bradbury Huang, H. 2010. What is good action research? Why the resurgent interest? Action Research. 8 (1), 93–109.
- Brax, T. 2011. Eduskunnan tarkastusvaliokunta selvittää rakennusten kosteus- ja homeongelmien syitä ja vaikutuksia [The audit committee of the Parliament studies the causes and effects of moisture and mold problems in buildings].
<http://web.eduskunta.fi/Resource.phx/eduskunta/ajankohtaista/tiedotearkisto.htx?templateId=50.htx&id=4332&cache=no> (Read 21.9.2011.)
- Bullough, Jr. R. V. & Baughman, K. 1997. "First-year teacher" eight years later. An inquiry into teacher development. New York: Teachers College Press.
- Bullough, Jr. R.V., Mortensen Bullough, D. A. & Blackwell Mayes, P. 2006. Getting in touch: dreaming, the emotions and the work of teaching. Teachers and Teaching: theory and practice. 12 (2), 193–208.
- Burgess, R. G. (Ed.) 1985. Issues in educational research: qualitative methods. London: Falmer Press.
- Burke, R. W. 2002. Social and emotional education in the classroom. Kappa Delta Pi Records. 38 (3), 108–111.
- Carr, W. & Kemmis, S. 1983. Becoming critical: Knowing through action research. Victoria: Deakin University.
- Chambers, D. W. 1983. Stereotypic images of the scientists: The draw-a-scientist test. Science Education. 67 (2), 255–265.
- Cohen, J., McCabe, L., Michelli, N. M. & Pickeral, T. 2009. School climate: research, policy, practise and teacher education. Teachers College Record. 111 (1), 180–213.
- Cornelius, R. R. 1996. The science of emotions: research and tradition in the psychology of emotion. Upper Saddle River, NJ: Prentice Hall.

- Craft, A. 2000. Continuing professional development. A practical guide for teachers and schools. 2nd Ed. London: Routledge Falmer.
- Cuomo, N. 2009a. Dalla scuola della noia a quella dell'emozione di conoscere ed il desiderio di esistere. In E. Korpinen, M.–L. Husso, J. Juurikkala & S. Vesterinen (Eds.) Näkökulmia ilon pedagogiikkaan. Jyväskylä: Tuope. Journal of Teacher Researcher 1, 23–38.
- Cuomo, N. 2009b. Ikävystymisen koulusta halu oppia ja ilo elää -kouluun [From the school of boredom to a desire to learn and joy to live -school]. In E. Korpinen, M.–L. Husso, J. Juurikkala & S. Vesterinen (Eds.) Näkökulmia ilon pedagogiikkaan. Jyväskylä: Tuope. Journal of Teacher Researcher 1, 39–53.
- Davies, M., Stankov, L. & Roberts, R. D. 1998. Emotional intelligence: In search of an elusive construct. Journal of Personality and Social Psychology. 75 (4), 989–1015.
- Denzin, N. & Lincoln, Y. S. (Eds.) 2000. Handbook of qualitative research. (2nd Edn). California: Sage.
- Denzin, N. & Lincoln, Y. S. (Eds.) 2005. The Sage Handbook of Research. (3rd Edn). California: Thousand Oaks.
- Dewey, J. 2010. Taide kokemuksena. [Art as an experience] Suom. A. Immonen & J. S. Tuusvuori sekä Eurooppalaisen filosofian seura. Tallinna: Tallinnan kirjapaino-osakeyhtiö. Alkuperäisjulkaisu 1934.
- Ellis, C. & Bochner, A. P. 2000. Autoethnography, personal narrative, reflexivity. Researcher as subject. In N. K. Denzin & Y. S. Lincoln (Eds.), 733–768.
- Ellison, L. 2001. The personal intelligences: promoting social and emotional learning. CA: Thousand Oaks: Corwin Press.
- Erkkilä, R., Willman, A. & Syrjälä, L. (Eds.) 1998. Promoting teachers' personal and professional growth. University of Oulu. Department of Teacher Education. Acta universitatis ouluensis E 32.
- Esposito, J. & Evans–Winters, V. 2007. Contextualizing critical action research: lessons from urban educators. Educational Action Research 15 (2), 221–237.
- Estola, E., Erkkilä, R. & Syrjälä L. 2003. A Moral Voice of Vocation in Teachers' Narratives. Teachers and Teaching: theory and practice 9 (3), 239–256.
- Estola, E., Kaunisto, S.–L., Keski-Filppula, U., Syrjälä, L. & Uitto, M. 2005. Lupa kertoa, aikaa kuunnella, tilaa kasvaa. Tutkimus- ja kehityshanke: Kerronta opettajien työssäjaksamisen ja uusiutumisen tukena [Permission to tell, time to listen, room to grow. Research and development project: Storytelling as a source of support in teacher burnout prevention and renewal]. Loppuraportti. Oulun yliopisto: Kasvatustieteiden tiedekunta ja opettajankoulutuksen yksikkö.
- Farrimond, H. 2013. Doing ethical research. China: Palgrave Macmillan.
- Feldman, A. 2007. Teachers, responsibility and action research. Educational Action Research 15 (2), 239–252.
- Flanagan, M. E. 2009. Emotional intelligence and beliefs about children, discipline and classroom practises among pre-service teachers. ProQuest LLC. <http://www.proquest.com/enUS/products/dissertations/individuals.shtml>. (Read 15.3.2011.)
- Forsberg, H. 2006. Tunteet työssä–esimerkkinä sosiaalityönä tehtävä

- ihmissuhdetyö [Emotions at work – highlighting relationship work as social work]. In K. Määttä (Ed.), 27–44.
- Goethe, W. 1963. Goethe's world view, presented in his reflections and maxims. With new English translations and the German originals. New York: Frederick Ungar.
- Goleman, D. 1997. Tunneäly. Lahjakkuuden koko kuva [Emotional intelligence]. (4th Edn). Keuruu: Otava.
- Goleman, D. 1999. Tunneäly työelämässä [Working with Emotional Intelligence]. (7th Edn). Keuruu: Otava.
- Grönholm, P. & Palovaara, J. 2012. Kouluilma on jo terveysvaara. Tuoreen myrkkytutkimuksen mukaan huonolla sisäilmalla ja terveyshaitoilla on yhteys [Air in schools is a health risk. According to a recent toxin study, poor indoor air quality and health hazards have a connection]. Helsingin Sanomat. 14.3.2012, A13.
- Guskey, T. & Huberman, M. (Eds.) 1995. Professional Development in Education: New Paradigms and Practises. New York: Teachers College Press.
- Haavio, M. 1948. Opettajapersoonallisuus [Teacher personality]. Jyväskylä: Gummerus.
- Halmio, P. 1997. Valmis ja hyvä ei enää kasva. Kuva Alli Kantolan opettajuudesta [Ready and good grows now more. Picture of Alli Kantola as a teacher]. Jyväskylä: Tuope. Journal of Teacher Researcher 1.
- Halonen, M. Helimo, E. & Kananen, H. 2009. Homehelvetti. Kriisistä ratkaisuihin [Mold hell. From crisis to solutions]. Porvoo: Tammi.
- Hammerman, E. L. & Hammerman, D. R. 2013. Extending teachers' work to outdoor learning environments: applying high-quality instruction for meaningful learning. In E. Kimonen & R. Nevalainen (Eds.) Transforming teachers' work globally. In search of a better way for schools and their communities. Rotterdam: Sense Publishers, 35–53.
- Hargreaves, A. 1984. Experience counts, theory doesn't: How teachers talk about their work. 57 (4), 244–254.
- Hargreaves, A. 1995. Development and desire: a postmodern perspective. In T. Guskey and M. Huberman (Eds.) Professional Development in Education: New Paradigms and Practises. New York: Teachers College Press.
- Hargreaves, A. (Ed.) 1997. Rethinking educational change with heart and mind. 1997 ASCD Yearbook. Virginia: ASCD.
- Hargreaves, A. 1998. The emotional practise of teaching. Teaching and Teacher Education. 14 (8), 835–854.
- Hargreaves, A. 2000. Mixed emotions: teachers' perceptions of their interactions with students. Teaching and Teacher Education 16 (8), 811–826.
- Hargreaves, A. 2001a. Emotional geographies of teaching. Teachers College Record. 103 (6), 1056–1080.
- Hargreaves, A. 2001b. The emotional geographies of teachers' relations with colleagues. International Journal of Educational Research. 35 (5), 503–527.
- Hargreaves, A. 2003. Teaching in the knowledge society. Education in the age of insecurity. New York: Teachers College Press.

- Hargreaves, A. 2004. Inclusive and exclusive educational change: emotional responses of teachers and implications for leadership. *School Leadership and Management*. 24 (2), 287–309.
- Hargreaves, A. 2005. Educational change takes ages: Life, career and generational factors in teachers' emotional responses to educational change. *Teaching and Teacher Education*. 21 (8), 967–983.
- Hargreaves, A. 2006. Four ages of professionalism and professional learning. In H. Lauder, P. Brown, J.–A. Dillabough and A. H. Halsey. *Education, Globalization, and Social Change*. (1st Ed). Great Britain: Ashford Colour Press, 673–691.
- Hargreaves, A. 2007a. Sustainable leadership and development in education: creating the future conserving past. *European Journal of Education*. 42 (2), 223–233.
- Hargreaves, A. 2007b. Five flaws of staff development and the future beyond. *Journal of Staff Development*. 28 (3), 37–38.
- Hargreaves, A. & Fullan, M. 2012. *Professional capital. Transforming teaching in every school*. New York and London: Teachers College Press.
- Hargreaves, A. 2013. Uplifting your performance, your people and yourself. TEDX talk on Uplifting performance in business, sport & education <http://youtu.be/zw3BmmsJdOI>. (Listened 23.1.2014.)
- Heikkilä, J. & Aho, S. (Eds.) 1999. *Change agent teacher, a spurt of creativity*. University of Turku. Faculty of Education. Series B:62.
- Heikkilä, J. 1999. Opettajan portfolion avulla kohti omaa opettajaprofiilia [With the help of teacher's portfolio towards one's own teacher profile]. Jyväskylä: Tuope. *Journal of Teacher Researcher* 1.
- Heikkinen, H., Moilanen, P. & Rähkä, P. (Eds.) 1999. *Opettajuutta rakentamassa*. [Constructing professionalism]. Jyväskylän yliopisto. Opettajankoulutuslaitos. Opetuksen perusteita ja käytänteitä 34.
- Himanen, P. 2007. *Suomalainen unelma*. Innovaatoraportti [A Finnish dream. Innovation report]. 2. painos. Helsinki: Teknologiateollisuuden 100-vuotissäätiö.
- Hohenthal–Antin, L. 2009. Muistot näkyviksi. Muistelutyön menetelmiä ja merkityksiä [Memories visible. The methods and meanings of the reminiscence work]. Juva: PS-kustannus.
- Holman Jones, S. 2005. Autoethnography. Making the personal political. In N.K. Denzin & Y. S. Lincoln (Eds.) *The Sage Handbook of Research*. (3rd Edn). California: Thousand Oaks, 763–791.
- Hopkins, D. 2008. *A teacher's guide to classroom research*. (4th Edn). Glasgow: Open University Press.
- Hovila, H. 2004. Opettajan ja oppilaan kohtaaminen koulusituaatioissa [The encountering of teacher and student in school situation]. Tampereen yliopisto. *Acta Universitates Tampereensis* 1031.
- Hurley, D. L. 2005. Seeing white: Children of colour and the Disney fairy tale princess. *The Journal of Negro Education*, 74 (3), 221–232.
- Husso, M.–L., Korpinen, E. & Asunta, T. 2006. Teacher researcher net – a forum of interactive professionalism, and empowerment. In R. Jaku-Sihvonen & H. Niemi (Eds.) *Research-based teacher education in Finland – reflections by Finnish teacher education*. *Kasvatusalan tutkimuksia*. *Research in Educational Sciences* 25, 103–121.

- Husso, M.–L. 2007b. Kokonaisopetus ilon pedagogiikassa [Holistic education the in pedagogy of joy]. In E. Korpinen (Ed.) Kohti ilon pedagogiikkaa. Jyväskylä: Tuope. Journal of Teacher Researcher 1, 49–54.
- Husso, M.–L. 2009. Holistic education in the pedagogy of joy. In E. Korpinen, M.–L. Husso, J., Juurikkala & S. Vesterinen (Eds.) Näkökulmia ilon pedagogiikkaan. Jyväskylä: Tuope. Journal of Teacher Researcher 1, 135–139.
- Husso, M.–L. & Vallandingham, T. (Eds.) 2004. Teacher as researcher. Pictures and perspectives of teacher professionalism. Jyväskylä: Tuope. Journal of Teacher Researcher 1.
- Huusko, J. & Pietarinen, J. (Eds.) 2002. Yhä parempi paikka kasvaa ja oppia. [An increasingly improved place to grow and learn]. Joensuu: Joensuun yliopistopaino. Joensuun yliopisto. Tiedekunnan selosteita 83.
- Hyvärinen, J. 2002. Hyvän matematiikan opettajan jäljillä. Kokemuksia matematiikan opettamisesta ja opetuksen kehitystarpeista [Tracing a good mathematics teacher. Experiences of teaching Mathematics and developmental needs of teaching]. Jyväskylä: Tuope. Journal of Teacher Researcher 2.
- Hämäläinen, S. 1995. Koulupedagogiikka holistisesta näkökulmasta [School pedagogy from a holistic point of view]. In E. Korpinen (Ed.) Opettajaksi oppimaan – kasvattajaksi kasvamaan [Learning to be a teacher – Growing up to be an educator]. Jyväskylän yliopisto. Opettajankoulutuslaitos. Opetuksen perusteita ja käytänteitä 7, 105–112.
- Ihalainen, T. & Rautiainen, R. 1995. Noviiisina selviytymässä [Surviving as a novice]. In E. Korpinen (Ed.) Opettajaksi oppimaan – kasvattajaksi kasvamaan [Learning to be a teacher – Growing up to be an educator]. Jyväskylän yliopisto. Opettajankoulutuslaitos. Opetuksen perusteita ja käytänteitä 7, 9–11.
- Isokorpi, T. 2003. Tunneälytaitojen ja yhteisöllisyyden oppiminen reflektoinnin ja ryhmäprosessin avulla [Learning of emotional intelligence skills and sense of community through reflection and group process]. Saarijärvi: Hämeen ammattikorkeakoulu.
- Iso-Tryykäri, S. 2000. Minun kyläkouluni. Opettajaopiskelija matkalla pienen koulun opettajaksi [My village school. A teacher student on the way to a small school teacher]. Jyväskylä: Tuope. Journal of Teacher Researcher 4.
- Jakku–Sihvonen, R. & Niemi, H. (Eds.) 2006. Research-based teacher education in Finland – reflections by Finnish teacher education. Kasvatusalan tutkimuksia. Research in Educational Sciences 25.
- Jakku–Sihvonen, R. & Niemi, H. 2006a. Introduction to Finnish education system and teachers' work. In R. Jakku-Sihvonen & H. Niemi (Eds.), Research-based teacher education in Finland – reflections by Finnish teacher education. Kasvatusalan tutkimuksia. Research in Educational Sciences 25, 7–13.
- Jakku–Sihvonen, R. & Niemi, H. 2006b. Research-based teacher education. In R. Jakku–Sihvonen & H. Niemi (Eds.) Research-based teacher education in Finland – reflections by Finnish teacher education. Kasvatusalan tutkimuksia. Research in Educational Sciences 25, 31–50.
- Jakku–Sihvonen, R. & Niemi, H. 2006c. The Bologna process and its

- implementation in teacher education. In R. Jaku–Sihvonen & H. Niemi (Eds.) *Research-based teacher education in Finland – reflections by Finnish teacher education. Kasvatusalan tutkimuksia. Research in Educational Sciences* 25, 17–29.
- Jantunen, T. & Skinnari, S. 2007. "Milloinkaan ei kyetä korvaamaan varhaisvanhaa lapsuutta..." Zacharias Topelius ja lapsi meissä ["Never can the prematurely old childhood be replaced..."Zacharias Topelius and the child in us]. In J. Tähtinen & S. Skinnari (Eds.) *Kasvatus- ja koulukysymys Suomessa vuosisatojen saatossa. Suomen kasvatustieteellinen seura. Kasvatusalan tutkimuksia. Research in Educational Sciences* 29, 273–297.
- Jersild, A. T. 1952. *In search of self. An exploration of the role of the school on promoting self-understanding.* New York: Teachers College Press.
- Jersild, A. T. 1955. *When teachers face themselves.* New York: Teachers College Press.
- Justice, M. & Espinoza, S. 2007. Emotional intelligence and beginning teacher candidates. *Education, Summer 2007.* 127 (4), 456–461.
- Juurikkala, J. 2007. Kohti ilon pedagogiikkaa [Towards the pedagogy of joy]. In E. Korpinen (Ed.) *Kohti ilon pedagogiikkaa.* Jyväskylä: Tuope. *Journal of Teacher Researcher* 1, 16–25.
- Juurikkala, J. 2008. Ilon pedagogiikka. Kohti nykyaikaista koulua. *Konstruktivistinen peruskoulun käyttöteoria [Pedagogy of joy. Towards modern school. Constructivist primary school theory-in-use].* Jyväskylä: Tuope. *Journal of Teacher Researcher* 1.
- Juurikkala, J. 2009. Towards the pedagogy of joy. In E. Korpinen, M.–L. Husso, J. Juurikkala & S. Vesterinen (Eds.) *Näkökulmia ilon pedagogiikkaan.* Jyväskylä: Tuope. *Journal of Teacher Researcher* 1, 108–114.
- Jyrkämä, J. 1978. Toimintatutkimuksen teoriasta ja tutkimuskäytännöstä [About the theory and research practices of action study]. *Sosiaalipolitiikka*, 37–70.
- Järnefelt, H. 2007. Luovia opetusmenetelmiä ja uusia oppimisympäristöjä [Creative teaching methods and new learning environments]. M.–L. Visanti, H. Järnefelt & P. Bäckman (Eds.) *Luovuuspedagogiikka.* Helsinki: Opetushallitus, 51–65.
- Kamps, D., Wendland, M. & Culpepper, M. 2006. Active teacher participation in functional behavior assessment for students with emotional and behavioral disorders risks in general education classrooms. *Behavioral Disorders.* 31 (2), 128–146.
- Kangas, A. 1979. Toimintatutkimuksen käytäntö [Action research in practice]. *Sosiaalipolitiikka*, 221–226.
- Karvinen, H. 2003. Kohti kokonaisvaltaista opetuksen kehittämistä. Kuvataide osana eheyttämistä peruskoulun alaluokilla [Toward the development of holistic education. Visual arts as a part of unification in the lower grades of primary school]. *Helsingin yliopisto. Opettajankoulutuslaitos. Tutkimuksia* 248.
- Kauppinen, E. 2007. Vuorovaikutuksesta voimaa [Power from interaction]. In M.–L. Visanti, H. Järnefelt & P. Bäckman (Eds.) *Luovuuspedagogiikka.* Helsinki: Opetushallitus, 32–36.
- Kautto-Knape, E. 2012. *Oppilasta lamaannuttava kouluvuorovaikutus.*

- Aineistoperustainen teoria [The paralysing school interaction: A grounded theory study of the students' view]. Jyväskylän yliopisto. Jyväskylä Studies of Education, Psychology and Social Research 438.
- Kelly, A. 1985. Action research: what it is and what can it do? In R.G. Burgess (Ed.) *Issues in educational research: qualitative methods*. London: The Falmer Press.
- Kemmis, S. & McTaggart, R. 2005. Participatory action research. Communicative action and the public sphere. In N.K. Denzin & Y. S. Lincoln (Eds.) *The Sage Handbook of Research*. (3rd Ed). California: Thousand Oaks, 559–603.
- Kemmis, S. 2006. Participatory action research and the public sphere. *Educational Action Research* 14 (4), 459–476.
- Kemmis, S. 2008a. Stephen Kemmis: Tutkijan kuuluu näyttää epäkohdat. http://www.sivistys.net/uutiset/stephen_kemmis_tutkijan_kuuluu_nayttaa_epakohdat.html. (Read 9.7.2011.)
- Kemmis, S. 2008b. Researchers should tell uncomfortable truths. <http://ktl.jyu.fi/ktl/english/news/kemmis>. (Read 9.7.2011.)
- Kemmis, S. 2009. Participatory action research. <http://stephenkemmis.com/participatory-action-research.html>. (Read 9.7.2011.)
- Kimonen, E. 2011. Kasvatus ja yhteiskunta yhteiskunnallisesti erilaisissa maissa 1900-luvulla. Vertaileva tutkimus koulun ulkopuolelle orientoivasta työ- ja toimintakasvatuksesta Yhdysvalloissa ja Intiassa [Education and society in socially different countries of the 20th century. Comparative analysis of outdoor-oriented work and activity education in the United States and India]. Tampere: Mediapinta.
- Kimonen, E. & Nevalainen, R. (Eds.) 2013. Transforming teachers' work globally. In search of a better way for schools and their communities. Rotterdam: Sense Publishers.
- KiVa Program in a nutshell. 2009. <http://www.kivakoulu.fi/index.php?id=70>. (Read 25.6.2011.)
- KiVa school – Let's make it together. 2013. <http://www.kivaprogram.net/>. (Read 9.2.2013.)
- Kivinen, O. 1998. Ikuisen oppimisen evankeliumi [Gospel of lifelong learning]. In H. Silvennoinen & P. Tulkki (Eds.) *Elinikäinen oppiminen [Lifelong learning]*. Tampere: Tammer-Paino, 175–193.
- Kohonen, V. 1989. Opettajan ammatillisen täydennyskoulutuksen kehittämisestä kokonaisvaltaisen oppimisen viitekehyksessä [Developing teacher's professional further education in the context of holistic learning]. In S. Ojanen (Ed.), 34–64.
- Kohonen, V. 1993. Kohti kokonaisvaltaista kasvua ja oppimista – opettajat oman työnsä kehittäjänä ja tutkijana ja työyhteisön uudistajana [Towards holistic growth and learning—teachers developing and researching their own work and reforming the working community]. In S. Ojanen (Ed.), 66–89.
- Kolb, D.A. 1984. *Experiential learning. Experience as the source of learning and development*. New Jersey: Prentice Hall.
- Konu, A. 2002. Oppilaiden hyvinvointi koulussa [Well-being of students at school]. Tampereen yliopisto. *Acta Universitatis Tamperensis* 887.

- Koppinen, M.–L., Korpinen, E. & Pollari, J. 1994. Arviointi oppimisen tukena [Evaluation as a support to learning]. Juva: WSOY.
- Korhonen, H. & Lintunen, M. 2003. Hyvä sisäilma [Good indoor air]. Keuruu: Otava.
- Korpinen, E. 1990. Peruskoululaisen minäkäsitys [The self-concept of a primary school pupil]. Jyväskylän yliopisto. Kasvatustieteiden tutkimuslaitos. Julkaisusarja A. Tutkimuksia 34.
- Korpinen, E. (Ed.) 1995. Opettajaksi oppimaan – kasvattajaksi kasvamaan [Learning to be a teacher – Growing up to be an educator]. Jyväskylän yliopisto. Opettajankoulutuslaitos. Opetuksen perusteita ja käytänteitä 7.
- Korpinen, E. 1995. Millainen opettaja minusta tulee? Luokanopettajaksi opiskelevien minäkäsityksen kehittyminen koulutuksessa. [What kind of teacher I will become? The development of class teacher students' self-concept during their education]. In E. Korpinen (Ed.) Opettajaksi oppimaan – kasvattajaksi kasvamaan. Jyväskylän yliopisto. Opettajankoulutuslaitos. Opetuksen perusteita ja käytänteitä 7, 141–154.
- Korpinen, E. 1999. Kohti tutkivaa opettajuutta [Toward researching educatorship]. In H. Heikkinen, P. Moilanen & P. Räihä (Eds.) Opettajuutta rakentamassa. Jyväskylän yliopisto. Opettajankoulutuslaitos. Opetuksen perusteita ja käytänteitä 34, 135–147.
- Korpinen, E. 2007a. Ilon pedagogiikkaa etsimässä [In search of pedagogy of joy]. In M.–L. Visanti, H. Järnefelt & P. Bäckman (Eds.) Luovuuspedagogiikka. Helsinki: Opetushallitus, 5–15.
- Korpinen, E. (Ed.) 2007b. Kohti ilon pedagogiikkaa [Toward pedagogy of joy]. Jyväskylä: Tuope. Journal of Teacher Researcher 1.
- Korpinen, E. 2007b. Ilo kasvatustyön ytimessä [Joy in the heart of education]. In E. Korpinen (Ed.) Kohti ilon pedagogiikkaa. Jyväskylä: Tuope. Journal of Teacher Researcher 1, 1–15.
- Korpinen, E. 2007b. Ilon pedagogiikka – avain terveeseen itsetuntoon [Pedagogy of Joy – A key to healthy self-esteem]. In E. Korpinen (Ed.) Kohti ilon pedagogiikkaa. Jyväskylä: Tuope. Journal of Teacher Researcher 1, 36–48.
- Korpinen, E., Husso, M.–L., Juurikkala, J. & Vesterinen, S. (Eds.) 2009. Näkökulmia ilon pedagogiikkaan. [Perspectives to pedagogy of joy]. Jyväskylä: Tuope. Journal of Teacher Researcher 1.
- Korpinen, E., Husso, M.–L., Juurikkala, J. & Vesterinen, S. 2009. Ilon pedagogiikkaa kehittämään. [Development of pedagogy of joy]. In E. Korpinen, M.–L. Husso, J., Juurikkala & S. Vesterinen (Eds.) Näkökulmia ilon pedagogiikkaan. Jyväskylä: Tuope. Journal of Teacher Researcher 1, 6–9.
- Korpinen, E. 2009. Searching for the pedagogy of joy. In E. Korpinen, M.–L. Husso, J., Juurikkala & S. Vesterinen (Eds.) Näkökulmia ilon pedagogiikkaan. Jyväskylä: Tuope. Journal of Teacher Researcher 1, 68–79.
- Korpinen, E. (Ed.) 2010. Voices of teachers and student teachers – 15 years research journey of student teachers. Jyväskylä: Tuope. Journal of Teacher Researcher.
- Koski-Heikkinen, A. 2008. Opettajan ammatti-identiteetin kehittyminen [The

- development of the professional identity of a teacher]. In K. Määttä & T. Uusitalo (Eds.) *Kasvatuspsykologian näkökulmia ihmisen voimavarojen tueksi*. Tampere: Juvenes Print, 103–112.
- Kreiner, S. & Mehlbye, J. 2000. The working environment in primary and lower secondary schools.
http://www.akf.dk/udgivelser_en/2000/arbejdsmiljoe_folkeskolen/. (Read 3.5.2011.)
- Kujala, M. 2008. Muukalaisena omassa maassa. Miten kasvaa vuorovaikutuskonfliktissa? [Aa a stranger in own country. How to grow in a communication conflict?] University of Jyväskylä. *Studies in Education, Psychology and Social Research* 339.
- Kurtakko, K. 1989. Toiminta, ajattelu, tieto. Opetus kasvuympäristöstä orientoituvaksi – projektin loppuraportti [Activity, thinking, knowledge. Final report on Education oriented from growth milieu-project]. Rovaniemi. Lapin korkeakoulu. *Kasvatustieteellinen julkaisusarja B. Tutkimusraportteja ja selvityksiä* 11.
- Kuula, A. 2001. Toimintatutkimus. Kenttätöytä ja muutospyrkimyksiä [Action research. Field work and change intentions]. (2nd Edn). Tampere: Tammer-Paino Oy.
- Kuula, A. 2006. Tutkimusetiikka. Aineistojen hankinta, käyttö ja säilytys [Research ethics. Acquisition, use and storing of materials]. Tampere: Vastapaino.
- Laatua kodin ja koulun yhteistyöhön [Quality for cooperation between home and school]. 2008. Helsinki: Edita Prima Oy. Opetushallitus. Täydennetty painos. Moniste 7/2007.
- Lahdes, E. 1989. Opettaja työnsä tutkijana. [Teacher as a researcher of one's own work]. *Kasvatus* 20 (6), 468–475.
- Lahtinen, M. 2004. Psykologinen näkökulma työpaikkojen sisäilmasto-ongelmiin: psykososiaalinen työympäristö ja organisaation ongelmanratkaisutaidot ongelmavyyhdien osatekijöinä [Psychological viewpoint in indoor air problems at the workplace: Psychosocial work environment and problem-solving skills of the organization as contributors to the compounding problems]. Helsinki. Työterveyslaitos. *Työ ja ihminen Tutkimusraportti* 25
- Lahtinen, M., Lappalainen, S. & Reijula, K. 2006. Sisäilman hyväksi. Toimintamalli vaikeiden sisäilmaongelmien ratkaisuun [For the indoor air. Action model for resolving difficult indoor air problems]. Helsinki: Työterveyslaitos.
- Lankshear, C. & Knobel, M. 2004. *A handbook for teacher research: from design to implementation*. Glasgow: Open University Press.
- Latomaa, T. 2005. Ymmärtävä psykologia. Psykologia rekonstruktivisena tieteenä [Understanding psychology. Psychology as reconstructive science]. In J. Perttula & T. Latomaa (Eds.) *Kokemuksen tutkimus. Merkitys – tulkinta – ymmärtäminen*. (1st Edn) Tartu: Dialogia, 17–88.
- Lauder, H., Brown, P., Dillabough, J. – A. & Halsey, A. H. (Eds.) 2006. *Education, Globalization, and Social Change*. (1st Ed). Great Britain: Ashford Colour Press.
- Lauriala, A. 2004. *Teacher knowledge and learning in a context of change*.

- In M.–L. Husso & T. Vallandingham (Eds.) *Teacher as researcher. Pictures and perspectives of teacher professionalism*. Jyväskylä: Tuope. *Journal of Teacher Researcher* 1, 20–39.
- Laursen, P. F. 2006. Aito opettaja. Opas autenttiseen opettajuuteen [The authentic educator. A Guide to authentic educatorship]. Keuruu: Otava.
- Leeferink, H. A. & Klaassen, C. A. 2002. An investigation into the pedagogical identity of the teacher. In C. Sugrue and C. Day (Eds.) *Developing Teachers and Teaching Practice. International research perspectives*. London: Routledge Falmer, 26–39.
- Lehtola, K. 2007. Kohti viisasta koulutuspolitiikkaa [Toward sensible educational policy]. In E. Korpinen (Ed.) *Kohti ilon pedagogiikkaa [Toward pedagogy of joy]*. Jyväskylä: Tuope. *Journal of Teacher Researcher* 1, 129–146.
- Lehtolainen, R. 2008. Keltaista ja kimaltavaa. Kodin ja koulun yhteistyöstä koulun ja kodin yhteyteen [Yellow and glittering. From cooperation between home and school to unity between school and home]. Helsinki: Yliopistopaino. *Studia Paedagogica* 35.
- Lehtomaa, M. 2005. Fenomenologinen kokemuksen tutkimus: haastattelu, analyysi ja ymmärtäminen [Phenomenological research of an experience: interview, analyses and understanding]. In J. Perttula & T. Latomaa (Eds.) *Kokemuksen tutkimus. Merkitys – tulkinta – ymmärtäminen*. (1st Edn). Tartu: Dialogia, 163–194.
- Leinonen, M. 2007. Johannes Gezelius vanhempi ja oppimisen ilo [Johannes Gezelius Sr. and the joy of learning]. In J. Tähtinen & S. Skinnari (Eds.) *Kasvatus- ja koulukysymys Suomessa vuosisatojen saatossa. Suomen kasvatustieteellinen seura. Kasvatusalan tutkimuksia. Research in Educational Sciences* 29, 55–74.
- Lerkkanen, M.–K. & Poikkeus, A.–M. 2013. Motivaatiotekijöiden yhteys oppimiseen. [Connection of motivation factors to learning]. *Kasvatus* 44 (5), 479–481.
- Lievonen, H. & Somerpuro, V. 2012. Piilotettu lohikäärme. Sisäilmasta oireileva kohtaa ongelman kiistämistä ja vähättelyä [The hidden dragon. A person getting symptoms from indoor air encounters denial of problems and belittling]. *Opettaja*. 4.5.2012, (18), 8–13.
- Louhela, V. 2012. Kuulluksi tulemisen pedagogiikka kaikille yhteisessä koululiikunnassa [Pedagogy of being heard in co-ed physical education at school]. Oulun yliopisto. Kasvatustieteiden tiedekunta. *Acta Universitatis Ouluensis. E Scientiae Rerum Socialium* 130.
- Martin, B. 2007. Social and emotional learning at schools: A glimpse into the future? *Primary and Middle Years Educator*. 5 (1), 22–27.
- Matthies, A.–L. & Skiera, E. (Eds.) 2009. *Das Bildungswesen in Finnland [Education in Finland]*. Germany: Klinkhardt.
- McCaughy, N., Barnard, S., Jeffrey, M., Shen, B. Kulinna, P. H. 2006. Teachers' perspectives on the challenges of teaching physical education in urban schools: The student emotional filter. *Research Quarterly for Exercise and Sport*. 77 (4), 486–497.
- Mcniff, J. & Whitehead, J. 2011. *All you need to know about action research*. (2nd Edn). London: Sage.
- Meriläinen, H. 1996. Minustako opettaja? Opettajaksi kasvaminen

- kansainvälistyvässä maailmassa opettajaksi opiskelevan kokemana [Me, a teacher? Growing up to being an educator in a globalizing world, as experienced by teacher candidates]. Jyväskylä: Tuope. *Journal of Teacher Researcher* 3.
- Metsämuuronen, J. (Ed.) 2006. Laadullisen tutkimuksen käsikirja. [Handbook of the qualitative research]. Jyväskylä: Gummerus.
- Metsämuuronen, J. 2006. Metodologian perusteet ihmistieteissä. [Basis of the methodology in human sciences. In J. Metsämuuronen (Ed.) Handbook of the qualitative research. Jyväskylä: Gummerus, 15–78.
- Mezirow, J. 1996a. Esipuhe [Preface]. In J. Mezirow (Ed.) Uudistuva oppiminen. Kriittinen reflektio aikuiskoulutuksessa. (2nd Edn). Helsingin yliopisto. Lahden tutkimus- ja koulutuskeskus. Oppimateriaaleja 23, 5–13.
- Mezirow, J. (Ed.) 1996b. Uudistuva oppiminen. Kriittinen reflektio aikuiskoulutuksessa [Fostering critical reflection in adulthood. A guide to transformative and emancipatory learning]. (2nd Edn). Helsingin yliopiston Lahden tutkimus- ja koulutuskeskus. Oppimateriaaleja 23.
- Mezirow, J. 1996. Kriittinen reflektio uudistavan oppimisen käynnistäjänä [How critical reflection triggers transformative learning]. In J. Mezirow (Ed.) Uudistuva oppiminen. Kriittinen reflektio aikuiskoulutuksessa. (2nd Edn). Helsingin yliopiston Lahden tutkimus- ja koulutuskeskus. Oppimateriaaleja 23, 17–37.
- Monk, R. & Raphael, F. (Eds.) 2008. Suuret filosofit II [The great philosophers II]. Helsinki: Otava.
- Mäkelä, M. & Laine, T. 1998. Student teachers' personal and professional development from a biographical perspective. In R. Erkkilä, A. Willman & L. Syrjälä (Eds.) Promoting teachers' personal and professional growth. University of Oulu. Department of Teacher Education. *Acta universitatis ouluensis E* 32, 132–147.
- Määttä, K. 1999. Rakastumisen lumous [The enchantment of falling in love]. Juva: WSOY.
- Määttä, K. 2006. Rakkaus – kiehtovaa ja arvoituksellista kuten luovuus [Love–enchanting and mysterious, just like creativity]. In K. Määttä (Ed.) Tunteiden rakkaus ja rikkaus. Avaimia tunteiden tulkintaan. Helsinki: Otava, 46–59.
- Määttä, K. (Ed.) 2006. Tunteiden rakkaus ja rikkaus. Avaimia tunteiden tulkintaan [The love and wealth of emotions. Keys to interpret emotions]. Helsinki: Otava.
- Määttä, K. (Ed.) 2007. Helposti särkyvää. Nuoren kasvun turvaaminen [Fragile. Securing the growing up of the young]. Helsinki: Gummerus.
- Määttä, K. 2007a. Syrjäytymisuhasta hyvinvointiin [From risk of exclusion to well-being]. In K. Määttä (Ed.) Helposti särkyvää. Nuoren kasvun turvaaminen. Helsinki: Gummerus, 7–10.
- Määttä, K. 2007b. Vanhempainrakkaus – suurin kaikista [Parental love – the greatest love of all]. In K. Määttä (Ed.) Helposti särkyvää. Nuoren kasvun turvaaminen. Helsinki: Gummerus, 220–235.
- Määttä, K. & Uusitalo, T. (Eds.) 2008. Kasvatuspsykologian näkökulmia ihmisen voimavarojen tueksi [Viewpoints of education psychology for the support of resources for people]. Tampere: Juvenes Print.
- Nakari, M.–L. 2003. Työilmapiiri, työntekijöiden hyvinvointi ja muutoksen

- mahdollisuus [Work environment, the well-being of the employees, and the possibility of change]. Jyväskylän yliopisto. Jyväskylä studies in Education, Psychology and Social Research 226.
- Neufeld, J. & Kompf, M. 2002. Educational research and teacher development: from ivory tower to tower of Babel. In C. Sugrue and C. Day (Eds.) *Developing Teachers and Teaching Practice*. International research perspectives. London: Routledge Falmer, 41–57.
- Niemi, H. 1993c. Tutkimuksen merkitys opettajan ammatin kehittämisessä [The significance of research in developing the profession of an educator]. In S. Ojanen (Ed.), 52–65.
- Nikki, M.–L. (Ed.) 1998. Opettajankoulutuksen laatua kehittämässä [Developing the quality of teacher training]. Jyväskylän yliopisto. Opettajankoulutuslaitos. Opetuksen perusteita ja käytänteitä 31.
- Niskanen, S. 2005. Hermeneuttisen psykologian tieteenfilosofinen traditio [Tradition of a philosophy of science of hermeneutics psychology]. In J. Perttunen & T. Laitinen (Eds.) *Kokemuksen tutkimus. Merkitys – tulkinta – ymmärtäminen*. (1st Edn). Tartu: Dialogia, 89–114.
- Numminen, J. 1995. Opettajapersoonallisuuden kasvattaminen [Bringing up the teacher personality]. In E. Korpinen (Ed.) *Opettajaksi oppimaan – kasvattajaksi kasvamaan*. Jyväskylän yliopisto. Opettajankoulutuslaitos. Opetuksen perusteita ja käytänteitä 7, 29–35.
- Nurmi, J.–E. 2013. Motivaation merkitys oppimisessa [The meaning of motivation in learning]. *Kasvatus* 44 (5), 548–554.
- Nussbaum, M. C. 2003. *Upheavals of thought. The intelligence of emotions*. New York: Cambridge University Press.
- Northrup, B. 2000. *The process of finding connection*. (Report) Amherst, MA, University of Massachusetts. <http://www-unix.oit.umass.edu/~afeldman/ARpapersfall2000/Northrup/Northrup.html>. (Read 19.2.2011.)
- Ojanen, S. 1985. Opettajien työnohjaus kasvattajien tukena [The work supervision for teachers as a support for educators]. Espoo: Weilin+Göös.
- Ojanen, S. (Ed.) 1993a. Tutkiva opettaja [Teacher researcher]. *Opetus* 21. vuosisadan ammattina. Helsingin yliopisto. Lahden tutkimus- ja koulutuskeskus. Oppimateriaaleja 21.
- Ojanen, S. 1993b. Reflektiivisyys opetuksessa ja ohjauksessa [Reflectivity in teaching and guidance]. In S. Ojanen (Ed.) *Tutkiva opettaja*. *Opetus* 21. vuosisadan ammattina. Helsingin yliopisto. Lahden tutkimus- ja koulutuskeskus. Oppimateriaaleja 21, 125–147.
- Ojanen, S. 1993c. Tieteen ja tutkimuksen merkitys opettajan ammatillisessa kehityksessä [The significance of science and research in the professional development of teacher]. In S. Ojanen (Ed.) *Tutkiva opettaja*. *Opetus* 21. vuosisadan ammattina. Helsingin yliopisto. Lahden tutkimus- ja koulutuskeskus. Oppimateriaaleja 21, 27–39.
- Ojanen, S. (Ed.) 1996. Reflektion käsite opettajankoulutuksessa. Muotihulluus vai kasvatusreformin kulmakivi? [The concept of reflection in teacher education. A fad or a cornerstone of education reform?] *Tutkiva opettaja* 2. Helsingin yliopiston Lahden tutkimus ja koulutuskeskus. Oppimateriaaleja 55, 51–59.
- Ojanen, S. (Ed.), 1998. *Tutkiva opettaja 2* [Researching teacher 2]. (2nd Edn).

- Helsingin yliopisto. Lahden tutkimus- ja koulutuskeskus. Oppimateriaaleja 55.
- Opettajan ammattietiikka ja eettiset periaatteet. [The professional ethics and ethical principles of teachers]. <http://www.oaj.fi>. (Read 10.4.2011.)
- Opetusalan eettinen neuvottelukunta ja Sarras, R. (Eds.) 2002. Etiikka koulun arjessa [Ethics in the everyday life in school]. Helsinki: Otava.
- Opettajan ammattietiikka [Teacher's professional ethics]. 2002. In Opetusalan eettinen neuvottelukunta & R. Sarras (Eds.) Etiikka koulun arjessa. Helsinki: Otava, 160–167.
- OPS 2016. Opetussuunnitelman perusteiden uudistamisen tavoitteet. [The objectives of reforming the criteria of the curriculum]. <http://www.oph.fi/ops2016/tavoitteet>. (Read 12.11.2013.)
- Palmer, P. 2007. Heart at work. *Christian Century*. 124 (20), 28–32.
- Patrikainen, R. 1999. Opettajuuden laatu. Ihmiskäsitys, tiedonkäsitys ja oppimiskäsitys opettajan pedagogisessa ajattelussa ja toiminnassa [The quality of educatorship. The concepts of human, information and learning in teacher's pedagogic thinking and action]. *Opetus 2000*. Jyväskylä: PS-Kustannus.
- Patrikainen, R. 2002. Opettaja – maailman tärkein eettinen ammatti [Teacher – the most important ethical profession in the world]. In J. Huusko & R. Pietarinen (Eds.) Yhä parempi paikka kasvaa ja oppia. Joensuu: Joensuun yliopistopaino. Joensuun yliopisto. Tiedekunnan selosteita 83, 9–17.
- Patton, M. Q. 2002. *Qualitative research & evaluation methods*. (3rd Edn). California: Sage.
- Peltokorpi, E.–L. 2007. Yhtä kaikki yksinäisen – Tutkimus alkuopetuksen oppilaiden emotionaalisesta hallinnasta [Lonely, all in all – study on the emotional control of elementary school students]. *Rovaniemi: Acta Universitatis Lapponiensis* 124.
- Peltokorpi, E.–L. 2008. Välittäminen ja luottamus – tunnehallinnan kivijalat [Caring and trusting – the cornerstones of emotional control]. In K. Määttä & T. Uusitalo (Eds.) *Kasvatuspsykologian näkökulmia ihmisen voimavarojen tueksi* [Viewpoints of education psychology for the support of resources for people]. Tampere: Juvenes Print, 13–25.
- Peltonen, J. 1993. Opettaja tutkijana ja kehittäjänä [Teacher as a researcher and a developer]. In S. Ojanen (Ed.) *Tutkiva opettaja*. *Opetus 21*. vuosisadan ammattina. Helsingin yliopisto. Lahden tutkimus- ja koulutuskeskus. Oppimateriaaleja 21, 99–110)
- Penrose, A., Perry, C. & Ball, I. 2007. Emotional intelligence and teacher self-efficacy: the contribution of teacher status and length of experience. *Issues in Educational Research*. 17 (1), 107–126.
- Penttilä, E. 1994. Turvallinen koulu [A safe school]. *Opetus 2000*. Juva: WSOY.
- Perttula, J. 2001. Olenko onnellinen? Psykologista tunnustelua suomalaisen aikuisen onnellisuudesta [Am I happy? Psychological probing into the happiness of Finnish adults]. Jyväskylä: PS-kustannus.
- Perttula, J. 2005. Kokemus ja kokemuksen tutkimus: fenomenologisen erityistieteen tieteenteoria [Experience and the research of experience: Theory of the phenomenological psychology]. In J. Perttula & T. Latomaa (Eds.) *Kokemuksen tutkimus. Merkitys – tulkinta – ymmärtäminen*. (1st Edn). Tartu: Dialogia, 115–162.

- Perttula, J. & Latomaa, T. (Eds.) 2005. Kokemuksen tutkimus. Merkitys – tulkinta – ymmärtäminen [Research on experience. Significance – interpretation – understanding]. (1st Edn). Tartu: Dialogia.
- Pietarinen, J. 1994. Ilon filosofia. Spinozan käsitys aktiivisesta ihmisestä [Philosophy of Joy. Spinoza's understanding of the active human]. 2. painos. Helsinki: Yliopistopaino.
- Pietiäinen, A. 1999. Tunne, antitunne, perimä – Johdatus tunteiden dynamiikkaan [Emotion, antiemotion, genotype – Introduction to the dynamics of emotions]. Huhmari: Karprint.
- Piironen–Malmi, P. & Strömberg, S. 2008. Välittämisen pedagogiikka. [The pedagogy of caring]. Keuruu: Otava.
- Piispanen, M. 2008. Hyvä oppimisympäristö. Oppilaiden, vanhempien ja opettajien hyvyyskäsitysten kohtaaminen peruskoulussa [Good learning environment. Perceptions of good quality in comprehensive school by pupils, parents and teachers]. Vaajakoski: Gummerus.
- Polat, S. & Ulusoy-Öztan, Y. 2009. Relationship between emotional intelligence of primary school 4th and 5th grade students and their teachers. Second European Network for Socio-Emotional Competence in Children (ENSEC) Conference on "Promoting Social-Emotional Education: Practitioners and researchers exploring evidence based practice". Turkey: Izmir. 9–12.9.2009.
- Prins, E. 2010. Participatory photography: A tool for empowerment or surveillance? *Action Research*. 8 (4), 426–443.
- Putus, T. 2010. Home ja terveyst: kosteusvauriohomeiden ja hiivojen terveyshaitat. Suomen ympäristö- ja terveysalan kustannus [Mold and health: The health risks from the moisture damage molds and yeasts. Environment and health field publishing company]. Pori: Vammalan kirjapaino.
- Putus, T. 2012. Home ja terveyst. Kosteusvauriohomeiden ja hiivojen terveyshaitat [Mold and health. The health risks of the moisture damage molds and yeasts]. Vammala: Vammalan Kirjapaino.
- Puurula, L. 1997. Mieleni matka. Tutkiva opettaja omaa elämäntapaansa etsimässä Keuruulla ja Reggio Emiliassa [My mind's journey. A teacher researcher looking for her way of life in Keuruu and Reggio Emilia]. Jyväskylä: Tuope. *Journal of Teacher Researcher* 3.
- Pyykkö, P. 2001. I as a teacher. Student teacher's journey to professionalism by means of reflection. Jyväskylä: Tuope. *Journal of Teacher Researcher* 4.
- Pyykkö, P. 2009. Moments of joy in my class. In E. Korpinen, M.–L. Husso, J. Juurikkala & S. Vesterinen (Eds.) *Näkökulmia ilon pedagogiikkaan. [Perspectives to the pedagogy of joy]*. Jyväskylä: Tuope. *Journal of Teacher Researcher* 1, 95–107.
- Pyykkö, P. 2010. Becoming a teacher in Finland. *Student Teacher's Journey to Professionalism by Means of Reflection*. Germany: Lambert Academic Publishing.
- Pölkki, U. 2001. Lettipäisestä laskeskelijasta tutkivaksi matematiikan opettajaksi. Kertomus matematiikanopettajuuden rakentumisesta. [From number cruncher with braids to enquiring Mathematics teacher. A

- narrative of construction of being a Mathematics teacher]. Jyväskylä: Tuope. *Journal of Teacher Researcher* 2.
- Rantala, T. 2005. Oppimisen iloa etsimässä–kokemuksen etnografiaa alkuopetuksessa [Seeking the joy of learning–the ethnography of experience in elementary instruction]. Lapin yliopisto. *Acta universitatis Lapponiensis* 88.
- Rantala, T. 2006. Oppimisen iloa etsimässä [In search of joy of learning]. *Opetus* 2000. Jyväskylä: PS-kustannus.
- Rantala, T. 2008. Iloiten kukin opettakoon [Let each teach with joy]. In K. Määttä & T. Uusitalo (Eds.) *Kasvatuspsykologian näkökulmia ihmisen voimavarojen tueksi [Viewpoints of education psychology for the support of resources for people]*. Tampere: Juvenes Print, 92–102.
- Rasku–Puttonen, H. 1998. ”Ymmärrän myös itseäni paremmin”. Vuorovaikutus opettajan ammatissa – opintojakson kehittäminen [”I also understand myself better”. Developing the study module on interaction in teacher’s profession]. In M.–L. Nikki (Ed.) *Opettajankoulutuksen laatua kehittämässä*. Jyväskylän yliopisto. Opettajankoulutuslaitos. *Opetuksen perusteita ja käytänteitä* 31, 59–75.
- Rautakilpi, S. 2007. Uno Cygnaeuksen kristillinen kasvatustieteen ajattelu [The Christian educational thought of Uno Cygnaeus]. In J. Tähtinen & S. Skinnari (Eds.) *Kasvatus- ja koulukysymys Suomessa vuosisatojen saatossa*. Suomen kasvatustieteellinen seura. *Kasvatusalan tutkimuksia*. *Research in Educational Sciences* 29, 189–206.
- Ravitch, S. M. & Wirth, K. 2007. Developing pedagogy of opportunity for students and their teachers. Navigations and negations in insider action research. *Action Research*. 5(1), 75–91.
- Ropo, E. 1992. Opetussuunnitelmastrategiat elinikäisen oppimisen tähtäimessä [Curriculum strategies as the aim in lifelong learning]. *Kasvatus* 23(2), 99–110.
- Rosenthal, M. K. & Gatt, L. 2010. ”Learning to live together”: Training early childhood educators to promote socio-emotional competence of toddlers and pre-school children. *European Early Childhood Education Research Journal*. 18 (3), 223–240.
- Ruokonen, I. 2007. Uutta luovaa virtaa opetukseen ja oppimiseen kulttuuritoimen yhteistyöllä [New creative energy into education and learning through cooperation with cultural affairs office]. In M.–L. Visanti, H. Järnefelt & P. Bäckman (Eds.) *Luovuuspedagogiikka*. Helsinki: Opetushallitus, 26–31.
- Räsänen, M. 2009. ”Halu oppia” -Pedagogiikka. [”Desire to learn” – pedagogy]. In E. Korpinen, M.–L. Husso, J. Juurikkala & S. Vesterinen (Eds.) *Näkökulmia ilon pedagogiikkaan*. Jyväskylä: Tuope. *Journal of Teacher Researcher* 1, 54–67.
- Sahlberg, P. 1993. Opettajan kehittyminen ammatissaan ja oman opetuksensa tutkijana [The development of the teacher in their profession and as a researcher of their own teaching]. In S. Ojanen (Ed.) *Tutkiva opettaja*. *Opetus* 21. vuosisadan ammattina. Helsingin yliopisto. Lahden tutkimus- ja koulutuskeskus. *Oppimateriaaleja* 21, 161–174.
- Sahlberg, P. 1996. Kuka auttaisi opettajaa. Post-moderni näkökulma opetuksen

- muutokseen yhden kehittämisprojektin valossa [Who would help the teacher. A postmodern point of view to the change in education in light of one development project]. Jyväskylän yliopisto. Jyväskylä Studies in Education, Psychology and Social Research 119.
- Sahlberg, P. 2009. Creativity and innovation through lifelong learning. *Journal of Lifelong Learning in Europe*, 14 (1), 53–60.
- Sahlberg, P. 2011. Finnish lessons. What can the world learn from educational change in Finland? New York: Teachers College Press.
- Salmivalli, C., Pöyhönen, V. & Kaukiainen, A. 2009. KiVa koulu. Opettajan opas alakoulun 4. luokalle [Anti-bullying school. Teacher's guide to the 4th grade in elementary school]. Turun yliopiston psykologian laitoksen tutkimuksesta käytäntöön -julkaisusarja 3.
- Seuri, M. & Reiman, M. 1996. Rakennustern kosteusvauriot, home ja terveys [Health and the moisture damage and mold in buildings]. Tampere: Tammer-Paino.
- Shavelson, R. J. & Bolus, R. 1982. Self-concept: The interplay of theory and methods. *Journal of Educational Psychology*. 74 (1), 3–17.
- Shelby, J. 2007. Kotikoulu Kiskossa. In E. Korpinen (Ed.) Kohti ilon pedagogiikkaa. Jyväskylä: Tuope. *Journal of Teacher Researcher* 1, 55–63.
- Shelby, J. 2009. Homeschool in Kisko [Homeschool in Kisko]. In E. Korpinen, M.–L. Husso, J. Juurikkala & S. Vesterinen (Eds.) Näkökulmia ilon pedagogiikkaan. Jyväskylä: Tuope. *Journal of Teacher Researcher* 1, 140–145.
- Silvennoinen, H. & Tulkki, P. (Eds.) 1998. Elinikäinen oppiminen [Lifelong learning]. Tampere: Tammer-Paino.
- Skinnari, S. 2004. Pedagoginen rakkaus. Kasvattaja elämän tarkoituksen ja ihmisen arvoituksen äärellä [Pedagogic love. An educator on the purpose of life and the mystery of humanity]. Jyväskylä: PS-Kustannus.
- Skinnari, S. 2007. "Raikkaan, elävän elämän tuulahdus..." Martti H. Haavio ihmisyyttä painottavan kasvatuksen uranuurtajana ["A breeze of fresh, lively living..." Martti H. Haavio as the trailblazer of education emphasizing humanity]. In J. Tähtinen & S. Skinnari (Eds.) Kasvatus- ja koulukysymys Suomessa vuosisatojen saatossa. Suomen kasvatustieteellinen seura. Kasvatusalan tutkimuksia. *Research in Educational Sciences* 29, 541–565.
- Skinnari, S. & Syväoja, H. 2007. Suomalaisen pedagogiikan linjauksia 1920-luvulta 2000-luvulle – Löytyykö ikuisen pedagogiikan linjaa? [Definitions on Finnish pedagogy from 1920s to the 2000s – can a policy of eternal pedagogy be found?] In J. Tähtinen & S. Skinnari (Eds.) Kasvatus- ja koulukysymys Suomessa vuosisatojen saatossa. Suomen kasvatustieteellinen seura. Kasvatusalan tutkimuksia. *Research in Educational Sciences* 29, 341–377.
- Solasaari, U. 2003. Rakkaus ja arvot kasvattavat persoonan – Max Schelerin kasvatustieteellisiä ajatuksia [Love and values bring up a person – Max Schelers educational philosophy]. Helsingin yliopisto. Helsingin yliopiston kasvatustieteen laitoksen tutkimuksia 187.
- Spinoza B. 1994. Etiikka. [Ethics.] Jyväskylä: Gummerus.
- Spoof, M. 2007. "Pintaa syvemmälle" – eettinen pohdinta opettajan

- voimavarana luokanopettajan ja erityisluokanopettajan silmin [”Beyond the surface” – Ethical contemplation as a source of strength through the eyes of elementary and special education teacher]. Helsingin yliopisto. Soveltavan kasvatustieteen laitos. Käyttätymistieteellinen tiedekunta. Tutkimuksia 277.
- Stake, R. E. 2000. Case Studies. In N. K. Denzin & Y. S. Lincoln (Eds.) Handbook of qualitative research. (2nd Edn). Thousand Oaks, CA: Sage, 435–454.
- Stake, R. E. 2005. Qualitative Case Studies. In N.K. Denzin & Y. S. Lincoln (Eds.) The Sage Handbook of Research. (3rd Ed). California: Thousand Oaks, 443–466.
- Stringer, E. T. 2007. Action research. (3rd Edn). Thousand Oaks, CA: Sage.
- Sugrue, C. & Day, C. (Eds.) 2002. Developing Teachers and Teaching Practice. International research perspectives. London: Routledge Falmer.
- Suojanen, U. 1992. Toimintatutkimus koulutuksen ja ammatillisen kehittymisen välineenä [Action research as a tool for the development of education and professional development]. Loimaa: Loimaan Kirjapaino.
- Syrjälä, L. 1996. Tapaustutkimus opettajan ja tutkijan työvälineenä. [A case study as a teacher’s and a researcher’s tool]. In Syrjälä, L., Ahonen, S., Syrjäläinen, E., Saari, S. Laadullisen tutkimuksen työtapoja (1.–3. Edn). Rauma: Kirjapaino Oy West Point, 9–66.
- Syrjälä, L., Ahonen, S., Syrjäläinen, E., Saari, S. 1995. Laadullisen tutkimuksen työtapoja [Methods for qualitative research]. (1.–2. Edn). Helsinki: Kirjayhtymä.
- Syrjälä, L., Ahonen, S., Syrjäläinen, E., Saari, S. 1996. Laadullisen tutkimuksen työtapoja [Methods for qualitative research]. (1.–3. Edn). Rauma: Kirjapaino Oy West Point.
- Syrjälä, L., Estola, E., Mäkelä, M. & Kangas, P. 1998. Elämäkerrat opettajien ammatillisen kasvun kuvaajina [Biographies as describers of the professional growth of teachers]. In S. Ojanen (Ed.) Tutkiva opettaja 2 [Researching teacher 2]. (2nd Edn). Helsingin yliopisto. Lahden tutkimus- ja koulutuskeskus. Oppimateriaaleja 55, 137–150.
- Syrjälä, L. 2001. Tarinat ja elämäkerrat tutkimuksessa [Stories and biographies in research]. In J. Aaltola & R. Valli (Eds.) Ikkunoita tutkimusmetodeihin. Jyväskylä: PS-Kustannus, 203–217.
- Swanborn, P. 2010. Case study research. What, why and how? London: Sage.
- Tikkanen, P. 2008. ”Helpompaa ja haus Kempaa kuin luulin” Matematiikka suomalaisten ja unkarilaisten perusopetuksen neljäsluokkalaisten kokemana [”Easier and more fun than I thought” Mathematics experienced by fourth-graders in Finnish and Hungarian in comprehensive schools]. Jyväskylän yliopisto. Jyväskylä Studies in Education, Psychology and Social Research 337.
- Tikkanen, P. 2009. ”Matikka on viihdyttävää seikkailua vainuta aavistuksia” Myönteisen matikka-asenteen lähteillä [”Math is an entertaining adventure to sniff for ideas” At the source of positive attitude toward mathematics]. In E. Korpinen, M.–L. Husso, J. Juurikkala & S. Vesterinen (Eds.) Näkökulmia ilon pedagogiikkaan. Jyväskylä: Tuope. Journal of Teacher Researcher 1, 146–158.
- Tiuraniemi, J. 1999. Reflection, interaction and expertise. In J. Heikkilä & S. Aho

- (Eds.) Change agent teacher, a spurt of creativity. University of Turku. Faculty of Education. Series B:62, 155–164.
- Tofteng, D. & Husted, M. 2011. Theatre and action research: How drama can empower action research processes in the field of unemployment. *Action Research*. 9 (1), 27–41.
- Tuovila, S. 2006. Suomalaisille tärkeitä tunnesanat [Important emotion words for the Finns]. In K. Määttä (Ed.) *Tunteiden rakkaus ja rikkaus. Avaimia tunteiden tulkintaan*. Helsinki: Otava, 14–28.
- Tutkiva opettaja -hankkeen tavoitteet [The goals of teacher researcher]. 2013. TUOPE – Tutkiva opettaja – Teacher Researcher. <http://www.jyu.fi/okl/tuope/tavoitteet.html>. (Read 9.2.2013.)
- Teacher researcher -network in action. 2013. TUOPE – Tutkiva opettaja – Teacher Researcher. <http://www.jyu.fi/okl/tuope/toiminta.html>. (Read 9.2.2013.)
- The directory of the Journal of Teacher Researcher -publications. 2013. TUOPE – Tutkiva opettaja – Teacher Researcher. <http://www.jyu.fi/okl/tuope/julkaisuluettelo.html>. (Read 9.2.2013.)
- Tähtinen, J. & Skinnari, S. (Eds.) 2007. Kasvatus- ja koulukysymys Suomessa vuosisatojen saatossa. Suomen kasvatustieteellinen seura [Education and school question in Finland over the centuries. Educational society of Finland]. *Kasvatusalan tutkimuksia. Research in Educational Sciences* 29.
- Törmä, E. 1998. Erilaisia kohtaamisia. Kokemuksiani luokanopettajan työstä erilaisten oppilaiden kanssa ammatillisen kehitykseni alkuvuosina [Different kind of encounters. My experiences as class teacher with different kind of students during the first years of my professional growth]. Jyväskylä: Tuope. *Journal of Teacher Research* 5.
- Törmä, E. 2011. Tutkivana opettajana arvioinnin olemusta etsimässä. Kertomus oppilaan kasvua tukevan arvioinnin kehittämisestä yksilöllisenä ja yhteistoiminnallisena prosessina [The teacher as a researcher looking for the essence of evaluation. A narrative on developing growth-oriented pupil assessment as an individual and collaborative process]. Jyväskylä: Tuope. *Journal of Teacher Research* 1.
- UNICEF. 2013. Child well-being in rich countries. A comparative overview. Office of research. Innocenti Report card 11.
- Uusitalo, T. 2007. Nuoruusajan yksinäisyys [Solitude in adolescence]. In K. Määttä (Ed.) *Helposti särkyvää. Nuoren kasvun turvaaminen*. Helsinki: Gummerus, 23–37.
- Uusitalo, T. 2008. Opettaja oppilaan voimaannuttajana ihanneopettajan myyttiä uhmaten [Teacher as the empowering agent of a student in defiance of the myth of the ideal teacher]. In K. Määttä & T. Uusitalo (Eds.) *Kasvatuspsykologian näkökulmia ihmisen voimavarojen tueksi*. Tampere: Juvenes Print, 115–130.
- Vahtera, S. 2007. Optimistit opintiellä. Opinnoissaan menestyvien nuorten hyvinvointi lukiosta jatko-opintoihin [The optimists on the path of learning. The well-being of successful young students from high school to further education]. Jyväskylän yliopisto. *Jyväskylä Studies in Education, Psychology and Social Research* 310.
- Vainio, H. 2007a. "Koulu on päässyt vankilasta! Ilon pedagogiikkaa

- Halmeniemen vapaalla kyläkoululla [“The school is out of jail!” Pedagogy of Joy at Halmeniemi free school]. Jyväskylä: Tuope. *Journal of Teacher Researcher* 3.
- Vainio, H. 2007b. Halmeniemen Vapaan kyläkoulun pedagogiikka – lapset ensin [Children first – Pedagogy of Halmeniemi free village school]. In E. Korpinen (Ed.) *Kohti ilon pedagogiikkaa*. Jyväskylä: Tuope. *Journal of Teacher Researcher* 1, 26–35.
- Van Manen, M. 2003. *Researching lived experience: human science for an action sensitive pedagogy*. (2nd Edn). Canada: The Athlone Press.
- Varila, J. & Viholainen, T. 2000. Työnilo tutkimuksen kohteeksi. Mitä uusia tuulia ja virikkeitä työnilon kokemukset tarjoavat henkilöstön tai organisaation kehittämiseen [Joy of working as the subject of research. What sorts of new winds and stimuli do the experiences of joy of working provide to the development of personnel or organization]. Joensuun yliopisto. Kasvatustieteiden tiedekunta. Tutkimuksia 79.
- Visanti, M.–L., Järnefelt, H. & Bäckman, P. 2007. *Luovuuspedagogiikka*. [Pedagogy of creativity]. Helsinki: Opetushallitus.
- Vuolle, A. 2012. OAJ vaatii vauhtia sisäilmakorjauksiin [The Teacher’s Union demands speedy repairs for indoor air problems]. *Opettaja*. 24.8.2012, (34), 5.
- Väljjarvi, J., Linnakylä, P., Kupari, P., Reinikainen, P. & Arffman, I. 2002. The Finnish success in PISA – and some reasons behind it. Jyväskylä: Kirjapaino Oma.
- Väljjarvi, J., Kupari, P., Linnakylä, P., Reinikainen, P., Sulkunen, S., Törnroos, J. & Arffman, I. 2003. The Finnish Success in PISA – and some reasons behind it 2. Jyväskylä: Kirjapaino Oma.
- Watt, F., Milbourne, A. & Dickens, R. 2008. *Piirrä, maalaa, kuvita* [Draw, paint, illustrate]. Helsinki: Otava.
- Weiss, S. 2002. How teachers’ autobiographies influence their responses to children’s behaviors: The psychodynamic concept of transference in classroom life. Part II. *Emotional and Behavioural Difficulties*. 7 (2), 109–127.
- Wong, C.–S., Wong, P.–M. & Peng, K. Z. 2010. Effect of middle-level leader and teacher emotional intelligence on school teachers’ job satisfaction: the case of Hong Kong. *Educational Management Administration & Leadership*. 38 (1), 59–70.
- Woods, P. 2002. Teaching and learning in the new millennium. In C. Sugrue and C. Day (Eds.) *Developing Teachers and Teaching Practice*. International research perspectives. London: Routledge Falmer, 73–91.
- Zembylas, M. 2003. Emotions and teacher identity: a poststructural perspective. *Teachers and Teaching: Theory and Practice* 9 (3), 213–238.
- Zembylas, M. 2007a. Emotional Ecology: The intersection of emotional knowledge and pedagogical content knowledge in teaching. *Teaching and teacher education: An international Journal of Research and Studies*. 23 (4), 355–367.
- Zembylas, M. 2007b. Emotional capital and education: theoretical insights from Bourdieu. *British Journal of Educational Studies*. 55 (4), 443–463.

APPENDIX 1 Classification of the data**A. The pupils and their project journals**

A1 Thomas
 A2 William
 A3 Charlie
 A4 Harry
 A5 Oliver
 A6 Joshua
 A7 Jonathan
 A8 George
 A9 Jimmy
 A10 James
 A11 Jack
 A12 Matthew
 A13 Olivia
 A14 Becky
 A15 Minnie
 A16 Cecily
 A17 Rosemary
 A18 Lily
 A19 Kate
 A20 Sophie
 A21 Monica
 A22 Jessica
 A23 Daniela
 A24 Alice
 A25 Emily
 A26 Bill

Themes of the pupils' writings:

- a** The project *Sleeping Beauty* – The beginning
- b** Visit to the City Theatre (September 23rd, 2008)
- c** Watching the dress rehearsal of *Sleeping Beauty* in the Theatre (October 7th, 2008)
- d** Watching the actual performance of *Sleeping Beauty* in the Theatre (October 17th, 2008)
- e** Visit to a Radio and Tv-museum (October 29th, 2008)
- f** Start making the puppets (November 26th, 2008)
- g** Pupils' own versions of *Sleeping Beauty*
- h** A visit to an Art Centre (Taitokeskus Velma) (November 18th, 2008)
- i** Going to a concert at Sibeliusstalo (January 14th, 2008)
- j** Watching the play *Enchanted Prince* (Lumottu prinssi) (January 27th, 2009)
- k** A trip to the puppet house Musta & Valkea Ratsu (Black & White horse) (March 31st, 2009)
- l** Phases of making the puppet
- m** A trip to Tampere
- n** Prinsessa Rosa Ruusunen (Making of the props and rehearsals)

- o Watching the actual performance (Spring 2011)
- p School memories (May 2011)
- q *Sleeping Beauty* (Thoughts about the whole process - May 2011)

B. 500 photos of the different phases of our project

B1: Album 1

B2: Album 2

C. The pupils' drawings about their feelings after the puppet shows

Thomas A1,1 - A1,2 – A1,3

William A2,

Charlie A3,1 – A3,2

Harry A4,1 – A4,2 – A4,3

Oliver A5

Joshua A6,1 – A6,2

Jonathan A7 (puuttuu)

George A8,1 – A8,2

Jimmy A9,1

James A10,1

Jack A11,1

Matthew A12,1

Olivia A13,1

Becky A14,1

Minnie A15,1 – A15,2

Cecily A16,1

Rosemary A17,1 – A17,2 – A17,3

Lily A18,1 – A18,2

Kate A19,1 – A19,2

Sophie A20,1 – A20,2

Monica A21,1 – A21,2 – A21,3

Jessica A22,1 – A22,2 – A22,3 – A22,4

Daniela A23,1 – A23,2

Alice A24 (puuttuu)

Emily A25,1

D. Videotapes of our rehearsals and the actual play

D1: 16th of April 2010 Puppet show rehearsals(one scene)

D2: 21st of April 2010 Singing rehearsals

D3: 26th of April 2010 Singing rehearsals

D4: 27th of April 2010 Singing rehearsals

D5: 28th of April 2010 Puppet show rehearsals (several scenes)

D6: 29th of April 2010 Puppet show rehearsals (scene 1 and 2)

D7: 10th of May 2010 Puppet show rehearsals (scene 3 starts)

D8: 17th of May 2010 Puppet show rehearsals (scene 3 continues)

D9: 24th of May 2010 Puppet show rehearsals (scene 2)

D10: 25th of May 2010 Puppet show rehearsals (scene 3)

D11: 27th of May 2010 Puppet show rehearsals (scene 3)

D12: 4th of June 2010 Completed puppet show

D13: 4th of June 2010 Pupils are interviewing each other

D14: 16th of February 2011 Pupils' interviews after recording at Videomakers

E. Newspaper articles of the projects of our class

F. Application and Reports to National Board of Education

- F1.** Email from my colleague "Are you interested in?" Lahti, 18.4.2008.
- F2.** Oppimisympäristöjen kehittäminen, avustushakemus Opetushallitukselle vuonna 2008.
- F3.** Oppimisympäristöjen kehittäminen, Valtionavustus 2008, päätös, 16.6.2008. Helsinki: Opetusministeriö
- F4.** Oppimisympäristöhankkeiden kehittämispäivä 29.9.2008. Helsinki: Opetushallitus.
- F5.** Oppimisympäristöt, Alkukartoitus, 30.11.2008
- F6.** Oppimisympäristöt, VäliRaportti, 30.6.2009
- F7.** Oppimisympäristöt, Loppuraportti, 28.2.2011

G. Forms that the pupils filled during the project

- G1.** Pupils' forms of their goals concerning *Sleeping Beauty* (Tavoitelomake)
- G2.** Pupils' assessment form of the beginning of *Sleeping Beauty* (Arviointilomake)
- G3.** Pupils' planning form of their puppets including puppets' emotional behavior in different situations (Oman nukun suunnittelulomake)

H. Material for the preparation of the Puppet show

- H1.** Pupils' drawings and ideas about what kind of puppets they want to make
- H2.** The script of pupils' puppet show
- H3.** Songs of our puppet show
- H4.** Pupils' jokes that they planned for the puppet show

I. Journals, books, notebooks, letters

- I1.** Teacher's diary 2008–2009
- I2.** Teacher's diary 2009–2010
- I3.** Teacher's diary 2010–2011
- I4.** Research journal 1
- I5.** Research journal 2
- I5.** Project note book of *Sleeping Beauty*
- I6.** The note book of Fairy tales
- I7.** Picture Book of *Sleeping Beauty*
- I8.** Pupils' letters to me while I was on the sick leave
- I9.** Personal diary 2008–2009
- I10.** Personal diary 2009–2010
- I11.** Personal diary 2010–2011
- I12.** Personal diary 2011–2012
- I13.** Personal diary 2012–2013

J. Lectures

- J1.** Joy of Learning Conference, Helsinki, 15.12.2008
- J2.** Luova elämä, Pekka Himanen, Helsinki, 13.1.2009
- J3.** Jokaisella on taitonsa, Kari Uusikylä, Lahti, 5.2.2009

J4. Tutkivana opettajana peruskoulussa, Helena Hovila, Jyväskylä, 9.10.2010

J5. Turvallisesti tunteiden kanssa aggression portailla, Raisa Cacciatore, Lahti, 25.11.2010

K. Letters

K1. My colleague's letter to me: "Are you interested in?" Lahti, 18.4.2008.

L. Discussions

L1. 2007 - 2012 Several phone calls with my colleagues considering the indoor air problems.

APPENDIX 2

Books that the pupils could read during the orientation phase:

Adalmiinan helmi

Aladdin

Arbuusian prinsessa

Joutsenlampi

Juhannusnoidat

Keisarin uudet vaatteet

Kultaomenat ja hopealehdet

Lohikäärme ja seitsemän prinsessaa

Lumikki

Minä olen pieni kuningas

Oivalliset apurit

Poika, prinsessa ja vihreä

Prinsessa olen minä

Prinsessa piparminttu

Prinsessan siivet

Prinsessa Ruusunen

Prinsessa Kultakutri

Prinsessa, kuningas ja peilintekijä

Prinssi ja kukka

Prinssi ja luodetuuli

Sammakkokuningas

Sammakkokuningas ja rautainen Heikki

Tahdon tuttini

Tahdon ystävän

12 tanssivaa prinsessaa

The songs of our puppet show

Mozartin sinfonia n:o 40, Suom. sanat Jukka Itkonen

Tipitii

Tähdenlento, Juha Haapaniemi

Ilon Hymni, Sinfoniasta n:o 9, suom. sanat Jukka Itkonen

Pienten joutsenten tanssi, Baletista Joutsenlampi

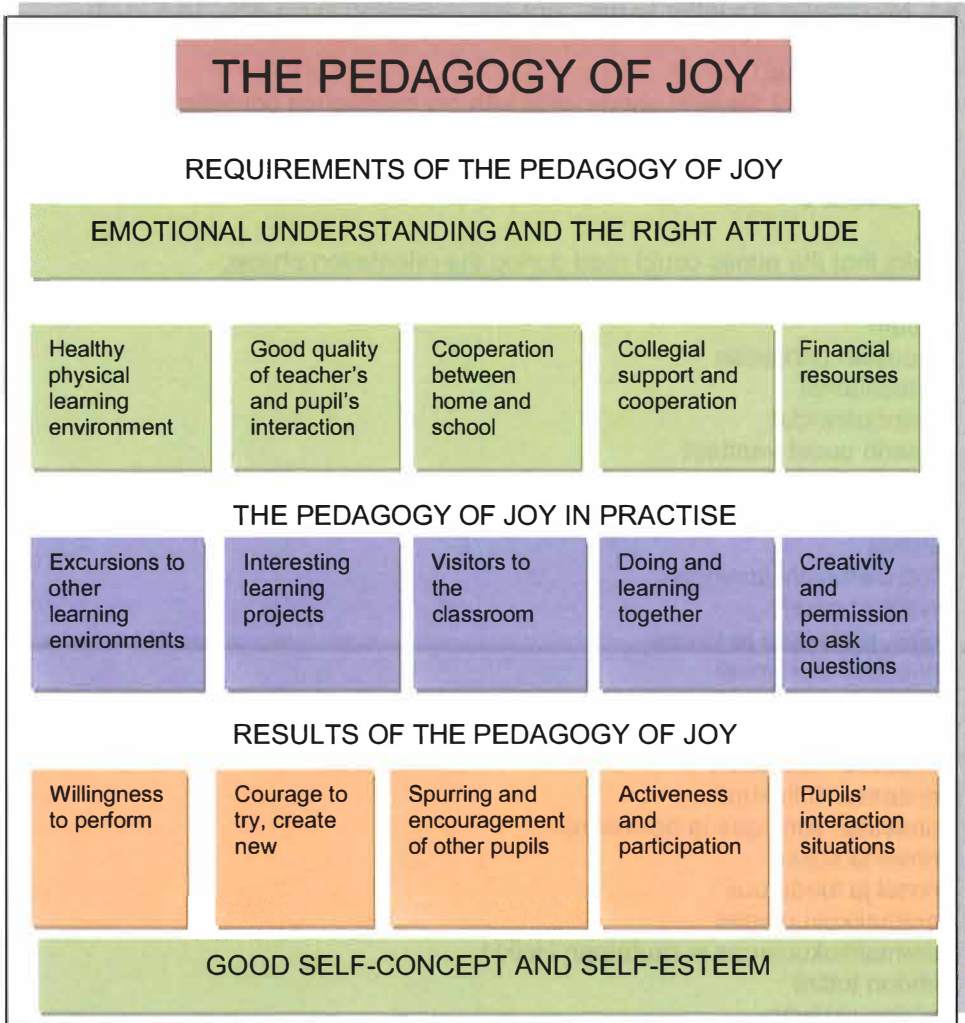
Rokki kun soi, Trad. Suom. sanat Turkka Mali

Hirsilaulu, Suomalainen kansanlaulu

Sydänystävään, Linda Williams

APPENDIX 3

Theoretical model of the Pedagogy of Joy



APPENDIX 4

Hyvä kotiväki,

Pirjo-open virkavapaus on mennyt ahkerasti opiskellessa. Ohjauskeskustelussa Jyväskylän yliopistolla jatko-opintojeni ohjaajat kasvatustieteen professori Eira Korpinen ja dosentti, FT, KT Tuula Asunta innostuivat Maria XXXXXn ja minun kehittämästä Prinsessa Rosa Ruusunen -hankkeesta, joka on osa Opetushallituksen oppimisympäristöjen kehittämishanketta. He näkivät sen oivana toimintatutkimuskohteena. Uskon, että tutkimuksesta on hyötyä osallistuville oppilaille ja opettajille.

Tutkimuksessa pyrin raportoimaan ja arvioimaan hankkeen edistymistä, toteutumista ja tuloksia. Siinä korostuvat onnistumisten ja ilon kokemusten vaikutukset kouluviihtyvyyteen ja opiskelumotivaatioon sekä tunteiden käsittely- ja hallintataitojen vahvistumiseen. Kartoitan hankkeemme hyötyjä oppilaan kannalta suhteessa hankkeemme tavoitteisiin sekä tutkin samalla oman opettajuuteni sekä opettajien kollegiaalisuuden kehittymistä. Haluan dokumentoida oppilaiden tuotoksia tutkimustani varten sekä teettää kyselyjä, esim. itsearviointeja.

Tutkimuksen onnistumiseksi on tärkeää, että kaikki luokan oppilaat voisivat osallistua tutkimukseen.

Kaiken tutkimuksesta saadun tiedon käsittelen ehdottoman luottamuksellisesti. Lapsenne henkilöllisyys ei tule julki tutkimuksen missään vaiheessa.

Pyydän teitä ystävällisesti palauttamaan alla olevan vastauslomakkeen lapsenne mukana perjantaihin 28.11.2008 mennessä. Jos teillä on kysyttävää, vastaan mielelläni tutkimusta koskeviin kysymyksiin.

Yhteistyöstä jo etukäteen kiittäen,

Pirjo Pyykkö
pirjo.pyykkko@edu.lahti.fi
 050-4679 444

Kasvatustieteen	
professori	Dosentti, FT, KT
Eira Korpinen	Tuula Asunta
Eira.Korpinen@edu.jyu.fi	Tuula.Asunta@edu.jyu.fi
0400-850 411	

Lapsemme _____ saa osallistua tutkimukseen.

Kyllä _____ Ei _____

Huoltajan allekirjoitus

APPENDIX 5

Prinsessa Rosa Ruusunen -hanke

Oppilaan nimi _____ Luokka 3B
 Satuhahmon nimi, josta teet käsineen Mia Sirkkunen

Täydennä ja vastaa satuhahmoasi koskeviin kysymyksiin.

Asiointipaikka/ilmasto/linnassa sirkustaitelija Ika 15

Silmien väri vaalean vihreä Hiusten väri tumman ruskea

Pituus 168 cm Paino 53 g

Lempiruoka letut, poron käristys

Harrastukset sirkus, jongloöräily

Salaisuudet Yhteydessä lunaan, mutta ei tiedä, että hän on paha.

Missä asiassa hahmosi on taitava? Jongloöräilyssä ja nauramisessa.

Mitä asioita hahmosi ei osaa? olla surullinen.

Mitkä asiat hahmostasi ovat todella hauskoja ja huvittavia? viitsit ja puheliasuus.

Mistä hahmosi tykkää puhua? itsestään, pojista ja sirkuksesta.

Hahmosi hyvät tavat: on ystävällinen, syö kaikki ruuat, ei röyhkäile ja ei pieraise.

Hahmosi huonot tavat: Puhuu koko ajan.

Mitä muuta haluat vielä kertoa hahmostasi? Tykkää pellepuvusta, aina iloinen ei koskaan surullinen. viidä iloisesta musiikista, tykkää hassu telta ja lempiväri on punainen ja keltainen.

Mitä asioita tai ketä henkilöitä hahmosi

- a) pelkää lunaa
- b) vihaa tomattia
- c) rakastaa sirkusta
- d) inhoaa huutamista
- e) ujostelee poikia

Miten hahmosi käyttäytyy tai mitä hän sanoo, kun hän

- a) pelkää seisoo paikallaan
- b) vihaa potkee jalkaan ja isvistää
- c) rakastaa punastaa
- d) inhoaa sanoo: Yäk, hyyi, hyyi, Yäk
- e) ujostelee kiemurtelee

Mistä asioista hahmosi

- a) tulee iloiseksi kauniista sanoista
- b) tulee surulliseksi ei mistään
- c) tuntee häpeää jos lönnii ja kiuzaa ja jää kiinni
- d) raivostuu jos salaisuuksilla ei kerrota kaverille
- e) yllättyy pusuista kivalta pojalta
- f) pettyy jos lavataan, mutta ei pidetä lupaus

Miten hahmosi käyttäytyy tai mitä hän sanoo, kun hän

- a) tulee iloiseksi toi oli kiva kuulla, Jee, Jippii!
- b) tulee surulliseksi ai jaa.
- c) tuntee häpeää anteeksi, ei ois pitäny
- d) raivostuu sä ärsytät mua!
- e) yllättyy oho.
- f) pettyy sä et pitäny lupaus.

APPENDIX 6The list of our excursions:

- Nukketalo Musta & Valkea Ratsu
- Ylimarolan kotieläinpiha
- Taitokeskus Velma
- Launeen leikkipuisto
- Sibeliustalo
- Liipolan laavu
- Lumottu prinssi (LAMK)
- Hartwall
- Eemelit metkut (TRE:en komediateatteri)
- Lahden satama
- Maija Poppanen (HKI:n kaupunginteatteri)
- Viron matka
- Delfinaario
- Prinsessa Victorian ja Danielin vierailu Lahdessa
- Marko Suomen ja Jukka Lehtisen puutarha
- Kodittomat kissat Ry
- Maria Viidan puutarha ja Kiiliäisvuori
- uimahalli
- Torivierailu
- Urheilupäivä Radiomäellä
- Okeroisten mylly
- Upila
- Salpauksen hevostalli
- Historiallinen museo
- URSA:n tähtitorni
- Lahden kaupunginkirjasto
- Sea Life
- Kolme iloista rosvoa –näytelmä (Vaahterasali)
- Gardenia
- ”Energiasyöppö” –näytelmä (Vaahterasali)
- Heureka
- Lahden taidemuseo
- Linnanmäki
- Videomakers
- Fazerila
- Taidemaalari Ismo Pyykön ateljee
- Möysän koulu
- Mytjäjärvi
- Porvoo ja Askolan hiidenkirnut

APPENDIX 7

Events that my class organized and the projects that they participated in

- Studiat: Avaruus, ihminen, lemmikkieläimet, syksyn satoa, englanninkielinen, Egypti, metsän eläimet
- Halloween -juhla
- Merirosvoiseikkailu
- Piparkakkulinna -hanke
- Hei, me sävelletään!
- Ankat koulukiertueella -näytelmäprojekti
- Lasten tanssimix -kiertue
- Perinteiset joulu- ja kevätjuhlat (joulu-evankeliumi, Joulurosvot –näytelmä, Lumiukot (laulu), Täti Monika, Merirosvolaulu, Lintuesitys)
- Kerhoja: Viherpeukalot, Kokkikerho, Tuunauskerho, Korukerho)
- Pullikset
- Hei, tämä toimii! -projekti
- Liikuntaseikkailu
- Karatetunti (oppilaan isä opettajana)

APPENDIX 8

Palauta tämä osa opettajalle viimeistään pe 6.11.2009.

LUPA-ANOMUS

Minä luokanopettaja Pirjo Pyykkö Launeen peruskoulusta pyydän kirjallista lupaa julkaista valokuvia oppilaista. Valokuvat tulevat Jyväskylän yliopiston tulevaan julkaisuun, Kirjapajan kirjahankkeeseen OPETTAJAN TYÖKALUPAKKI, johon syyslomalla kirjoitin artikkelin. Julkaisu tulee olemaan oppikirja opettajaksi haluaville/valmistuville. Haluaisin lähettää kirjan toimittajille muutamia kuvia viime lukuvuoden sekä tämän syksyn aikana tehdyistä retkistä sekä Prinsessa Rosa Ruusunen –hankkeen tekovaiheista, joita he halutessaan voisivat julkaista.

Lisäksi pyydän lupaa, että saisin julkaista väitöskirjassani valokuvia oppilaista. Haluaisin liittää väitöskirjaani kuvia, joissa oppilaat ovat tekemässä käsinukkeja, lavasteita tai harjoittelemassa Prinsessa Rosa Ruusunen –esitystä.

Samoin pyydän lupaa, että oppilaat saavat kuvata videokameralla toisiaan harjoittelemassa käsinukketeatteriesitystämme Prinsessa Rosa Ruusunen sekä haastatella toisiaan luokassa, miten käsinukkien, lavasteiden ja esityksen harjoittelu ja lopulta valmis esitys on mennyt ja miltä se on tuntunut. Pyydän myös lupaa nauhoitusten katsomiseen yhdessä oppilaiden kanssa, nauhoitusten näyttämiseen vanhemmille sekä editoitua versiota mahdollisesti tulevaisuudessa väitöskirjani esittelytilaisuuksissa.

Oppilaan nimi

Kyllä, annamme luvan.

Ei, emme anna lupaa.

Lahdessa 17/11 2009

_____ Huoltajan allekirjoitus

APPENDIX 10

Analysis table of the pupils' writings about their emotions about the process of making of the props, puppets and rehearsals

	Positive		Negative		
	Motive-Consistent Appetitive Aversive		Motive-Inconsistent Appetitive Aversive		
Circumstance-Caused Unknown	Surprise A17q, A21q		Surprise		
Uncertain	Hope A11q, A12q, A17q, A21q		Fear, Uncertainty, Insecurity A17q, A22q		Weak
Certain	Joy A1q, A4q, A5q, A11q, A15q, A16q, A17q, A19q, A20q, A21q, A25q	Relief A21q	Sorrow	Discomfort, Disgust A1q, A2q, A4q, A6q, A10q, A12q, A14q, A16q, A17q, A19q, A21q, A22q, A23q, A26q	Weak
Uncertain	Hope A12q, A19q		Frustration		Strong
Certain	Joy, Excitement A9q, A15q, A21q, A22q, A24q	Relief A12q, A 19q	Frustration		Strong
Other-Caused					
Uncertain	Liking, Admiration, Joy		Disliking		Weak
Certain	Liking, Admiration, Joy A1q, A2q, A3q, A4q, A5q, A6q, A9q, A12q, A13q, A14q, A15q, A16q, A17q, A19q, A20q, A21q, A22q, A23q, A24q, A25q, A26q		Disliking A5q, A6q, A15q, A19q, A22q, A23q		Weak
Uncertain	Liking, Admiration, Joy		Anger		Strong
Certain	Liking, Admiration, Joy A3q, A6q, A10q, A11q, A12q, A15q, A17q, A20q, A21q, A24q, A25q		Anger		Strong
Self-Caused					
Uncertain	Joy, Pride A11q		Shame, Guilt, Embarrassed, Uncertainty, Insecurity		Weak
Certain	Joy, Pride A22q,		Shame, Guilt, Embarrassed, Uncertainty, Insecurity		Weak
Uncertain	Joy, Pride		Regret		Strong
Certain	Joy, Pride A1q, A2q, A3q, A4q, A5q, A9q, A10q, A11q, A12q, A15q, A16q, A17q, A19q, A20q, A21q, A22q, A23q, A24q, A25q, A26q		Regret		Strong
	Flow A16q, A19q, A22q, A23q, A25q		Depression		

Appraisal dimensions associated with fourteen emotions as proposed by Roseman, Ira, "Cognitive Determinants of Emotions" in P. Shaver (Ed.), Review of Personality and Social Psychology, vol. 5, p.18. Copyright c 1984 by Sage Publications, Inc. Reprinted by permission of Sage Publications, Inc., and the author. (Cornelius 1996, 143.)

APPENDIX 11

Analysis table of the pupil's writings of the actual play

	Positive		Negative		
	Motive-Consistent Appetitive	Aversive	Motive-Inconsistent Appetitive	Aversive	
Circumstance-Caused	Surprise		Surprise		
Unknown	Surprise		Surprise		
Uncertain	Hope		Fear, Uncertainty, Insecurity, disliking, self-criticism A1o, A2o, A3o, A6o, A9o, A11o, A12o, A14o, A19o, A20o, A23o, A26o		Weak
Certain	Joy	Relief	Sorrow	Discomfort, Disgust	Weak
Uncertain	Hope		Frustration		Strong
Certain	Joy, Excitement A1o, A2o, A3o, A5o, A6o, A7o, A9o, A10o, A11o, A12o, A13o, A14o, A16o, A17o, A18o, A19o, A20o, A23o, A26o	Relief	Frustration		Strong
Other-Caused					
Uncertain	Liking, Admiration, Joy		Disliking		Weak
Certain	Liking, Admiration, Joy		Disliking		Weak
Uncertain	Liking, Admiration, Joy		Anger		Strong
Certain	Liking, Admiration, Joy A3o, A2o, A5o, A6o, A7o, A9o, A10o, A11o, A12o, A13o, A14o, A16o, A17o, A19o, A20o, A23o, A26o		Anger		Strong
Self-Caused					
Uncertain	Joy, Pride		Shame, Guilt, Embarrassed, Uncertainty, Insecurity		Weak
Certain	Joy, Pride		Shame, Guilt, Embarrassed, Uncertainty, Insecurity A7o, A10o, A19o		Weak
Uncertain	Joy, Pride		Regret		Strong
Certain	Joy, Pride A2o, A3o, A5o, A6o, A9o, A10o, A13o, A14o, A17o, A19o, A20o, A23o, A26o		Regret		Strong
	Flow		Depression		

Appraisal dimensions associated with fourteen emotions as proposed by Roseman, Ira, "Cognitive Determinants of Emotions" in P. Shaver (Ed.), *Review of Personality and Social Psychology*, vol. 5, p.18. Copyright c 1984 by Sage Publications, Inc. Reprinted by permission of Sage Publications, Inc., and the author. (Cornelius 1996, 143.)

APPENDIX 12

Analysis table of making of the puppet's head

	Positive		Negative		
	Motive-Consistent Appetitive Aversive		Motive-Inconsistent Appetitive Aversive		
Circumstance-Caused	Surprise		Surprise		
Unknown					
Uncertain	Hope A4l		Fear, Uncertainty, Insecurity A4l, A9l, A26l		Weak
Certain	Joy A2f, A4f, A12f, A13f, A15, A17, A18f, A20f, A21f, A23f, A24f, A25f, A26f,	Relief	Sorrow	Discomfort, Disgust A15l	Weak
Uncertain	Hope		Frustration		Strong
Certain	Joy, Excitement	Relief	Frustration		Strong
Other-Caused					
Uncertain	Liking, Admiration, Joy		A15f	Disliking	Weak
Certain	Liking, Admiration, Joy		Disliking		Weak
Uncertain	Liking, Admiration, Joy		Anger		Strong
Certain	Liking, Admiration, Joy		Anger		Strong
Self-Caused					
Uncertain	Joy, Pride		Shame, Guilt, Embarrassed, Uncertainty, Insecurity		Weak
Certain	Joy, Pride		Shame, Guilt, Embarrassed, Uncertainty, Insecurity		Weak
Uncertain	Joy, Pride		Regret		Strong
Certain	Joy, Pride A2f, A4fl, A12f, A13f, A15f, A17, A18f, A20f, A21f, A23f, A24fl, A25f, A26f,		Regret		Strong
	Flow A2f, A4fl, A12f, A13f, A15f, A17, A18f, A20f, A21f, A23f, A24fl, A25f, A26f,		Depression		

Appraisal dimensions associated with fourteen emotions as proposed by Roseman, Ira, "Cognitive Determinants of Emotions" in P. Shaver (Ed.), Review of Personality and Social Psychology, vol. 5, p.18. Copyright c 1984 by Sage Publications, Inc. Reprinted by permission of Sage Publications, Inc., and the author. (Cornelius 1996, 143.)

APPENDIX 13

Analysis table of the pupils' drawings about their emotions about performing the puppet show

	Positive		Negative		
	Motive-Consistent Appetitive	Aversive	Motive-Inconsistent Appetitive	Aversive	
Circumstance-Caused	Surprise		Surprise		
Unknown					
Uncertain	Hope (A11,1), (A17,2)		Fear, Uncertainty, Insecurity (A14,1)		Weak
Certain	Joy	Relief (A1,1) (A6,2)	Sorrow	Discomfort, Disgust (A1,2), (A4,2) (A4,3), (A6,1) (A8,1), (A11,1) (A17,1), (A19,1)	Weak
Uncertain	Hope		Frustration		Strong
Certain	Joy, Excitement (A10,1) (A3, 1) (A22, 1) (A23,1)	Relief (A11,1)	(A21,2)	Frustration	Strong
Other-Caused					
Uncertain	Liking, Admiration, Joy (A22,1)		Disliking		Weak
Certain	Liking, Admiration, Joy (A15,2), (A19,1), (A20,2), (A21,1), (A22,2), (A22,3)		Disliking (A17,1), (A17,2)		Weak
Uncertain	Liking, Admiration, Joy		Anger		Strong
Certain	Liking, Admiration, Joy		Anger		Strong
Self-Caused					
Uncertain	Joy, Pride (A10,1), (A17,3) (A23,2)		Shame, Guilt, Embarrassed, Uncertainty, Insecurity (A14,1), (A22,3)		Weak
Certain	Joy, Pride (A4,1), (A8,2), (A9,1), (A12,1), (A13,1), (A15,1), (A16,1), (A18,1), (A18,2), (A18,3), (A19,1), (A20,1), (A21,3), (A22,4)		Shame, Guilt, Embarrassed, Uncertainty, Insecurity (A1,3) (A14,1) (A22,3) (A25,1)		Weak
Uncertain	Joy, Pride		Regret		Strong
Certain	Joy, Pride		Regret		Strong
	Flow		Depression		

Appraisal dimensions associated with fourteen emotions as proposed by Roseman, Ira, "Cognitive Determinants of Emotions" in P. Shaver (Ed.), Review of Personality and Social Psychology, vol. 5, p.18. Copyright c 1984 by Sage Publications, Inc. Reprinted by permission of Sage Publications, Inc., and the author. (Cornelius 1996, 143.)