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Embodied Becoming – Student Teachers’ Reflections on Their Filmed Teaching

Visual Knowledge Creation and Critique

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Abstract

This study examines student teachers’ reflections on recordings of their teaching during a period of internship related to a subject didactic course in Swedish. Bodily expressions, not as frequently explored as verbal ones, are in focus. Data consists of video papers, multimedia documents, combining clips of video recordings and reflective texts on the clips. The purpose is to gain knowledge about student teachers’ reflections on and learning of bodily expressions in teaching, using video papers. The analysis of the video papers is descriptive phenomenological, searching for the meanings of the phenomenon. The findings indicate that video papers contribute to student teachers’ reflections and learning about bodily expressions in terms of how they move in front of students, what impressions their bodies convey, how they manage to make contact and how they use their voices. Video papers complement the memory image and through recordings, bodily expressions get attention and are verbalized.

Keywords

visual knowledge creation and critique – lived body – embodiment – video paper – teacher education – reflection – physical expressions

1 Introduction

The phenomenological understanding of embodiment, perceiving the body as the medium for experiencing (Merleau-Ponty, 2002/1945), challenges the Cartesian division between body and mind. According to the view of the body as lived, Merleau-Ponty (2002/1945) states that persons are their bodies, neglecting the view of just having a body. The perception of the own body is described like “I am not in front of my body, I am in it, or rather I am it.” (p. 173). The body “interprets itself” (p. 173–174), which is relevant in this study when student teachers are observing themselves. Dall’Alba (2009) explains how ontology and epistemology are involved in teacher education referring to Merleau-Ponty’s description of how he is both touched and touching when he presses his hands together. The ambiguity in the lived body of being both subject and object opens up different ways of understanding the world, to embrace changes or resist them (Dall’Alba, 2009). These different perspectives of understanding the body are crucial to how teacher education can develop the competence of teaching and professional ways of being.

In this study, embodied teaching includes actions, body language and voice use. A problem that Zhukov (2013) points out is that embodied teaching sometimes is contradictory to verbal expressions. A well-known wisdom is that children do not do as you say but as you do. Therefore, it is highly relevant to develop knowledge about student teachers’ learning embodied teaching.

The video paper, a multimedia document combining clips of video recordings and reflective texts on the clips (Lazarus & Olivero, 2009), gives student teachers a possibility to learn bodily aspects of teaching that recordings preferably capture. Through recording, student teachers can watch themselves teaching and reflect on what they see compared to what they remember from the situation. The combination of video and reflection is common in teacher education and is frequently studied (see for example Sagasta and Pedrosa, 2019; Thorén Williams, 2020; Lebak, 2017). Depending on whether self-recording or videotapes of others are used, the reflection is affected as either richer in content or more critical (Blomberg, Renkl, Sherin, Borko, and Seidel, 2013).

Studies about reflections on recordings of teaching develop teacher practice, either in general or in specific aspects like instructions (Lebak, 2017). Furthermore, the process of reflection itself, understood in different ways, is developed. Sagasta and Pedrosa (2019) discover a development of reflection from focus on student teachers themselves to focus on students. The reflection process sometimes develops to be more critical (Lebak, 2017) or to challenge thought in general, both professionally and personally (Thorén Williams,

2020). In this study, reflection means a complement between thinking and self-understanding (Bengtsson, 1995), crucial to learning in teacher education.

Video papers can make tacit knowledge visible and possible to verbalize (Smith & Krumsvik, 2007; Xiao & Tobin, 2018) and provide a way to bridge theory and practice (Blomberg et al., 2013; Dieker et al., 2014; Masats & Dooley, 2011). The choice of clips gives preference to specific actions instead of chronological narrative (Sherin, 2004). Seidel et al. (2013) argue that video paper is not effective in itself but dependent on for example teacher educators' instructions (Blomberg et al., 2013), their support to bridge theory and practice and to handle student teachers' self-reflection (Sitzmann et al., 2010; Kleinknecht & Gröschner, 2016).

Embodied teaching is a rather unknown phenomenon in teacher education (Hung, 2014; Pozzer-Ardenghi and Roth, 2007; Xiao & Tobin, 2018) and periods of internship are relatively few and short, which makes it difficult to find time to observe and help student teachers to develop their bodily expressions. Further on, filming in preschool groups and classes has become problematic according to a law concerning EU, General Data Protection Regulation (GDPR, namely SPS 2018:218), with increased permit requirements. Therefore, possibilities to film but also alternative ways to observe and develop embodied teaching in teacher education need to be discussed. Thus, a study to develop understanding of beginning teachers' reflections on and learning of embodied teaching is motivated.

1.1 *Previous Research*

Previous research about embodied teaching has often used video recordings (for example Davis, 2016; Rosborough, 2014; Sert & Walsh, 2013; Xiao & Tobin, 2018) regardless if participants are students, student teachers or teachers. One variation is video-cued interviewing, based on recordings from everyday life in preschool, used by Tobin and Hayashi (2015) with teachers, directors and early childhood education experts. A position paper by Pozzer-Ardenghi and Roth (2007) exemplifies another variation when they argue that a unit of speech and bodily expressions embodies scientific concepts and knowledge. Their recordings, showing the interaction between teachers and students, are not part of an inductive research process but rather serve as illustrations of their argument. In summary, researchers usually study embodied teaching with recordings, used in different ways. There is a need for recording and visual material to develop knowledge about bodily expressions, although other approaches exist.

Similar to this study, Xiao & Tobin (2018) have examined pre-service teachers' reflections on their bodily techniques (eight different aspects) and experiences of being videotaped. They ask pre-service teachers to plan a lesson, videotape it and write reflections in a portfolio. They conclude that recording provides learning about embodied teaching and that it is possible to improve

bodily techniques through practice. Since improvement becomes central, their study highlight video-based reflections as forward-looking. Negative effects found was that some pre-service teachers felt anxious about being filmed and some of them acted stereotypically as teachers, focusing too much on performance.

Riveros (2012) questions an instrumental view of school reforms and challenges politicians to reclaim teachers as deliberative agents in professional development. Based on Merleau-Ponty and the concept of teaching practices as embodied and situated, Riveros (2012) states that teacher knowledge and learning benefit from exploration of their embodied teaching practice. Teachers understand their professional practice through their actions. Hung (2014), who theoretically suggests embodied learning of Human Rights, challenges the education system in Taiwan that mainly consists of memorizing facts. Her suggestion of affective embodied learning is partly based on Merleau-Ponty's expressions about how it is possible to understand feelings and thoughts of others through the own living body. In education about Human Rights, it becomes important to combine cognitive learning with embodied affective learning in order to raise sympathy and engagement to change the conditions for people that suffer.

A theoretical study by Vagle (2009a), based on Merleau-Ponty's notion of blending of perspectival views, is about how teachers perceive students' body language receiving instructions. According to Merleau-Ponty (1964), perceiving is not the same as thinking, but rather a momentary experience of an uncontrolled blending of different perspectival views. The perceptions launch a reflective process, which enables teachers to explore their perceptions and thereby, support students so that they understand the instructions (Vagle, 2009a). Findings from an earlier empirical phenomenological study, using interviews or alternatively written lived-experience descriptions to examine students' expressions when they do not understand the instruction, provided suggestions of practical strategies for reflection since teachers' learning and self-awareness of how perceptions influence actions and attitudes can be stimulated through the reflective process (Vagle, 2009a).

Sert & Welsh (2013) also study students' bodies when they do not understand, with focus on embodied interaction between teacher and student in language learning. Findings indicate that the teacher needs to go on interacting with the student instead of turning to another student to get an answer. In second language learning, gestures are crucial to the meaning-making process (Rosborough, 2014) and the embodied dialogue between student and teacher can be developed and stimulate learning instead of just asking for correct

answers (Rosborough, 2014; Sert & Welsh, 2013). Altay & Karaazmak (2018) have similar results, using questionnaires to ask English instructors in university preparatory school about their use of semiotic elements in their teaching. Findings indicate that training in semiotic teaching make instructors aware of their communication, which in turn influences their positive beliefs in the effects to motivate students and improving their results.

Both Rouhiainen (2008) and Cadwallader (2010) challenge the cognitive dominance in education, based on Merleau-Ponty's notion of the lived body and his concept of perception. Rouhiainen (2008) argues that dance can enhance the student's self-awareness and ethical relationships to others. It is in our bodily being we can experience ourselves and others since our bodies are sources of meaning making. Dancing can stimulate students to be sensitive and understand their bodies, how bodies communicate in an inter-subjective dialogue. Rouhiainen (2008) clarifies with references to Merleau-Ponty (1982/1993) how the body can tell us in different ways about ourselves. We have a feeling about ourselves but we are also somebody that other people perceive and experience, which gives a tension in our self-understanding.

Cadwallader (2010) argues that disability can help problematizing dominant views of being-in-the world and highlight learning as an embodied process. In university courses, disability is used as content to enable a view of students as embodied subjects. With reference to Merleau-Ponty (1964), Cadwallader (2010) explains objectification of one's own body by both looking at yourself in the mirror and meeting the differences in other persons. Discussions about disability enable different ways of being-in-the world as "incarnatory contexts" (p. 523).

Pozzer-Ardenghi & Roth (2007) study teachers' non-verbal communication to develop students' scientific knowledge. They argue that verbal and several different modalities of non-verbal communication work together to constitute meaning making for the students. The modalities (for example gestures, intonation, visual resources), must be understood together they claim, supporting their arguments by references to Vygotsky and using recordings as illustrations.

Embodiment in science teaching is also studied by Daugbjerg, de Freitas and Valero (2015), starting with life history interviews followed by observations and collection of teaching materials. After this, second interviews were conducted based on analysis of previous data. Merleau-Ponty is mentioned but embodiment is mainly referred to Hwang and Roth (2011) and Barad's (2003, 2007) relational ontology with focus on the connection between science teachers' lived experiences and their embodied teaching. Ontology, teachers being in the classroom, and epistemology, teachers' communicating their knowledge

are studied together since teachers' embodied teaching is influenced by their experiences. The body functions both as a vehicle for teaching and as a subject matter (learning about the body in biology) and through three participants, Daugbjerg et al. (2015) show how experiences are uniquely entangled into teachers' actions in scientific teaching. In summary, researchers studying embodied teaching mainly use recordings and Merleau-Ponty's theories about lived body and perception in their studies. The research area indicates a need for student teachers to develop their awareness about their own bodies and students' bodily expressions as well as their competence to use their bodies in teaching.

2 Aim and Questions

The purpose of this study is to gain knowledge about student teachers' reflections on and learning of bodily expressions in teaching, using video papers in their study program.

The questions are:

- 1) What do student teachers reflect on concerning bodily expressions?
- 2) What do student teachers learn about bodily expressions?
- 3) How do student teachers learn about bodily expressions?

3 Methodology

Phenomenology seeks to explore the lived experience of how a phenomenon presents itself to a person (Giorgi, 2009; Vagle, 2009b). It recognizes a difference between lived experience and reflected lived experience (van Manen, 2014). The present study deals with reflected lived experience inspired by the approach of Reflective Life World Research (RLR) developed by Dahlberg, Dahlberg and Nyström (2008). Student teachers' reflections on their teaching practice are studied to gain knowledge about their reflections on bodily expressions when they see themselves and what they express about their learning from this. Video paper offers student teachers an opportunity to experience their embodied teaching in a way that differs from just using memory. Data does not consist of what student teachers immediately experience in embodied teaching, but recordings give them possibility to put together self-awareness, what they felt in the situation and what they actually see, observing themselves.

3.1 *Participants*

The study was conducted in conjunction with a three-week period of internship in a subject didactic course in Swedish. Video paper connected to an internship was an examination task. All student teachers that participated in the examination task also agreed to participate in the study by written consents. The participants are 13 student teachers, studying to become subject teachers, teaching students aged 13–16 years. The student teachers are studying their second semester in an education that includes 9 semesters.

3.2 *Data Collection*

During the internship period, the supervisor at the school films the student teachers on a few occasions when they are teaching. Back to campus, the student teachers select some video clips and write reflections to them. They do not have any specific instructions for their selection and reflection. This open approach makes the student teachers discover their embodied teaching without any normative “should” or specific expectations. They have the possibility to reflect on what they personally think is important. Restrictions based on GDPR are made by avoiding the filming of students. This may have affected reflections on interaction.

The student teachers have a seminar when they present their individual clips and reflections to the group, followed by a discussion. Based on this seminar they can revise their reflections before submission and assessment. The written reflections that are part of the student teachers’ submitted video papers constitute data in this study. The presentations last for about five minutes. Most of the video papers comprise three to four clips and include 1–2 pages.

3.3 *Analysis*

A descriptive phenomenological analysis was used to examine data (Dahlberg et al., 2008, p. 88–92). The analysis started by reading the written reflections several times to get an idea of the whole and to become familiar with the texts. In the next step, different parts of the reflections are identified as meaning units (Giorgi, 1997), based on bodily expressions as acting, body language and voice use. One example is when a student teacher says that she turns towards the white board and loses eye contact with the students. Single statements are highlighted and related to the context, repeatedly, in a time-consuming process. In this reading process, the researcher’s preunderstanding and expectations must be held back, bridled, questioned and reflected on (Dahlberg et al., 2008). Through the analysis when meanings in data are put together, several clusters are emerging. One cluster that emerges from the exemplified meaning

unit is about how eye contact can be understood in different contexts. From clusters, different possible themes (like *seeing*) appear, are tried and discussed between colleagues. This is a process moving between concrete examples and abstract formulation of themes (Dahlberg et al., 2008).

4 Findings

There are two main types of reflections in the findings: The first is reflections on bodily expressions, revealing the student teachers' feelings. The other is reflections on student teachers' attempts to use their bodies intentionally. Sometimes they fail, and sometimes they succeed. The themes found are *feeling*, *moving*, *waiting*, *seeing* and *sounding*. Feeling is the theme that emerges in both types of reflections since feelings of insecurity prevent the intentional body expressions. However, feeling confident is not the only thing that is crucial to achieve the intended effect. It is difficult to control feelings but through practicing and building self-confidence, student teachers become more relaxed and comfortable. Movements in the classroom is about how to use space and interact with the students through that. Waiting, related to both voice and action, is used in the communication to have effects such as facilitating students' understanding. The word seeing has different meanings, like looking at the students but also acknowledging them and trying to understand them. Different ways to work with the voice are summarized as the theme soundings.

4.1 Reflections on Bodily Expressions

Beginning teachers connect body language and their emotions in the situation when they reflect. When they *feel* relaxed and comfortable, their body language changes. Either they see how they feel on the recording or they remember how they felt in the situation. Self-confidence affects both voice and body language. They speak louder and clearer and gestures become more frequent and natural.

Student teachers express their concerns about being filmed, feeling nervous. This is something that they reflect on when they see themselves and mention as impact on their teaching. They do not have the courage to take the stage and believe in themselves. The nervousness is manifested either by them moving restlessly or by them becoming stagnant. Other ways that indicate their nervousness are diffuse gestures and deteriorated posture. Successively during the lesson, they get used to the situation, feel more relaxed and can open up. Birgitta reflects on how the fear to stand in front of the students can be like:

It can easily be that as a student teacher, at first, you dare not take the stage in front of the board and therefore “hide” a little. Gradually, they eliminate this by practicing and getting used to their role in front of the board.

Birgitta has experienced how opportunities to practice reduce nervousness and release the body. Ellen explains that when she relaxes her body language becomes more natural with more gestures.

Katarina gives an example in her reflections about discrepancy between saying and doing:

First, I erase the concepts from the board and then ask if we should remove them. Therefore, I decide that they should be removed and not the students. What I reflected most on seeing the clips is that I have to dare to be patient and not be too quick with the conclusions.

In the conflict between saying and doing, Katarina reflects on the need to wait and listen, but then the student teacher needs to feel more comfortable in the situation. They connect bodily expressions to their feelings, being a whole. Alicia writes:

In the videos, you can see that I mostly stand and hold the pen in my hand and make a little attempt of movements with my arms. What would be best would be if I tried to believe in myself more, it would make me relax and open myself up more.

All examples show how student teachers’ bodies express their feelings of nervousness and insecurity, and are impossible to hide. Learning and developing in this field, mentioned by student teachers are about working with self-confidence, trying to be courageous, keep practicing and get used to the teacher’s role.

4.2 *Reflections on the Intentional Use of the Body*

The second type of reflection means that student teachers are aware of possibilities to use their bodies intentionally and effectively. Lotta reflects:

Everything is about arousing interest and it is my job today to take on a somewhat dramatic character as it fits the subject. However, the movements can fade from time to time as the boundary is, after all, fine between what is disturbing the teaching and not.

The balance between *moving* a lot or little can indicate both nervousness and being natural according to reflections. Lotta is also reflecting on how she uses the room, wanting to stand on both sides of the room to avoid turning her back on anyone and to include everyone. She has an idea about meeting the students at the door asking them to pick up their I-pads before they enter the classroom, in order to be effective. Other actions in the classroom are student teachers walking around, supporting the students. A common expression about interaction with the students is to “check with them”. Student teachers’ ability to *see* if the students understand is a complex issue. Petra writes, “Through this short repetition, the students are involved and engaged”. She implies that their engagement indicates an understanding. Ellen thinks it is difficult to know if the students understand. She writes, “I know what I am trying to explain, but I cannot possibly be sure if the students understand what I really meant.” The student teachers mention this issue, but it is difficult to grasp through the data.

Interaction is also reflected as creating safety. Lena reflects on the atmosphere in the classroom:

My questions varied and were sometimes leading when I wanted to test their knowledge and see how they interpreted the text. This approach I would not have used if the atmosphere in the class had been different, as it could have ended with the students criticizing each other. The feeling I got from the class made me dare to take that risk, which turned out to work.

As a part of interaction, eye contact with the students is mentioned in reflections. One main problem that beginning teachers reflect on is that when they turn around to write on the white board they lose eye contact. This makes them talk to the board and not to the class. Not only when they turn around to write but also in other situations, they express the importance of eye contact with the students. Stefan says that losing eye contact means that you cannot see if the students are attentive or understand but eye contact does not seem to be crucial to safety. He writes, “Although I move too much and lose eye contact with students, I still maintain a relaxed posture that shows security”. In this situation, it is rather unclear what the relaxed posture means but in other situations, student teachers are very aware of how they stretch their back (security) or lean forward a bit (insecurity).

Student teachers are reflecting on how they use their voices in teaching (*sounding*) and notice if they speak loud or low, slow or fast. Reflecting on the pitch, they agree that it is disadvantageous to go up in pitch because it gives a stressed impression. They also agree on the benefit to speak loud and clear.

When it comes to speed, there are several opinions. Sometimes they want tempo to show engagement and energy but sometimes they reflect that speaking slowly can be better since students are able to follow and understand. Ellen writes:

Here I speak more slowly than in previous sections, but the reason for this is rather that I feel more uncertain about what it is I am saying than it is an active choice on my part. In a way, it is good that I talk more slowly, but the reason for this is not very good.

Ellen knows that she talks slowly because she is uncertain but realizes that it could have been an active choice to support the students' understanding. Regardless of whether the student teachers speak slowly or quickly, they reflect on pauses as efficient. One example is when Stefan uses pauses to get the students' attention. He comments: "When this happened, I chose to pause the review for about 5 seconds and try to connect with the students who talked". Another example is William who uses pauses to help the students to follow and understand. The student teachers have understood that their voices can be crucial to engage and motivate the students. Alicia writes that she tries to "talk in a happier mood" to create commitment. The voice can also contribute to students' confidence in the student teacher. William expresses, "Here it would have been appropriate to have a stronger and safer tone throughout the introduction. For the students, there should be no doubt that the teacher knows what he is talking about".

Something that beginning teachers reflect on as difficult is to articulate patience through the body by *waiting* and not moving or as pauses in speech. Feeling self-confident seems to be crucial to student teachers' ability to work intentionally with movements and pauses. Mostly, student teachers reflect on common speech which is difficult to prepare but reading aloud can be prepared. William reflects on when he reads to the students, "I notice that when I read aloud that I hack a little and that it does not flow as I want it to do". He concludes that preparation for reading can make a difference for students.

It is difficult to separate actions, body language, use of voice and verbal expressions since everything together is part of teaching-learning interaction. Sometimes reflections are detailed but there are many implicit understandings of the situations. The implicit makes learning difficult to express. Except the learning strategies already mentioned (working with self-confidence, trying to be courageous, keep practicing and get used to the teacher's role), student teachers learn through trying over and over again, examining how intentions can be fulfilled and daring to take risks.

5 Discussion

As we already know, video papers stimulate reflections (Blomberg et al., 2013; Lazarus & Olivero, 2009; Masats & Dooley, 2011; Smith & Krumsvik, 2007) and are useful to develop embodied teaching. Student teachers can actually see what impression they give, how they move, what they do, where they look and hear how they use their voices (Davis, 2016; Rosborough, 2014; Sert & Walsh, 2013; Xiao & Tobin, 2018). They notice when they express insecurity and act in a way that they do not prefer. Even if filming make student teachers nervous (Xiao & Tobin, 2018), filming provides opportunities to develop in a way that would not be possible otherwise since many of these reflections would not have been made. Not only the teaching but also the ability to reflect develops (Sagasta and Pedrosa, 2019; Thorén Williams, 2020; Lebak, 2017). Although student teachers got no instructions to reflect specifically on embodiment, this area gets attention through filming.

Feelings in embodied teaching are prominent in this study. Reflections are mainly about how student teachers feel themselves but also about how they manage to create security for the students and give them attention. Hung (2014) emphasizes embodied learning since it gives another understanding of content when feelings are expressed through the body. This approach emerges when student teachers reflect on how they can use their voices to engage students. Otherwise, the learning students can achieve from teachers' embodied teaching in different subjects (Daugbjerg, Freitas and Valero, 2015; Hung, 2014; Pozzer-Ardenghi & Roth, 2007) is not reflected on in this study. One explanation can be that it is early in their teacher education. Bodily expressions are helpful to discover that students do not understand (Rosborough, 2014; Sert & Welsh, 2013; Vagle 2009a) and in this study, student teachers are attentive to students' understanding. However, it is not clear through reflections how they are working with this except that engagement is interpreted as understanding and that waiting for students to respond is needed.

Students' self-understanding through embodied learning in dance studied by Rouhiainen (2008) is comparable with student teachers' self-understanding through reflections in this study. Even if they do not dance, the opportunity to observe their bodies and acting helps them to develop their communication with the students. Student teachers need support to understand and become aware of themselves and develop a personal style of teaching, both when it comes to language and body.

Findings contribute to an understanding related to teacher education of Merleau-Ponty's (2002/1945) description of how all knowledge is embodied. Student teachers' lived bodies experience concrete situations, interact with

the environment and learn how to teach through this. Student teachers' ability to act rather than think characterizes embodied teaching. Reflections on how voices and movements can be used to be effective are central. Teaching as performance is one aspect but must be balanced with cognition and self-development (Dall'Alba, 2009). According to reflections, student teachers learning involves building self-confidence, developing self-awareness and a personal style of teaching. In findings, the balance between moving a lot or little can be indicating nervousness or being natural, depending on personality.

Since teaching is contextual and situated in both time and place, classrooms and traditions demand a certain mode of action (Riveros, 2012). Xiao & Tobin (2018) observed stereotypical teacher behavior in their study and Riveros (2012) challenges an instrumental view of teaching, wanting teachers to be courageous, independent agents in professional development. Sometimes, teaching practice is without reflecting and student teachers adapt or accommodate to various expectations, but they can choose to resist. Based on Merleau-Ponty (2002/1945), Dall'Alba (2009) describes the tension between a habitual and a transformative way of becoming a teacher. Resistance means a transformation of the self (Dall'Alba, 2009). The body, both being subject and object, is a source of ambiguity in teaching. Merleau-Ponty's (2002/1945) explanation of how his hands, pressed together, alternate the roles of touching and being touched, is relevant to the findings in this study. Student teachers' bodies are touched by the situation, feeling nervous or relaxed. At the same time, they are also touching in the sense that they intentionally try to accomplish specific goals in their teaching. Learning to teach must attend to the body, both as a subject and object. This understanding of how to develop teaching is useful in teacher education and may initiate discussions about how to develop self-confidence, offer more and various opportunities to practice and to dare trying in spite of assessment. Student teachers need support to resist stereotypical teacher behavior and to develop their personal teaching style.

6 Conclusions

To summarize, findings are related to two main types of reflections on their lived bodies: reflections on bodily expressions, revealing the student teachers' feelings and reflections on student teachers' attempts to use their bodies intentionally. The reflections on bodily expressions concern the themes *feeling*, *moving*, *waiting*, *seeing* and *sounding*. Feelings of nervousness and insecurity when teaching are impossible to hide and student teachers are learning how to

be better able to control them. They also learn to use their bodies intentionally and effectively, for example how to use space and interact with the students through that. Furthermore, learning include using pauses in the communication to facilitate students' understanding, to keep eye contact, confirming and trying to understand the students and developing the use of their voices in teaching. Overall, student teachers need to work with their self-confidence, keep practicing, trying to fulfill intentions and dare to take risks as they gradually get used to the teacher's role.

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