Natural History of Research and Evolution of my design

2 Research Methods: The evolution of my design

> *Most ESOL teachers are natural researchers. We're used to working out the needs of our students, evaluating the effects of particular approaches, spotting things that work or don't work and adjusting our teaching accordingly. Very few teachers approach their work mechanically and nearly all of us reflect on what we do in the classroom.*
>
> Richards (2003, p. 232)

2.1 Introduction and Overview

This section's purpose is to firmly state my research design and to justify my choice of this design. I was wisely reminded by my supervisor that the research methods chapter "is not just another literature review focusing on research paradigms" and as such I will not re-invent the wheel by reeling off the endless different approaches which I might have chosen. Although I initially imagined my PhD to be a research project based around a case-study, I am extremely happy that through the guidance I received from the Centre for Applied Linguistics at Warwick, my own wider reading and especially from my tutor, the project has evolved quite naturally into what Richards (2003) calls an *inquiry* which will fall mainly under the category of exploratory practice (Allwright & Hanks, 2009). An important element in both the inquiry's data collection techniques and write up are informed by work on narrative inquiry, and therefore the story of how my research evolved into its current shape is an integral part of the overall research design. The study developed into an Exploratory Research and Narrative Inquiry based on a single class at Sophia University, during which data from students' work and my own observations were collected and analysed inductively in order to examine to what extent interactions between authenticity and motivation took place. In this chapter I will state as clearly as possible how I adopted my research methodology and developed the central questions for my inquiry, showing how I made decisions and adapted my study as the inquiry took shape.

As I have already explained in the previous chapters, this thesis represents an attempt to make sense of my emergent professional identity as I undergo a very important change in my career and development as a teacher/researcher. In examining two very important yet complex phenomena such as authenticity and motivation, one of my biggest problems was being able to maintain a grasp on the gestalt nature of the phenomena at the heart of my inquiry. In order to maintain this, I often found that every aspect of my life, both personal and professional, became highly relevant to my PhD inquiry. This is rather inevitable, due to the way I am conceptualising authenticity and motivation as complex-dynamic factors which are the sum of many parts, and due to my choice of

adopting chaos/complexity theory as an underpinning framework for the investigation. However, such a view poses many troubling logistical and ethical problems in terms of keeping the study on-track, useful and manageable. To put it simply, one of the major difficulties I faced was the balance of quantity and quality. I had to collect so much data in order to draw from all the relevant sources, and even then, those I was able to draw from were not able to fully capture the complexity of the phenomena I was attempting to investigate. At the same time, I needed to find areas to focus the inquiry in order to do justice to the qualitative approach and the keep the narrative coherent. This is something I was painfully aware of right at the beginning of the collection phase, as the following comment from my Research Journal shows:

> *I feel a great sense of panic that my PhD data could end up as a meaningless avalanche of dusty sheets of paper. … If you have too much quality data you get stuck under an avalanche.* (TRJournal 15th April 2014)

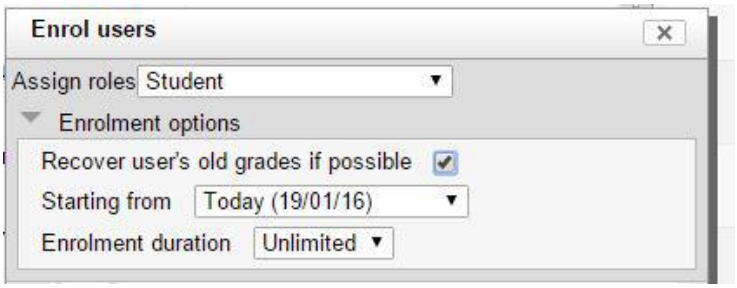
In this extract I was reflecting on all the (mainly pedagogic) data I had collected from previous classes and what a shame it was that I had rarely been able to turn it into a formal study or write-up. However, I knew that simply because of the length of time that would pass between conducting the class/collecting data and writing up, it would no doubt lose some of its meaning and saliency. As the dust collects, I teach other classes and my interest and passion shifts to something else. Also, as time passes, the data becomes harder to interpret, the rationale for its use or collection lost in the memory, or buried in some scribbled note which no-longer makes much sense. In some way there is an aspect of deixis to the logs and field notes of the classroom researcher; an element of context which loses clarity as time moves away from the actual event. Therefore, for my PhD study I, of course, decided I would collect new data from a new class and be more methodical about data collection. I would analyse the data while it was still 'hot' and while it still made sense. Of course, this was an inevitable part of the research design, because in constructing my narrative, I was engaged in *narrative knowledging*, and the collection and analysis therefore were often one and the same thing. However, this was only the first part of the process. The second stage was a more detailed analysis, and in this stage I also wanted to be more inclusive of my students' and their experiences. This is when I went wading back into the data, and this process became something like an archaeological excavation.

2.1.1 The excavation Process

As I was preparing this chapter I kept looking back over at the data I had collected, the notes I had made throughout this process, the endless revisiting of certain aspects and the terrible sinking feeling I got when I realised I had just too much data. At times this process was more like an archaeological excavation than anything else. This is because I did not always know what I would find, or even where to look. Looking back in 2016 on data which was from 2014, the sense of time having passed began to feel very important. It was extremely difficult at times to retrieve all the data.

One important example was that I had a lot of very important data from the students (pedagogical data) in the form of reaction papers and other things. These were submitted to the class Moodle, and I had left these documents on the Moodle thinking that they were better off there because they were organised, time-stamped and easily accessible. However, in January 2016 when I came to search back through them, I found that only 14 people had actually done the end of semester diagnostic exam (which had a 10% grade for the semester which was contingent on them having completed it). At first I found this odd, but I had literally (and very luckily) just finished listening to the last day of Spring Semester's class audio recording. In that recording I was carefully and frantically going around the class, speaking to each student in turn with a clipboard and spreadsheet, which contained ticks next to their names and detailed which of the numerous assignments were missing. For example, I knew that Student X had not yet done their mid-semester diagnostic test, and I warned them they would not receive 10% of their grade. I had a full set of preliminary grades for the entire class. How had I missed that around half the class had failed to turn-in these important assessments? I investigated the matter more closely and noticed there were only 14 submissions for other assignments. I then clicked on the "participants" link on the Moodle, and sure enough there were only 14 users enrolled on the course. This is because, for some reason, certain of the students' enrolments had expired. I do not know why or why it was only some students, but I do know that I panicked and felt great remorse at not having backed everything up. Then, I managed to find a very small gear icon, which, when clicked, somehow allowed me to add enrolments to my Moodle courses. I searched for Mr Ms name and it did not come up at first, but when I searched for his surname I found him. There was also a very small section which was simply entitled "enrolment options"

When clicked it expanded to reveal a further set of drop-down options, one of which was a simple tick-box saying “Recover user’s old grades if possible”. I ticked the box with bated breath.



When I refreshed the other tab I was looking at which had the students Mid-semester reaction papers, I was relieved beyond expression to see that Mr Ms had re-appeared there. I recount this story because it shows just one instance of the way the data and I interacted. During these interactions I not only learned about the systems I was using (be they computer based or a form of physical note keeping) but I also learned more about the *process* of autoethnography, of reflective

practice and data-collection. These are valuable lessons and I felt documenting them was as important as finding the original data. However, again this makes it very hard as a researcher to draw the line as to when the data collection stops and the analysis begins.

2.1.2 Evolution of the design

David Silverman uses the term 'natural history' to describe a modified research methods chapter in which the story of the research is presented as a natural process and reported in an engaging way. Although I use Silverman's idea, I have changed the name for my section. This is mainly because the words natural history have an unshakeable connection with dinosaur skeletons for me (in a good way!) from visits to the natural history museum in London as a boy, and Silverman is using the term to get away from metaphorical dinosaurs (in a bad way) or as he sees it the "dull to read and write…. desperately boring methodology chapter" (Silverman, 2013, pp. 305-306). Partly as a reference to the natural history museum I am calling this chapter the evolution of my design. It is basically a natural history of the research design and implementation, the story of my best laid plans and my responses to the inevitable "difficulties and dead ends that we all experience" (Silverman, 2013, p. 306). I use the word *evolution* to suggest an organic and natural process of adapting to the ever changing environment in which the research took place, and I use the term *design* both in reference to the research design and also to suggest that there was an intended process and outcome. The words evolution and design do not tend to sit well together in theological discussions, and that tension was also present in my mind when I chose the name for this chapter.

2.2 Rationale

The choice of what type of approach to take to collecting research was one which caused me quite a considerable amount of consternation when I embarked upon the PhD in February 2013. I had initially wanted to do a case study, and I had envisaged myself being very much *a researcher*, and I thought that I did not want to be too much part of the phenomena I was observing so that I could avoid any kind of observer's paradox. I was specifically worried about my own strongly formed ideas about authenticity bleeding into my research and collecting data not based on the actual beliefs of the participants but on what the subjects believed I wanted to hear. This issue had also informed my research design in other studies, especially my MA thesis, and admittedly I was never truly comfortable with that type of research as it did all it could to avoid the role that I primarily identified with; that of teacher. Instead I had to be a researcher, which I did not want see as being mutually exclusive. Although case studies do not necessarily require the researcher to be an outsider or to leave completely their persona as a teacher, for me it was a thin line, perhaps because of my teaching style or perhaps because I tended to conduct classroom research on my own students. It was not until tutorial discussions got underway with my supervisor, Ema Ushioda, that I realised that the so called observer's paradox could in-fact be viewed differently and reimagined as something positive, if thought of in terms of the teacher/researcher's role. The term *reflexivity* was better suited to describing the process. Julian Edge explains that, as he sees it, reflexive teaching has "cast the mould for our vision of what it means to be a teacher" (2011, p. 14), and this is mirrored by Keith Richard's comments which I used to start this section. Teachers are researchers, because as a

teacher one must constantly question one's own rationale and try new things out. It might be a cliché, but it is certainly very true that to 'teach is to learn'. This is what makes the act of teaching very reflexive and very exploratory, or at least that is how I view my own teaching. Exploratory Practice and reflexive teaching go well together because they advocate self-reflection and do not require any particular catalyst or change in the order of the classroom. As such they are quite 'safe' in that students are not being compared and their educational experience is not being used as a control group for that of another. Contrary to how it sounds, students who are part of an exploratory study are not guinea pigs.

When I was reading Li (2006) I became much more aware of the fact that I would not be required to leave one persona at the door when I entered the classroom. Her article was fascinating for me for two main reasons. Firstly, she makes a connection between Exploratory Practice and the developments in motivational research from a social-psychological approach to one which focuses more on the educational setting, with a focus on examining "classroom reality, and identifying and analysing classroom-specific motives" (Dörnyei, 1998, p. 125). This is an interesting connection, since the reason for my adopting a practitioner research inquiry was due to my beliefs about how research into motivation should be conducted. Secondly, Li's article fascinated me because she takes van Lier's call for *balanced teaching*, by which he means that lessons are made up of "both planned and improvised elements" (van Lier, 1996, p. 200) and she develops that into a plea for *balanced research*. Li suggests that researching, like teaching, is also a creative and dynamic process which requires the teacher/researcher to make intuitive decisions as things unfold. It is not always possible to stick to the plan, and indeed it would actually be detrimental to the research if the teacher/researcher were not able to adapt to contextual and situational occurrences that could not have been foreseen. She also developed this idea further into the 3E Framework (Li, 2007):

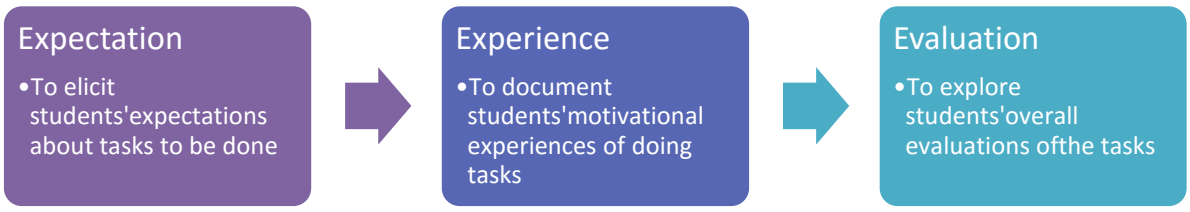


Figure 1: Li's (2007) 3Es Framework for *balanced research*

It was in reading about Li's experiences with Exploratory Practice and in discussions with my supervisor, as well as conducing wider reading, that I became interested in this approach for my own research inquiry. However, I still had some reservations. In the next section I will address my concerns about adopting the exploratory practice approach, and explain in more detail why I decided to choose it for my inquiry.

2.2.1 The Observer's Paradox

> *To obtain the data most important for linguistic theory, we have to observe how people speak when they are not being observed.*
>
> (Labov, 1972, p. 113)

One reason behind my aforementioned consternation was the so-called observer's paradox. Actually, this paradox goes beyond linguistic research and permeates all the way through scientific fields, including quantum physics. For example, in Young's Double-slit experiment light was found to alter the way it behaved (either as a wave or a particle) after particle detectors were used to observe the experiment. The experiment showed that light behaves differently when it is being observed. Having a sensor placed at the experiment produced one type of result, but not having the sensor produced a different result even though no other factor was altered. Nobody fully understands why the light behaves differently depending on whether it is being observed, but it has led scientists to theorise about the possibility of alternative dimensions, sometimes known as the multiverse (Greene, 2011). I provide this example simply to illustrate that even the so-called 'hard' sciences come up against this paradox, and not understanding it well led me originally to conceive of my research as a project in which I would leave my teaching persona at the door and become a researcher. I was very happy when I learned that the paradox can be turned on its head through the lens of exploratory practice because in this type of research the teacher/researcher acknowledges both personas and tries simply to understand more about what is happening in the classroom. It was this that led me to my current line of inquiry, since my research is based on my own teaching, the basic starting point was to look at something I have done or am doing in the classroom and frame it as a puzzle, then working from that point try to deduce what I need to know and what data I need to gather in order to gain a better insight into the nature of the puzzle. Notice, I did not say I could solve the puzzle, although if I genuinely thought I could I might have a go. What I am simply trying to do is to inform my own practice through a much deeper understanding of the situation and the perspectives of the main stake-holders (myself as the teacher and of course the students as the learners). Therefore I am also part of the puzzle and I would like to be able to observe what my impact on the learners is and to see if this can be improved or altered in any way. In learning this, I hope to not only improve my own practice but to also contribute valuable insights into best practice in general and lend further credibility to the observable benefits of reflexivity in language teacher education.

2.2.2 The economics of motivation: Background to the different paradigms of motivational research

I never was much for numbers, but I picked up a popular book called *Freakonomics* (Dubner & Levitt, 2005) recently and found it quite interesting that they spoke about motivation and incentives. They explained that the common view of economics had been that people were motivated by incentives, perhaps best exemplified by apocryphal idea that the more money a person earns the harder they will work. This turns out not to be the case, and in fact in experiments which have been replicated several times and in several countries, it was found that larger monetary incentives actually have a negative effect on performance in tasks requiring even a small amount of cognitive processing (Ariely, Gneezy, Loewenstein, & Mazar, 2005). Such findings showed that larger incentives have the effect of limiting focus and are thus demotivating to some extent. The main requirements for motivating people and increasing their performance, according to the experiments cited Dubner and

Levitt (2005) and also the bestselling book by Daniel Pink (2009) are autonomy, mastery and purpose. I show this example to highlight the danger of oversimplifying complex dynamic systems such as motivation, and to demonstrate that basic assumptions which may seem at face value to make sense (more money = work harder) rarely carry water.

Economics tends to take a quantitative approach through the necessity of its particular branch of science. But what about language motivation research? Mostly it is also characterised by the same type of positivist research. Whilst this has led to some fascinating insights and large-scale research projects (see for example Dörnyei & Csizér, 1998, 2006) it is not always conducive to getting a clear picture of what exactly is going on in L2 motivation at the ground level and in some way "depersonalises learners" (Ushioda, 2009, p. 216). In fact, the very idea that we might ever be able to fully understand this complex and dynamic system is probably rather optimistic. However, Ushioda and others (Bandura, 2001; Larsen-Freeman & Cameron, 2008) advocate a more qualitative approach, and certainly current trends in L2 motivational research are moving towards an understanding based more on complex dynamic systems (Dörnyei, MacIntyre, & Henry, 2015; Muir & Dörnyei, 2013; Ushioda, 2013) which require an understanding of people as individuals within complex social settings. It is partly as a response to this call for more research which takes into account the individual and their social contexts that led to the design of the current inquiry. The relationship between motivation and authenticity is the main focus of the research questions, but whereas my beliefs about authenticity shape my teaching and the materials I use to facilitate learning with my students, my interest in motivation is the driving force behind my research inquiry and thus my beliefs as a researcher about motivation have led to the current design.

2.3 Design

Criticism of either qualitative or quantitative research paradigms tends to be reductive in nature (Dörnyei, 2007, p. 20). Quantitative data is impersonal and based on the false assumption that a positivistic kind of 'universal truth' exists which can be applied broadly to almost everything. Qualitative research on the other hand is too subjective and rather chaotic. As a result it cannot be generalised to other contexts and therefore perpetuates itself. Of course, this is nonsense, both types of research have merits and demerits. A researcher's primary goal is to produce something which is good quality, which sheds light on their inquiry and adopts one or both paradigms appropriately. Although it is not my intention to affix myself to any one side of the 'paradigm war' as Dörnyei (2007, p. 9) refers to it, I will adopt a pragmatist approach in this study, based on an interpretive form of classroom research, using primarily qualitative data collection and analysis techniques. In other words, it is intended that the theories being applied should be influenced by practice and ideally have the intention of being able to influence practice. The study will take the form of narrative inquiry and Exploratory Practice of my own teaching at Sophia University in Japan (where I currently teach) which is particularly renowned for its international focus and awareness of global issues. In considering the case of Sophia University I will also have to pay special attention to the surrounding contextual factors such as the nature of English in Japan and the history of Sophia as

a particularly international focused institution. I will explain these further in the latter sections and make reference to them during the analysis.

The interpretive classroom research format seems the best way to investigate complex phenomena such as motivation, authenticity and the ways the views of the teacher/researcher and the learners/participants interact on these topics. In order to further justify this research approach, and partly because for me, the act of writing about something is often how I organise and make sense of it, I am going to provide an overview here of the two specific research methodologies that will make up the bulk of this inquiry in terms of data elicitation and collection, analysis and write-up. These are Exploratory Practice and Narrative Inquiry.

2.3.1 Exploratory practice

Exploratory Practice as a framework for research is, in many ways, a development which takes action research as its point of departure. Action research is especially popular amongst practitioner/researchers because it allows for a firm model which deals particularly with the type of interactions that take place in an institutional classroom setting. The basic model of action research is *Plan*, *Act*, *Observe*, *Reflect*, which repeats usually in several phases of the research (Kemmis, McTaggart, & Nixon, 2014; Loewen & Philp, 2012).

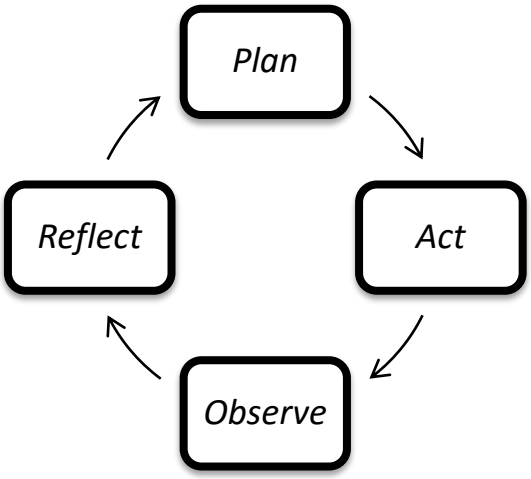


Figure 2: Action Research Model

Action Research (also known as Practitioner Research) was familiar to me even before I started my MA degree in 2008. I think it has become a natural and familiar research method in language teaching and in my experience it is generally viewed by teachers as non-threatening, even useful perhaps, and certainly as a more *practical* type of research which might actually be worth doing and reading about. However, Action Research is still classed by Allwright and Hanks (2009) as *third-party research* and they see it as still being unsatisfactory in terms of how well it is able to integrate itself as a form of research within the practice of actual teaching. Action Research neglects "the agency of *learners* as potential researchers" (Allwright & Hanks, 2009, p. 108 original emphasis). Ellis explains the differences between the two methods:

> *There are a number of differences between action research and exploratory research[1]. One is the starting point - a 'problem' or, perhaps, a 'task' in the case of action research and a 'puzzle' in the case of exploratory research. Another difference lies in the methodology of the two approaches. Action research employs similar methods of data collection to those found in formal research and involves going beyond the materials used for teaching; exploratory research embeds data collection into the actual practice of teaching. What they have in common is an emphasis on the continuous nature of the inquiry. Action research is 'cyclical' (although to what extent this is actually achieved by many teachers is doubtful); exploratory research is a long-term enterprise and, because it is part of teaching is potentially more sustainable.*
>
> Ellis (2012, p. 31)

I chose to conduct my inquiry as Exploratory Practice because this way I do not have to view the relationship of the teacher/researcher as a problem or get tangled up with the 'observers paradox' by having to employ formal data collection tools other than those used for teaching. From this research tradition I am able to make it clear that I *do* intend my participants to have a full understanding of my role as teacher/researcher and to know that I am trying to observe the effect of my interaction with them and gain a better understanding of the consequences of my actions in the classroom situation. There is, of course, always a danger that participants will write what they think I wish to hear, especially since it is in the form of pedagogic materials such as assignments and essays. However, in my experience as a teacher, having a rapport with the learner/participants actually means that they are more honest about things with you and I have never felt the data I collected from my students to be miscoloured by the relationship I have with them as a teacher. Therefore I feel that I will be able to rely on the data I collect, and that it will help me to unveil a deeper level of understanding about the central puzzle. I believed that similar studies based on Exploratory Practice would also defend the validity of their data collected (Allwright & Lenzuen, 1997; Chuk, 2003; Li, 2006, 2007; Pinner, 2014; Wu, 2006; Zhang, 2004).

Another pertinent reason for basing this inquiry within the frame of Exploratory Practice is the fact that data should come from pedagogic sources, and the data should serve a pedagogic purpose in its own right (Allwright, 2003, 2006; Allwright & Hanks, 2009). This way the research sits alongside the actual teaching, and as a result the two aims (teaching and researching) are more closely entwined under the broader concept of learning. This appealed to me because this method of data collection would seem to be very authentic in itself. With authenticity being at the centre of this research, such an approach seemed to fit like an old sock, even though in truth I have never formally embarked on a research project of this kind before. However, despite the previous statement I feel that exploratory practice is actually something I do *all the time* as a natural part of my teaching. This is another difference that marks Exploratory Practice from action research – in Exploratory Practice what is written up and presented does not necessarily mark the end of the research, it is more of a cross-section of what was taking place in the classroom at the time that the data provide a window on. This, hopefully, does not mean that I will never finish this research or that I am trapped on a never-ending PhD quest! Rather, I hope that it means what I present can be understood as a

[1] Ellis is using the term exploratory research to refer to Exploratory Practice here. The terms can be confusing, which is why in this thesis I use the term Exploratory Practice to avoid ambiguity and differentiate between exploratory research, which could refer to unfinished research or research which is exploratory in nature.

moment in time, a reflection on myself as I develop as a teacher and a researcher. In this way, the study and the research will form a type of narrative, contained within their own specific frame of time and context. This brings me on to the second important research methodology which will inform the present inquiry.

2.3.2 Narrative Inquiry

"The universe is made of stories,
not atoms,"
Muriel Rukeyser (1968 IX) from *The Speed of Darkness*

Another aspect to the research method underpinning this study is Narrative Inquiry, an old way of collecting data which has recently regained attention as a line of qualitative inquiry that seems to fit very well to the needs of applied linguistics research (Barkhuizen, Benson, & Chik, 2014). Barkhuizen (2013) describes the last fifteen years as an explosion of narrative studies, but the ideas of Narrative Inquiry have roots that date as far back as American philosopher and education reformist John Dewey (1859 – 1952). Clandinin and Connelly (2000) succinctly explain that Dewey's ideas about *experience* have greatly impacted on the work of Narrative Inquiry because experience is "both personal and social" (Clandinin & Connelly, 2000, p. 2). People need to be understood as individuals, but they cannot be fully understood merely as individuals; they also need to be seen in the social context. *Experience* is also something continuous, and one experience will lead to another all the time, in a continuous sequence of identity creation and evolution.

> *"The self is not something ready-made, but something in continuous formation through choice of action."* (Dewey, 1916, p. 408)
>
> *ADD TO THIS THAT FAMOUS PSYCHOLOGIST FROM MEGUMI OKI GRAD THESIS 2014* Erik Erikson

For this reason, narratives are important tools for research into complex psychological phenomena because they offer a rich source of data which simultaneously deals with the self and identity from a personal perspective, whilst situating that within a wider social context. Jonathan Gottschall, an American literary scholar who specialises in literature and evolution, claims that stories are not just important to humans in creating their view of the world, he argues that stories *are* how we view the world (Gottschall, 2012). Even if we take a mild view of the importance of storytelling, Narrative Inquiry has a lot to offer in terms of insights into personal and shared social phenomena. In this way it ties in well with my definition of authenticity as a social and individual component of identity, and with Ushioda's *person in context relational view* of motivation.

Narratives are basically:

- *Spoken or written texts*
- *Produced by people who have something to tell*
- *Situated in time and space*
- *Involve development over time*
- *Have structures that correspond to the developments they describe*
- *Encapsulate a point that the narrator wants to get across*

- *Have purpose and meaning within the context of their telling*

(Barkhuizen et al., 2014, p. 7)

Narrative Inquiry has two approaches which need to be distinguished in order to understand further how it works and how this particular type of research can benefit my project. The first method is *narrative analysis* where researchers use stories "as a means of analysing data and presenting findings" (Barkhuizen et al., 2014, p. 3). This means that the researcher sees themselves as part of an unfolding narrative and that by presenting their data as a story they will be able to, hopefully, include vital contextual data and also examine their own position (autobiographical) within the emerging picture that the research begins to draw. *Analysis of narratives* is the other type of Narrative Inquiry and this is where the researcher uses stories as data for analysis. For example, the researcher might work with memoirs or published biographies, or elicit narratives of this type for the purpose of research. In my inquiry I will focus mainly on narrative analysis, although I do not doubt that certain stories from my learners will also form part of my data and indeed I intend to collect a learner biography as one of the assignments which I will use for analysis (this will be explained more in the Participants section and Data collection tools section).

I previously mentioned that one of the ways I make sense of my own research (and indeed my existence in general) is to write things down in journals or compose stories. This is one of the reasons why I chose to study English Literature for my undergraduate degree and also why I feel very lucky to be working for the literature department where I can justifiably work with stories as learning materials. In fact, if I have the energy after I finish my PhD I might attempt to do a much bigger study on the use of stories and narratives for language teaching, but I digress. My basic point is that stories are how I, and many people, make sense of the world around. This may be apparent already from the way I am writing up this paper, and this is an intentional feature of the study. Even the literature section should tell a story of how I came to encounter the insights from the literature and the information in the literature should also reveal something which feeds into the broader themes of this inquiry. In many ways this is how good research articles are written, and the narrative aspect perhaps develops naturally as a way of explaining things clearly so that the reader can make sense of the contents. In keeping with this, my own journals which I will maintain regularly as part of the research will feature prominently as sources of data, but also the writing process will be used in part as an analysis technique. Not all of the writing I produce whilst analysing the data will be used in the final write-up, but the overall narrative of the inquiry will be formed of these different types of writing, again I will expand on this process later in the Data collection tools section.

Narrative research generally relies on a small number of participants (however, see Barkhuizen & Wette, 2008 which contains narrative data from over 200 participants). Narrative Inquiries may be seen as limited by researchers who are looking for generalizable findings which address an issue in a way that provides definite answers, applicable to multiple contexts. Such positivistic conclusions are seen as reductionist within Narrative Inquiry (Clandinin & Connelly, 2000, p. 142). Narrative Inquiry is a method of research which actively resists calls for generalizability (Barkhuizen et al., 2014), and in doing so it retains the focus on individuals and steadfastly holds ground as an ontological method for seeking a deeper understanding of complex phenomena. However, the findings of Narrative Inquiries are not irrelevant or meaningless except to themselves. On the contrary, a lot can be learned from such studies. It is through the act of storytelling or 'narrative knowledging' (Barkhuizen, 2011) that people create and understand their self-image, and in the process

"individuals and groups make sense of themselves; they tell what they are or what they wish to be" (Cortazzi, 2001, p. 388). Because people often make sense of their experiences through the stories they tell, reflecting on their experiences through narratives is a way of gaining an insight into "the richness of human experience" (Johnson & Golombek, 2002, p. 4). Stories, when told, connect the individual to society because the story is told in order that it might be interpreted by another person. In the act of telling the story, the narrator re-examines the experience at the centre of the story, and in externalising what were probably, until the act of telling, internalised or personal reflections the narrator gains a deeper understanding of themselves in a socially constructed learning context. It sounds complicated, but this type of process is exactly what makes a trip to the pub or a restaurant so enjoyable. As we sit and talk to our friends, we tell them stories. As we do this we gain a better understanding of ourselves and each other. There are different types of story, broadly categorised as *small stories* and *big stories* (Phoenix & Sparkes, 2009), where big stories tend to be biographical and deal with past experiences, often life shaping ones, and these stories are often elicited in formal research settings. Small stories occur in natural conversation and are more likely to centre around the everyday features of life. These types of story mainly refer to the ones told in formal narrative data elicitation, but both of them are essential tools for us to make sense of our experiences and re-imagine our self and identity, which is especially important when dealing with the complex issue of identity in SLA (Ryan & Irie, 2014).

Johnson and Golombek note that narratives have become central to teacher education "as both a method in and an object of inquiry" (2002, p. 4), not surprisingly because of the sociocultural context of narratives, which allow for insights into teaching which are simultaneously individual and social. I would argue that narratives are especially valuable in the field of applied linguistics and SLA. The way we speak and communicate is an essential part of who we are, hence the existence of words like *idiolect*. We select friends based on how well we can communicate with them because of the need to feel mutually understood. I think this is one of the reasons why I first fell in love with my wife; talking to her has always been easy despite the fact that we both speak different mother tongues, but I remember when we first started our relationship that language was never an issue, in fact it was an instant bond between us.

Another pertinent feature of this inquiry is the idea of context. Contextual information is central to narrative inquiry because stories "don't fall from the sky… they are composed and received in contexts – interactional, historical, institutional and discursive – to name a few" (Riessman, 2008, p. 105 cited in Barkhuizen 2013, p. 6). The importance of context is key to Narrative Inquiry, because analysis needs to take account of the context in order to bring the level sensitivity and understanding which is particularly prevalent in narrative research. Indeed, it seems that context is the tenet of this type of research, and yet much narrative research is marred by reportage which seems to take place in a 'social vacuum' (Barkhuizen 2013 p. 6, following Atkinson).

In terms of relevance, one essential feature of narratives is that although they may focus on one context and a select few individuals, narratives often say more than what is explicitly stated in the text (Barkhuizen et al., 2014, p. 7). Therefore, although generalizability and positivist assumptions are the antithesis of both Exploratory Practice and Narrative Inquiry, hopefully when someone reads about or takes part in the research I am conducting, they will be able to see that it belongs to a bigger picture and that the insights and observations that arise could be useful starting points for

further studies. I hope that people reading this research will find it useful in terms of their own continuing development and inquiry into the nature of authenticity in SLA.

2.4 Research Questions

In the introduction to this thesis I presented an example of a class I taught in 2012 called *Discussions on Contemporary Topics* which I felt had been extremely successful as a result of having a high degree of authenticity for myself and the learners. It was a class in which I felt motivation was very high and in which all the students worked very hard, and I used this class as a way of framing my original research question, or, to use the terms employed in Exploratory Practice, as the puzzle at the heart of my inquiry. This is probably a good place to sum up what I have attempted to do so far in this thesis, and to see if I have actually been successful in achieving my aims up to this point.

2.4.1 Where are we and how did we get here?

After introducing the very successful class at the start of this thesis, I had identified several factors which I believed to have contributed to the success of that class and these were the main tenets that I would use to launch a further inquiry. These tenets can be explained in a few statements of my beliefs about the state of language teaching in general. They are:

- that due to the international position of English (partly due to the modernising and cross-cultural world environment) the idea of authenticity in language teaching is at a pivotal period of evolution.
- that authenticity is partly a socially constructed shared experience and partly a sense of validity which comes from the individual self about the teaching/learning situation
- that authenticity has a very strong connection with motivation and
- that authenticity is one of the complex dynamic elements that contribute to motivation
- that authenticity, autonomy and motivation form a triad and thus any inquiry needs to incorporate each component in order to analyse the whole picture

In the *Discussions on Contemporary Topics* class I was able to encourage my students to produce work which went beyond the walls of the classroom and had a direct interaction with what I would call the 'real world'. For me, this was part of the spectrum that made the class authentic, but there were other factors at play also. The students being very responsive to the ideas and the tasks being presented in class was one of them. In this way, while I was teaching this class I certainly believe I experienced a state of Flow (Csikszentmihalyi, 1997), and that this was (on the whole) mutually experienced by the learners and was therefore socially constructed (as I mentioned in the literature review section on motivation). So, in retrospectively analysing a successful class I identified a possible connection between authenticity and motivation which stemmed from the relationship between the students' and teacher's experience of the learning environment and materials. From this position I tried to gain a deeper understanding of what authenticity is, specifically from the context of English as an international language, and to examine how it could relate to motivation as a complex dynamic system.

Basically, the questions that arose when I looked back at that very successful and authentic class where:

- How can I make my classes more authentic for learners?
- What is the effect of making learners more aware of the nature of authenticity?
- Does this have any effect on the way they work and engage in the classroom in terms of motivation?
- Did the class rely on a very specific set of dynamics or is there something overall that I could transfer to all my classes to maintain a high level of perceived success?
- Is this level of motivation and authenticity possible with non-English majors?
- Is this something I could do with other content areas, such as literature or science?

These initial questions, worked up through the narrative of my own experience and intended to improve my own practice, formed the original starting point for the current inquiry. More generally I was also interested in the way the 'real world' of using English as a tool for international communication intersected with the classroom and how this could be enhanced to increase the authenticity of the teaching/learning situation.

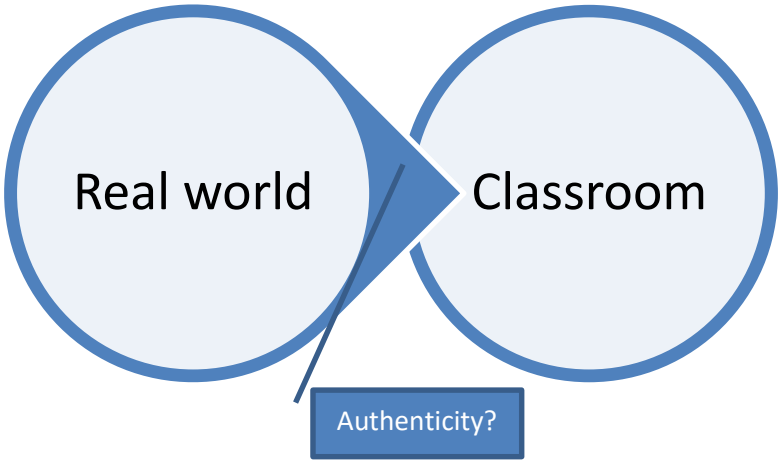


Figure 3: Authenticity as the intersection of the real world and the classroom

2.4.2 Refining the Questions

Using the techniques suggested by Richards (2003, p. 235) in which he recommends a descriptive approach rather than an interventionist one, I have been constantly revisiting these questions as I conducted this research and wrote about it. At times, I'll admit, I found myself thinking "what am I doing? No! *Really,* what am I looking for?" and even lost sight of my own (teaching) self a few times. This was all for the greater good, but I will admit that even though I am an intuitive type of person, I found it terrifying at times to be *doing a PhD* but to be unable to explain, even to myself, what it was that I was investigating. This is all part of an inductive approach, but at the end of the road I still

need to be able to produce something comprehensible and hopefully useful to other people in the field.

In order to ensure my questions were a little more manageable and also that I was following the right procedure with my general research design, I followed the steps laid out in various research books. For example, in Richards (2003) there were several useful steps suggested for developing research questions. One such technique was to create what he calls a *focusing circle*, in which the researcher writes the main question in a circle and draws a larger circle around that. The larger circle is then divided further and in each section a key concept is written. This limits the amount that you can put in your diagram, so rather than being a free brainstorm activity it is designed to generate a focus. Below is one such diagram I made in my researchers notebook whilst in Warwick in the first months of starting the PhD.

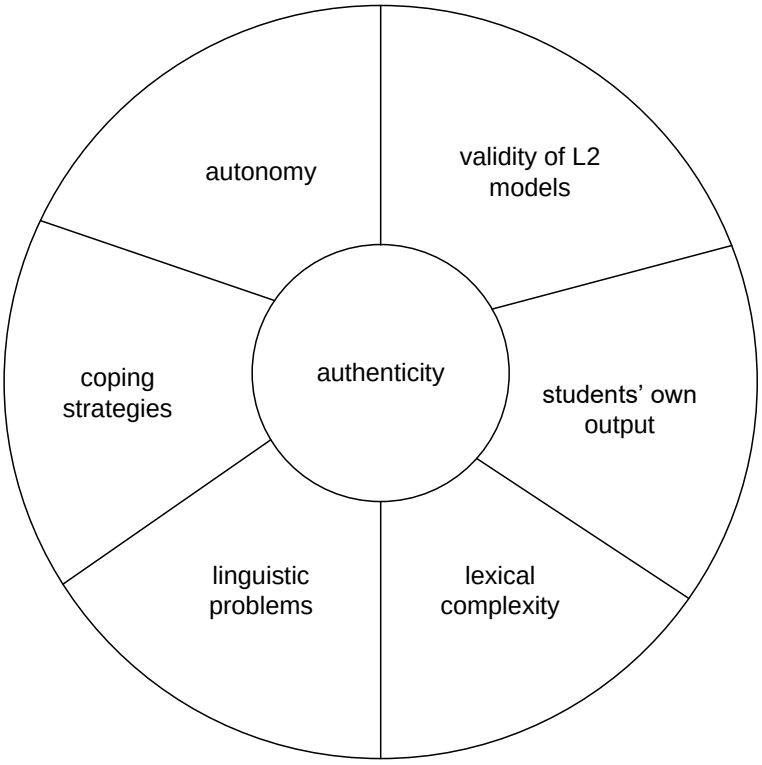


Figure 4: Focusing Circle Feb 2013 A

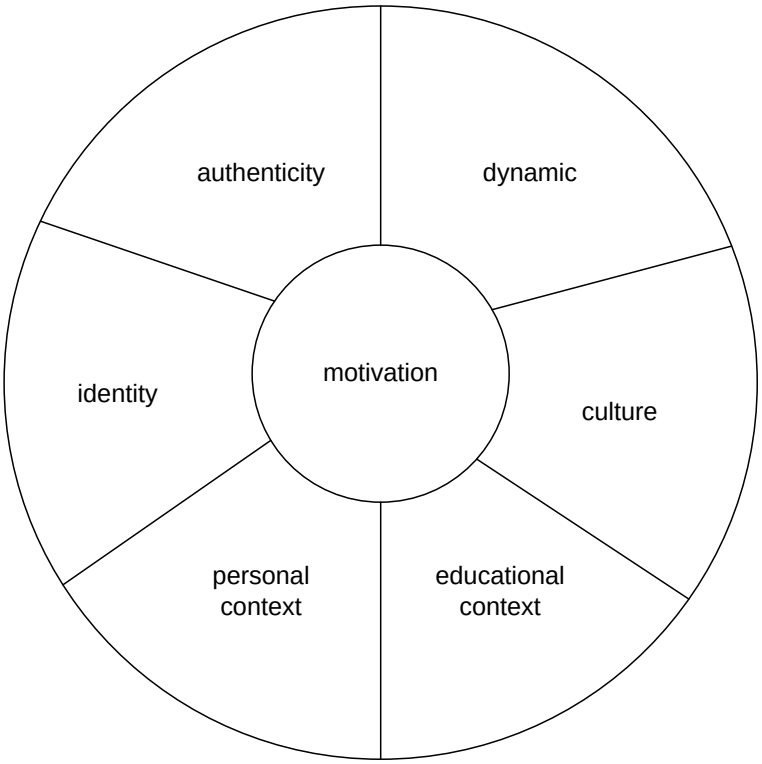


Figure 5: Focusing Circle Feb 2013 B

The great thing about doing such an activity is that not only is it useful in achieving its aim of developing focus, but also it creates a nice piece of data which can itself be analysed. For example, roughly a year later I produced the following focusing circle.

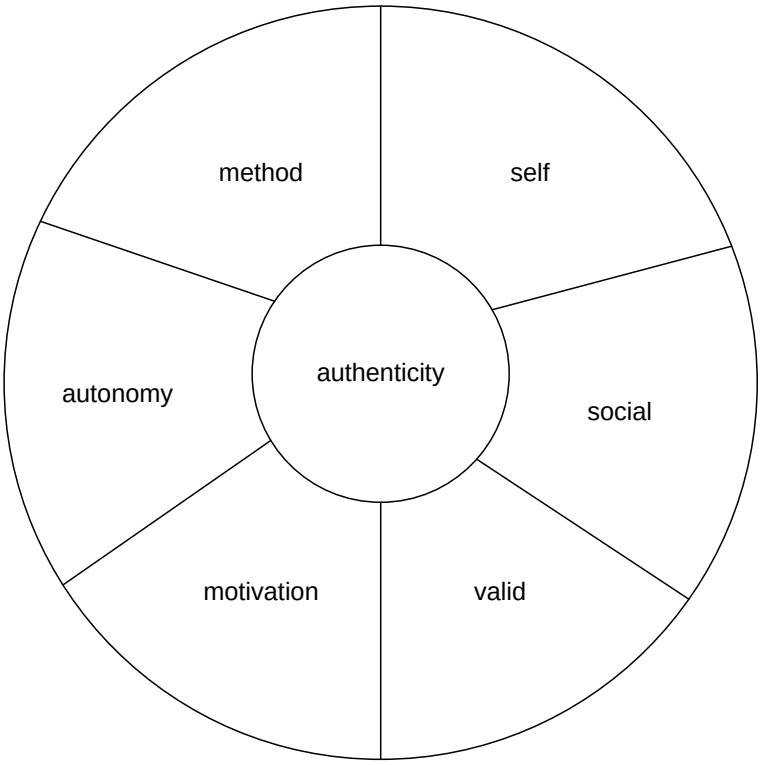


Figure 6: Focusing circle February 2014

There are marked differences between my original concept of authenticity in February 2013, which seemed to gravitate around linguistic elements and classroom based issues, and the circle I produced a year later which more overtly incorporates concepts related to motivation and broader psychological states. I was actually surprised when I compared these two circles because until doing so I was unaware just how much my 'focus' had changed.

Another useful model which helped me to develop and justify the current inquiry's design was the Research design flow chart, as suggested by Richards, Ross, and Seedhouse (2012, p. 4). I would be lying if I said that I followed all the steps and procedures to the letter, and I doubt that the authors of such books would see this as a bad thing. However, I was very conscious that my research design needed to be robust and justifiable, especially since I was actually going into the collection from rather an open position. In other words, although taking an inductive approach has many benefits and can help the researcher to see things which they may otherwise miss, I found it rather frightening to think that I was about to collect data and yet my overall feeling about what I was doing or how I would do it still boiled down to confusion. The trials and tribulations I encountered along the way are explained in (probably too much) detail in section 2.9. However, it may bring the reader some comfort to learn what my eventual research questions boiled down to. It certainly gave me a lot of comfort to find out what they were, a process that actually occurred mid-way through the initial semester of data collection. These will be outlined in the next section.

2.4.3 Puzzling: the final research questions

Based on the Exploratory Practice framework for conducting classroom research, the questions should not start with a problem or look for answers, but rather seek deeper understanding by starting with a puzzle (Allwright & Hanks, 2009, p. 180). As I have reiterated at the start of this section, my puzzle was born from reflections I made on a class which I taught in 2012, and which I perceived as being a high point in my career due to achieving very high levels of authenticity. I identified my research questions as broadly being "how can I replicate the success of that class" and "what factors made that class successful." Deceptively simple. Deeper probing on my part caused these research questions split apart like atoms and inside them was contained a whole mess of other existential matter. It transpired that, rather than the students being at the centre of my inquiry, I was also at the centre and my identity as a teacher needed to be examined in order to gain an understanding of what was successful about that class. This should not have come as a surprise, since this is an inquiry into motivation as much as it is an inquiry into authenticity, and one of the main factors contributing to motivation has been repeatedly shown to be the teacher (Chambers, 1999; Dörnyei & Csizér, 1998). Also, it is a sadly under-researched but nonetheless widely accepted fact that the teacher's motivation is directly linked to the students'; classroom motivation works in feedback loops of a "reciprocal and recursive pattern of causality" (Dörnyei & Ushioda, 2011, p. 191). So, of course, in order to understand what was so successful about that class I have to give myself some of the credit. I really had to resist the urge to put a smiley face after that sentence, which I think is worth stating because as I write this I am actually experiencing a warm efficacy buzz which is a physical sensation of happiness. I am sharing this odd observation because I think it shows just how personal the act of teaching is. This is also one of the reasons why teaching can be difficult, with a high burn-out rate on top of physical and mental demands which many people believe are outweighed by the remuneration of the job. When a person is teaching, they cannot leave their identity out of it. We can only teach convincingly what we believe, how we teach is a reflection of our beliefs about education, and the personality we construct in order to teach is, fundamentally, a physical embodiment of our ideal self. People become teachers because they are intrinsically motivated to teach, not because they will become millionaires or get to fly airplanes or hang out with celebrities. This is so obvious that I do not even feel the need to stop here and search for a reference to prove it. Instead I would ask anyone who is reading this (assuming, you are a teacher of some sort) to think about why you became a teacher, and at the same time ask yourself how many celebrities you know.

In realising that this research was as much about me as it was about my students, I began to feel on strangely familiar ground again. I already mentioned that one of the reasons I chose Exploratory Practice as the underlying methodology of this research was because I feel like it is something I already do as a natural part of my teaching, despite this being the first time I have ever done Exploratory Practice (although I have since produced another smaller study (Pinner, 2014)). Then, whilst in a tutorial session with my supervisor I came to the realisation that one of my main motivations for conducting this inquiry is to address a gap which I perceived to be opening up between me and my students.

This gap was something I only noticed a year or two after moving to Japan and working exclusively in tertiary education. Henry (2013) uses the term 'authenticity gap' when describing the discrepancy between the contexts in which students use English in Sweden, in his case in the classroom or in online games. He points out that there is a gap between these two worlds and that students

inevitably view the classroom as a place to just coast along, because they already have a good deal of proficiency and get plenty of exposure to English in their everyday lives. For me, the authenticity gap manifests itself as an internal gap between my teaching self and the students. Because this 'question' is actually also an 'observation' it has the interesting dilemma of being part of both the methodology section and the results section. Therefore I will explain this question only briefly here and return to it continuously as I analyse it and attempt to gain a deeper understanding.

In short, I noticed that I had less in common with my students, that I was much less easily identifiable as a peer who happens to be the teacher, and I was also starting to find that I had an ever diminishing repertoire of shared cultural reference points. More simply, I used to be able to use Darth Vader as an example for things, but now I have found that very few of my students have even seen *Star Wars*. As a result, many of the examples which I used to rely on for concept checking and activating schemata were beginning to lose cachet, or *currency* if using Mishan's (2005) terminology. In many ways, I needed to understand what was happening to me as my teaching identity aged or matured, and the difference in terms of social status between me and my students started to impinge on my entire teaching approach. So, basically my research question was bound up with a desire to adapt myself in a sustainable way that would allow me to remain an authentic teacher who is capable of having a good rapport and a strong connect with my students in order to motivate them sufficiently to continue the daunting task of learning a foreign language.

With myself and the students forming the participants of the inquiry, I of course needed to adopt a research question that is relevant to both types of stakeholder. I need a question which will be useful to me and useful to my students. As succinctly as possible, the puzzle at the centre of this inquiry is about trying to bridge the authenticity gap between teachers and students and making classes authentic and motivating for them.

2.5 Context

2.6 Workflow of research

2.6.1 Snapshots: ceci n'est pas une pipe

I originally designed my research and data collection around the idea of collecting 'snapshots' of what was happening in the class. This is my own term[2] which I use to describe a static picture of the classroom which can be examined and used for analysis purposes. This snapshot exists as a piece of research in static form, rather like a photograph, and thus it needs to be understood as merely a depiction of what is happening in the classroom, rather than a pure representation of *reality*. The snapshot is not reality and it is not a moving, dynamic picture. In order to make sense of the snapshot, the researcher needs to understand (and communicate to the reader) the fact that this snapshot belongs to a certain context and *depicts* people who are being represented, in a somewhat two dimensional way. In this way, the snapshot approach is somewhat like Magritte's famous painting:

[2] Although the term snapshot is frequently used in research literature, see for example Byrne (2002).

Figure 7: The Treachery of Images by René Magritte (1928-9)

The Treachery of Images seems rather strange because it depicts a tobacco pipe, but underneath are the words (in French) “this is not a pipe”. At first the viewer thinks this odd because clearly the picture is of a pipe. However, the key and the genius behind the Dadaist’s painting is explained by Magritte himself in the following excerpt:

> *The famous pipe. How people reproached me for it! And yet, could you stuff my pipe? No, it's just a representation, is it not? So if I had written on my picture "This is a pipe", I'd have been lying! (Magritte cited in Torczyner, 1979, p. 71)*

Snapshots are much like this painting of a pipe. It is very tempting to believe them to be the thing that they are depicting, but of course they are necessarily only a portrayal of what is happening in the classroom, and they are taken from a particular point of view.

Right from the beginning of the study, even before I started to collect data, I was aware that in order to do justice to the snapshot I would need to, as accurately and objectively as possible, recreate the context and explain whatever else was relevant to the snapshot in order for it to work as an ontological piece of data which can by analysed to glean a further insight into the very complex and dynamic phenomena which are at the centre of this inquiry.

Very generally, I decided to structure my data collection around three main snapshots that I would collect at the beginning, the middle and the end of each course. This was a decision based mainly around the practicality of teaching the syllabus, which is structured around a mid and final assessment in most cases and this was true of the two courses I initially identified as ones from which I would collect data (see the section entitled The Best-laid schemes). Of course, each lesson would also provide its own data as well, but I felt that by trying to get the snapshots I might be able to develop a more holistic picture and more easily observe any attitudinal shifts (both mine and the students) that may be taking place.

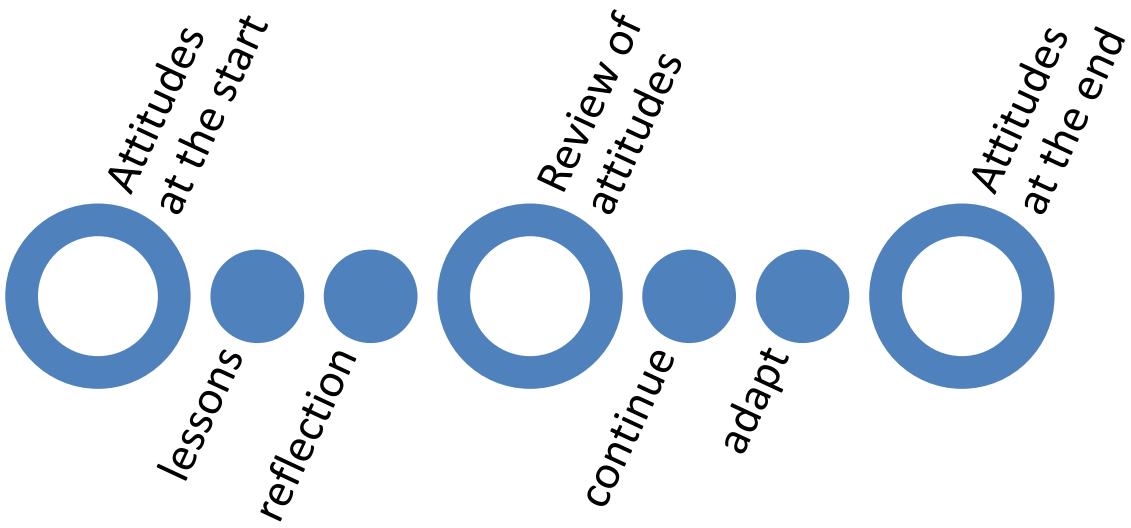


Figure 8: Workflow of research

In the above diagram, larger circles represent the three main snapshots and the smaller ones represent individual or ongoing data collection phases.

Several of the lessons I was planning to teach related directly to the inquiry in several ways The main lesson relating to my inquiry was all about Global English, and so I wanted to get a snapshot before I taught this lesson and ideally straight after as well. This is indicated by the two points 'lessons' and 'reflection' which come between the first and second main snapshots. The first half of each course will necessarily follow a fairly set-out path in terms of what I teach and what data I collect from the students because I have designed these stages around the syllabi which I am teaching from. However, the final part of the workflow is somewhat less rigid, and the terminology I used to describe the ongoing data collection is very much based on the cyclical and sustainable nature of Exploratory Practice.

The data centres around myself as the teacher and my students as fellow practitioners in the research. I am trying to triangulate the data by looking at different type of classroom data; pedagogic data from the students, journal data from myself and observational data which is produced when I interact with the students.

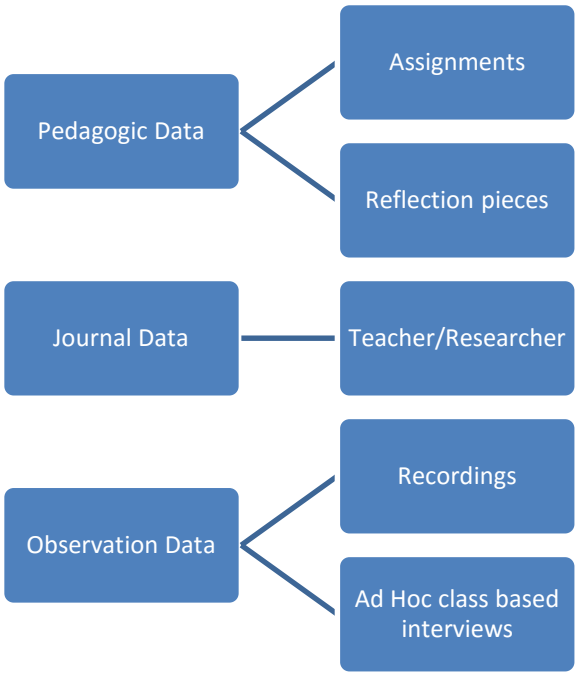


Figure 9: Three type of classroom data

Each type of data has strengths and limitations, but all of them are natural products of the teaching and therefore nothing is intervening with the progress of the class. On the contrary, data collection should actually enhance the class experience.

2.6.2 Required Snapshots

- Attitudes to English and the concept of 'authenticity' at the start
- Attitudes after the World Englishes lesson
- Responses to World English

2.6.3 Assignments:

- How do you feel about the term 'authentic English'? What do you think it means?
- Draw your relationship to English (do as Warmer for first day) Do follow ups
- Learner Bio – homework for first week. Include some controlled questions… how long, travel, why, reason and authenticity. Orientation etc/
- Reflection/Reaction essay after world Englishes lesson(s)
- Reflection/Reaction at end
- Self-assessment
- Writing assignments – essays etc.
- Final assignments – presentations. essays. videos etc…

2.7 Participants

The data comes from a year-long course from the Center for Language Education and Research (CLER) in Sophia University which I teach. I had initially planned to examine three courses, but had to reduce this number for practical reasons and manageability. As it was I got a lot of data and if the quantity of data is too much for a detailed analysis then the study ceases to be qualitative in nature.

Although I initially did not know which class I would use, I first selected two classes (English Literature Majors from my department and the CLER course. Then, I decided to focus almost exclusively on the CLER class, which is called Academic Communication (CLERAC). CLER is not a full department and does not belong to a faculty, but it provides university-wide language education programs which are a compulsory component of Sophia's degree programs. All students, regardless of their major, have to take a second language class and in the case of language majors they have to take a third language course. CLER provides an amazing diversity of language options for students, including Italian, French, German, Chinese and Korean as well as Arabic and even Swahili. Classes are taught by full-time lectures who belong to CLER and also part-time teachers. Due to the large-scale needs for every student to have language courses, some classes are farmed out to language departments such as mine, and as a language teaching specialist and member of the Steering Committee for CLER I was chosen to teach our departments' CLER quota. So, these classes are compulsory for students even though not directly related to their major, and they are also sort-of compulsory for us (me) to teach even though not part of my department's usual contact hours for teaching. In 2013 when I first started working for CLER, I must admit I found teaching these classes to be rather tiring and I did not always relish going into the class. I will return to this point in the analysis section of this thesis, but I wanted to bring it up now since my experience of teaching this year was markedly different from last year – suggesting I hope an achievement in authenticity and motivation. There were 25 students in this class.

- Student nationalities
- Ages
- Previous learning experiences

As the number of students being looked at in this study numbers almost up to fifty (n = 49), it is not really possible for me to provide a description of each one. I (will/have) however created a table which lists each student and some basic information about them which I felt was of relevance to the inquiry.

The number of students may seem rather large and as a result it is inevitable that I may view the students more as a group of people than as individuals, which would jeopardise my ontological research paradigm. Normally I do get to know all the students by name as a natural process throughout the length of the course, however for the study I must admit that I trained myself a little harder than usual on the student's names, although the process of making a list and creating a learner biography is something I have done before with students although to a slightly lesser degree.

Part of my collection process was to create this table at the beginning of the semester in order to have a deeper understanding of participant in the study. It also helped me learn the student's names, which I felt I needed to put in a special effort this time since I would have a deeper relationship with each student as they were also research participants. As I said to them in class, "I will never forget you guys. If and when someone calls me Dr Pinner instead or just Mr Pinner, I will think of you."

2.8 Data Collection Tools

- Diagram – relationship to English
- Map of the World – ss colour places they want to go, have been and where English is spoken/needed.
- Teaching Journal / observations
- Learner Journal – pedagogic, assessed
- Learner autobiographies
- Assignments – essays and project work and SELF EVALUATION of this
- Self-evaluation materials
- Questionnaires and interviews (?) Focus groups. Tutorials
- Ad Hoc Interviews – during a class if a student makes a comment about something which I feel is relevant I may ask them to expand on it and make notes. I would call these Ad Hoc interviews although really they are informal chats arising as part of the classroom interactions.
- Assessments – Pedagogically motivated data – very important that the data arises as a product of the students' learning, so they are not wasting time contributing but actually part of the data collection/learning cycle.

2.8.1 Recording Equipment

2.8.2 Data storage and security

2.8.3 Ethics and Anonymity

There are two basic groups with whom I will be working: English major and non-English major students at university level in Japan.

Students age from between 18 and 22 years of age, although most will be aged between 18 and 20 as I work primarily with freshmen and 2nd year students. The students will be those enrolled in classes that I am teaching, as is a practitioner based inquiry. The students will be either English majors or non-English majors, all of whom are studying on an English instruction course for credits towards their undergraduate degrees.

All participants are adults and none are identified as vulnerable.

I firmly believe in respecting each individual's learning/teaching style. I am conducting this research to understand more about my own teaching and to understand more about others' attitudes and beliefs. I do not wish to make any judgements and I am not looking for any kind of 'correct' answers. I am not trying to prove or disprove any existing beliefs with this research, but simply gain a better understanding of the puzzle which I have identified at the centre of my inquiry.

Participants have access to transcripts and data analysis before publication or submission. Participants will have the option of opting in or out of the research, even after data has been collected. Participants will be part of the research process as much as possible.

All participants' names will be changed. All identifying information about participants will be changed as much as possible unless it is relevant to the analysis. Participants will be informed about any recording equipment being used and will have access to the transcripts. These will be stored securely.

Consent forms in the case of interviews or consent-tick boxes in the case of questionnaires and other written data will be used to collect evidence of consent to participate. These forms and tick boxes will also inform the participants in writing of the purpose of the study and any future uses of the data. This will include details of my intentions to publish and present the data in journals or conferences. Participants will be told how the data will be used and why it is being collected in clear and simple language. Information will be provided in English (as they will be handed out during class time) but with Japanese translations available on request.

Given the nature of Exploratory Practice there are two main ethical issues that I need to address here. First is the teacher/researcher role and how I interact with my students. Second is the issue of anonymity.

Teacher/Researcher and student interactions will inevitably feature some kind of power imbalance as I am the one responsible for grading the students' papers. As stated previously, where possible I will alleviate this by having a transparent research design and making my aims clear to all participants. I intend to involve them in the study as much as possible. Because most of the data is going to be pedagogically generated, I will make sure to put the participants' interests first and prioritize grading and feedback. The bulk of the analysis will happen after the class is completed.

As to the issue of participant anonymity, close colleagues and friends of the participants might be able to identify participants from descriptions provided in the write-up, since I will be identifying my class and cohort. However, since the names will be anonymous and the number of participants around 25-30 per class, this type of identification will still only be a rough guess at best. Furthermore, it is likely that the results will not be written up until at least two years after the initial collection, and publication will probably take even longer. I do not feel that anonymity will actually be an issue in this case.

2.9 The best-laid schemes o' mice an' men Gang aft agley

The title of this section comes from a poem by Robert Burns called “To a Mouse” which was written in 1785. The line, which has been adapted many times in literature and film since, most notably in Nobel Prize winning author John Steinbeck’s novel *Of Mice and Men* (1937), basically means that things often do not go as planned. In this section I will outline the many differences between what I *planned* to do and what actually happened and how I tried to adjust my research and teaching accordingly in the wake of the shifting goal posts of reality.

In January 2014 I entered the Burns Night Poetry Competition hosted by Warwick Student’s Union with a poem entitled “Nothing is Not Real”.

2.9.1.1 Nothing is Not Real

Your regrets are you
And they are not you
Your mistakes are you
And they are not you
Your lies are you
And they are not you
Your truths are you
And they are not you
Your love is you
And it is not you
Your hate is you
And it is not you
You understand
And you don't understand

You are you and you are not you
You is a construct, a phantom
A product of society
You is a ghost, living in a corporeal world
A world where things should be like this
Or that
But you can't touch that world any more than
It can touch you
The world does not exist as you see it
Because we all see it differently and
Construct and reconstruct it as we go along
The same way you are constantly
Reconstructing yourself
To fit into this shifting reality which we all perceive
Differently
At different times
And different places
Under different circumstances
And with different people

You have to dig deep
And keep digging all the time
The real you is there somewhere
Keep searching
Keep changing
Keep adapting
To search is to find

You are dynamic
The world is dynamic
There's no nothing
There's only everything
Nothing is real and
Nothing is not real

I include this poem here because I wrote it about my PhD experience and my quest for authenticity. I also think that it ties in well with the qualitative research paradigm which I am beginning to firmly affiliate with and the poem is a valid form of response under the method of narrative inquiry which I am adopting (Barkhuizen et al., 2014, p. 113). Analysing the poem now some years later, I see that I was still hoping to find a singular 'authentic self', from the lines "the real you is there somewhere / keep searching". I am not sure I agree any more. However, the rest of the poem is surprisingly prescient, and I had not even heard of or read Goffman's (1959) theories on the presentation of self at this point, nor was I really in full appreciation of Zimmerman's (1998) identities in talk, which are essential background to understanding K. Richards' views on teacher identity (2006) and of course Ushioda's *person-in-context-relational* view of motivation (2009, 2011, 2015), which form an important part of this inquiry. What follows is a step by step account of what I planned to do and what I actually did, accompanied with reasons and excuses.

2.9.2 What actually happened

Before I embarked upon the data collection, I of course had a very carefully constructed list of steps which I intended to take in order to gain the insights I felt would best lead me to a better understanding of the central puzzle around which I was framing this enquiry (see Figure 8). Basically I had a research method planned which I hoped would help me get to the bottom of the research questions. Naturally, in the act of teaching and collecting data all these best laid plans were soon pushed out of the realm of possibility by a number of factors. The research developed rather organically and independently of my intentions. In some ways I was expecting this, and I think I have tried to be flexible and yet remain methodical even when things took rather alarming shifts. What follows is the story of my research design and how I came to have the data I got.

As I have already stated, I was building my data collection stages around the idea of snapshots. What happened when I actually came to collect these snapshots is that I found that the snapshot ended up rather blurry. This is akin to when you try to take a photograph from a moving vehicle – not only was the panorama reduced to something which can only capture a small part of the subject matter from a single perspective (as already acknowledged) but also the whole thing was blurry, out of focus and unclear. I had intended to take the snapshots of the learners' attitudes right after teaching the lesson about Global English, but I found that I was still collecting snapshots of the learners as people through the learner biography task.

At first I was not entirely sure which classes I would select for my research, although I had two which I thought were confirmed as definite. I decided to record each lesson I was teaching and keep journals on all of them, but within a few days the size of this task led me to quickly narrow down my options and select just two of the classes I was teaching. This was a good move as even two classes was at times quite tricky to manage, what with audio data and observations as well as journal entries and pedagogically generated material.

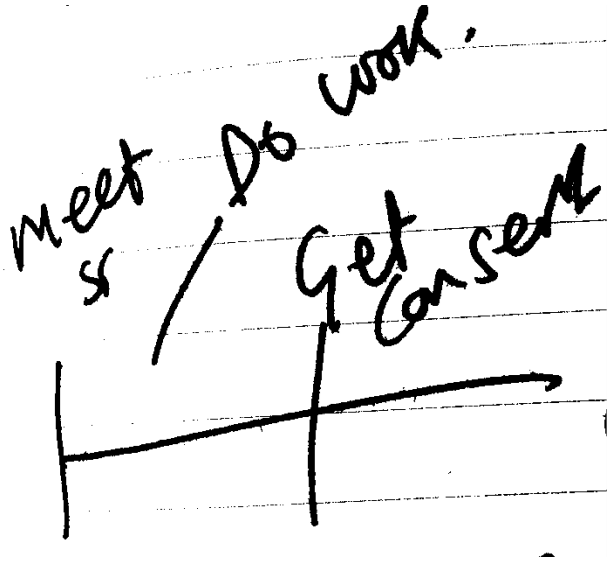
Although the act of journal writing is a form of analysis, I had intended to collect the bulk of the data, let it pile up and then analyse and code it next year after the collection process was over. However, when I saw the nature of the data I was collecting I again realised this would be impractical. I have often felt and heard also from colleagues that data has a certain temporal validity or 'sell by date' if you will, and data can get cold and feel rather alien or confusing if analysed or returned to after a significant time has passed since collecting it. I have possibly half a dozen studies which I collected the data for but never managed to write up, collecting dust like sad and unloved toys which were once cherished playthings. This is perhaps because my ideas are constantly developing and quite often since the data is collected in a certain mind-set, my focus may have shifted slightly both as a result of collecting the data and perhaps also due to outside factors. It is exactly as the great man says, "If you're teaching today what you were teaching five years ago, either the field is dead or you are" (Chomsky, 2012). When I held the first snapshots of data from this study in my hand I was really excited, and of course naturally began wondering what it meant, but I knew also that I should note down any analysis or initial ideas I had about it as if I returned to a piece of data like that after a year I may have a very different view of the situation. Also, having a whole new cohort of students would be bad as the students who formed the participants in this research project may get pushed out of mind by the new cohort next year. For these reasons I did try and do a lot of initial analysis as soon I got the data.

Sadly, my time is very limited and so I was finding it very hard to keep detailed notes and make in-depth journal entries. This was especially true on Thursday, where I teach three classes in the day. The Writing Skills class is the third class I teach that day, and usually when it came time to write my journal entry I was so tired that I was actually drifting off to sleep as I typed (no exaggeration!). So I decided to put the expensive Dictaphone I bought especially for this project to more use and narrate my journal instead. In this way the teaching journal became an audio journal and I found that my ability to be reflexive on my teaching actually deepened as well. The quality of the journal entries was much increased, but of course the actual amount of work in processing all that data would also increase. Trying to spare myself from doing a lot of dictation work was one of the reasons I had planned on making my journal just an ordinary Word document, because that way it was already in a useable, analysable format. However in the end I decided to switch to a more analysis heavy and cumbersome way but one which allowed me to get much better data and to reflect on the lessons directly after teaching them without falling asleep through exhaustion and fatigue.

Another development was in the way I structured journal entries. At first I had no structure, thinking this would be best as an inductive approach. However, as I looked back over entries they already began to make less sense to me, even after a period of a few weeks since the class. Therefore I decided to structure entries around a format in which I would first explain the steps and procedure of the entire class and use this as a kind of stimulated recall for classroom observations and reflections. This worked very well, but there were issues with the classroom recordings which I will expand upon in the next section. These were specifically the issue of an over-reliance on technology, which created a kind of Needle in a Haystack issue for me in terms of locating specific pieces of data that got lost in hours and hours of recordings, and also more worrying was the ethical issues I had to face in making recordings of each class.

2.9.3 Ethics and the Sword of Damocles

For those unfamiliar with the story, a courtier named Damocles once remarked to the tyrant Dionysus II that his life seemed very enviable, since he was rich and powerful and had all manner of luxuries. Dionysus asked Damocles if he would like "to have a taste of [this kind of life] yourself, and try to make a trial of the good fortune that attends me?" (Cicero, 1824, p. 254). Damocles is then dressed in rich clothes and given servants to attend him with the finest luxuries. Damocles is very happy with the lavish arrangement, until he looks up and notices a golden sword hanging above his head by a single horse hair. He can no longer enjoy the banquet because of the fear that at any moment the hair might break and the sword would fall on him and end his life. I have always liked that story, but I did not really predict that the issue of ethics in my study would seem comparable to it. With my supervisor I discussed at length the issue of ethical approval and made sure I had been granted leave to conduct the research by The University of Warwick's ethics committee before I embarked on the study. Of course, part of the ethical approval process is to get consent from my students in the form of a signed document. Ema and I decided that it might be best to collect these forms a few weeks into the teaching, rather than on the first day. This was also explained to the ethics panel. The rationale behind this decision was that the students would know me better, trust me more and be less likely to feel trepidation or duress about being part of a research project. I made the following diagram in my research journal on 22nd of October 2013 during a tutorial session:



It was a move designed to alleviate stress on the part of all participants, however this sort of backfired on me. The reason it backfired on me was due my own poor planning and perhaps an over-reliance on the audio recordings I was making. As I stated before, I recorded each class from the first lesson using a digital voice tracer. One of the main reasons for doing this was in order to accurately capture any Ad Hoc interviews which I would conduct with the students during the lessons in the form of monitoring. Monitoring is a natural part of the teaching process, and often the responses from students are very interesting. The techniques I employ while monitoring are not dissimilar from those I would use in a more formal interview situation, so I decided to call this type of data Ad Hoc interviews and include them as a specific type of pedagogic data. However, after two or three lessons when I had already finished explaining my ideas about World English and elicited responses from the students, there had been so much happening in the lessons and I had already got my first snapshot, but I had yet to attain the students' consent to make audio recordings, even though I was

already doing so. If even a single student declined their consent for audio recordings, I felt that would mean that I would no longer be able to make them and of course I would also have to erase the recordings I had already made. This would not have been such an issue if I had been keeping detailed classroom observation notes, but sadly all I had been doing were rather unstructured journal entries at the time. It took a while before I settled on a format for each teaching journal entry and many of the ones at the start did not have an in-depth account of the classroom procedure, since I thought I could just look at the syllabus but of course that would not be as detailed nor have the effect of being a kind of stimulated recall as I found it to be later. Furthermore, the Ad Hoc interviews existed purely as audio data, and depending on whether I got full consent from all the students this data was locked out of the study. I began to feel like Damocles, because if I distributed consent forms and did not get full consent to make recordings of the class then I would lose a vital part of the data and snapshots that I collected at the start of the course. This was a very useful learning experience for me, and the basic moral is that one must also keep very detailed field notes. In hindsight, it might have been better *not* to record those early lessons but to rely on notes entirely, since having the recording made me a little sloppy with the journal because I felt I could just easily go back and replay the entire lesson. I was very relieved when I got the consent forms back from the CLERAC class and all the students (n 25) had agreed to audio recordings.

A further issue arose when I realised that I was not just operating as a researcher under one university but actually under two; Warwick where I was a student and Sophia where I was a teacher. The two courses I am examining for the project each fall under a different department, as outlined previously in the context sections. As a result I had to email two department heads to inform them about my research, but unlike with Warwick I had overlooked this issue and therefore I had already begun collecting data when I asked my university for permission to conduct research. Sophia University has its own ethics committee, and I had to set up a meeting with them and go through approval, but this time with the rather horrible sword of Damocles hanging over me because I was applying for permission for something which I was already doing.

Early on in the research and data gathering process I decided that I would *let the teaching lead the research and not the research lead the teaching*. This was something I felt I stuck to, and I the anxiety I felt about the research did not have much effect on my teaching, however it did mean that I still identified myself primarily as a teacher and not as a balanced teacher/researcher as I had hoped for. I really wanted the research to be *part of* the teaching and to be integrated fairly. With the ethical issues I had at the start though, I was only able to work the research angle into the teaching from a later date, and as a result some of the data was not as rich or well-organised as I had hoped it would be, which would of course come back to haunt me during the analysis process.

Also I did leave the consent forms rather later than I had intended, since the business of teaching was underway and it did not seem timely to mention my PhD to the students, although I had told them about it informally of course. It was actually a three week process of informing the students, giving them a letter to take away and read outlining my project in English, and then asking them to sign the consent forms. To further exacerbate this, for the Writing Skills (WSK) classes the students were already submitting their first drafts of their essays, which were formally assessed. For this reason I felt there was more of a power issue with that class, whereas for Academic Communication (ACM) the students had not yet undertaken any formal assessments. Also, the ACM class met twice a

week, so I knew the students quite well after about four or five weeks, whereas the WSK met only once a week and so after six weeks I had only met them as a class six times.

2.10 Overview – the narrative of preparing the narrative

Before starting the narrative *proper*, I will first provide a much-needed overview of the entire academic year, including the types of data that I collected. This will be important in showing the reader from which sources I have drawn when preparing the narrative.

In conducting this inquiry I have recorded **twenty-eight** 90 minute lessons in the Spring Semester, and then **twenty-seven** in the autumn semester. On top of this I have collected hourse of recordings from the students themselves, in the form of videos and audio recordings which they produced as course-work, and also recordings from on-task interactions that took place during lessons in the CALL rooms. Furthermore, I have included the students' essays and reaction papers, as well as other samples of their work ranging from test-scores to personal emails, as well as trace-data harvested from the interactions which they participated in on Moodle (the class VLE). I have also recorded my own audio-teaching journals (which serve simultaneously as both data and analysis), as well as my own written journal and field logs and other notes. In addition to all this there are numerous photographs I took of the board-work for the lessons, as well as the teaching materials used throughout the course. Although the below table does not account for all the data sources, it provides the most comprehensive list of the sources and data-types which were used in the compilation of this narrative.

Table 1: Summary of data types

Chronology	Data Type	Data Description
Data collected during the CLERAC course (April 2014 – January 2015)	Pedagogic data	Work done by students as part of the CLERAC course, also includes my own teaching materials
	Field notes (as oppose to journal entries)	Logs, observations and notes made during the CLERAC course
	Trace data	Includes emails and online interactions as part of the course VLE.
	Audio/Audio-visual data	Recordings of every CLERAC class Audio Teacher/Researcher journal Recordings made by students as part of coursework Recordings of students on-task Ad-Hoc interviews conducted whilst monitoring the students

	Institutional end of course (EOC) evaluation questionnaire	End of course evaluation done by the students anonymously when the teacher/researcher was not present and conducted by the institution
	Academic writing	My own published or in-progress academic writing that mentions the DCT course
Data collected after the DCT course (August 2012 – June 2015)	Journal reflections and narrative (as oppose to field notes)	Notes and observations made subsequently and transcribed as teacher/researcher journal entries
	Student follow-up emails/meetings	Includes both coincidental and solicited reflections from students after the course

All told, I have composed over 260,000 words on word-processed documents, and recorded 13,609 minutes (227 hours, or 9.4 days) of audio data for this study. My field journal alone ended up running to over 60,000 words, with students' essays adding up to a total of about 50,000 words. Of course, not all of this is relevant to the focus of this inquiry, and yet in order to do the study justice I have had to carefully manage how I approach this unwieldly mountain of data. One of the strategies I employed was selective sampling, both in terms of participants and events. By this I mean that I had to zero-in on certain key moments (defined as **critical incidents**) and pay particular attention to these moments whilst allowing the events which lead up to them to fall away into the background. Critical incidents have thus provided me with a way to clear a path through the data which leads directly through the most important events in the collection phase towards the central themes of the study. Another aspect of the selective sampling technique was to focus on interactions with particular individuals, those whom I identified as being key persons within the class who contributed to its dynamics. By this, I do not mean the most outspoken members of class or my favourite students; rather these individuals were selected because I felt they were representative of the variation of individuals that made up the student body of the CLERAC class.

The process I adopted in choosing the individual students whom I would give focus to was not simple. I actually began selecting students while the class was still in progress, and this was useful in helping me to archive certain interactions or take-notes. However, as I had not finished the selection process when the class finished, I feel that this did not disadvantage the class or affect the other members of the class adversely in any way. Quite simply, whilst the classes were still ongoing and I still had a good personal knowledge of the students I began to select the students who I felt allowed for a diverse cross-section of the students in the class. I wanted to choose students who were high achievers and highly motivated, and then students who were in the middle, and finally students who I felt were 'at the bottom of the class' in terms of their own personal involvement. I also tried to

strike a balance between gender when making this selection, as I wanted the selection to be representative. It should be pointed out here that this judgement was mainly ***intuitive*** in that I was not looking at test-scores or other indicators of class performance, and these were more personal judgements that I made whilst I was still working closely with the students.

The second step in the selection was based on quality of data, which took part after the final class had been taught and when I took stock of the types of data I had at my disposal for analysis. Some of the students I wanted to focus on, for example, had not actually revealed much in their assignments or in their classroom interactions. Of course, this in itself could be revealing in some ways, but used this stock-taking phase as another way to help focus and refine the sample I would use.

Finally, I compiled learner profiles of the participants I had identified as the main students I wished to focus on for the inquiry. During this phase, I further eliminated several participants simply due to constraints of manageability. Out of 24 participants my list had numbered as many as 12 at one point for detailed focus, but in the end I had to settle on just 6 as I felt any larger number than this would compromise the quality of the focus. Of course, I should stress here that the other participants will still be part of the study, but I will not draw on their data as much. In a similar way, I also compiled a list of **critical incidents (formerly conceptualised as snapshots**) which I would structure the narrative around. Together this shortlist of participants and critical incidents are hoped to provide the central points around which the main themes for analysis gravitate.

Another data-management technique I employed was to use semi-random sampling. This was an approach which I took especially in relation to the audio-data. Looking at the names I had assigned to the audio-data, several of the files had descriptions after them so as to facilitate my finding them again and quickly identifying them as important. However, perhaps partly due to my having entered a state of **hyper-reflexivity** I had labelled a great many of these audio-files as important, and despite my best efforts it was not always possible for me to recall or recognise what it was about that particular event which I felt was so important. Therefore, I although not exactly random (as I was following indicators which I had left for myself to return to later) I employed a type of semi-random sampling for certain parts of the audio-researcher's journal in order to choose particular observations that I was making. I then attempted to connect these back to anything that I had later identified as critical incidents in the second and third phases of the analysis.

Another management technique which I am actually rather reluctant to mention was to simply ignore certain types of data represented an investment of effort which I felt would not make them economically viable in terms of the yield of insights they could provide. In other words, I simply had to turn away from some sources of data because to go over them would take a lot of time and I felt would not produce results that were relevant enough to the central theme of the inquiry. For example, the audio-teaching journal I produced ended up running to 748 minutes (over 12 hours) of recording time. However, aside from the semi-random sampling which I just described, I opted not to listen back to all of these and only to transcribe a very select portion of this data. The main reason for this was that in collecting the data, I was simultaneously conducting analysis through a process of 'narrative knowledging' (Barkhuizen, 2011) as previously mentioned. Since the data is less important in some ways than the analysis it produces, I felt it was not necessary to go back over all this because I had been careful in summarising the main points of my analysis. In fact, this analysis (which was the

product of the audio teacher journal) is what actually shaped the focus of this inquiry from its initial inductive approach. Therefore, the data was already processed as it was created and refined later as I composed the thesis. However, perhaps in a future study I could revisit this data and no-doubt I would find that other themes would emerge. Another reason for not going into this data in-depth was that I wanted to avoid the study focusing too much on myself as the main data-generator and to give more voice to the students who participated in the study, therefore I chose to give precedence to their data.

3 Transcription and Classroom Discourse

See **Appendix** for transcription conventions used (following Du Bois, Schuetze-Coburn, Cumming, & Paolino, 1993) (following Du Bois)

Level of granularity employed is Level 2 (basic) according to Du Bois' Transcription Delicacy Hierarchy. My own or transcription of my audio TRJournal is only Leve 1 (preliminary), or just an verbatim transcript

Transcription Symbols by Delicacy:
Levels 1–4

Meaning	Symbol	Comments
Level 1: Preliminary		
words	word word	space before & after marks boundary (standard orthography)
word sequence	word1 word2	words written in conventional order, e.g. left-right (standard)
speaker change		start new line when new speaker begins speaking
turn sequence		speaker change sequence marks approximate turn sequence
intonation unit		each intonation unit is written on its own line
speaker attribution	JILL;	semicolon follows name in CAPS
Level 2: Basic		
pause, untimed	...	pause lasting 0.2 seconds or more
marginal words		*uh, um, mm, unh-unh*, etc. (quasi-standard orthography)
laugh	@	one per pulse or particle of laughter
overlap (first set)	[ ]	align left square brackets vertically
overlap (2nd set)	$[_2$]	align left brackets, co-indexed with subscript numeral
unit sequence		top-to-bottom page sequence marks intonation unit sequence
unintelligible	###	one symbol per syllable
uncertain	#you're #kidding	transcribed words are uncertain
comment	((WORDS))	analyst comment on any topic
recording source		use comment notation to cite source of recording
conventions		use comment notation to cite transcription conventions used

4 References

Allwright, D. (2003). Exploratory practice: Rethinking practitioner research in language teaching. *Language Teaching Research, 7*(2), 113-141.

Allwright, D. (2006). Practitioner research. *Language Teaching Research, 10*(4), 435. doi:10.1191/1362168806lr205pr

Allwright, D., & Hanks, J. (2009). *The developing language learner: An introduction to exploratory practice*. Basingstoke: Palgrave Macmillan.

Allwright, D., & Lenzuen, R. (1997). Exploratory Practice: Work at the Cultural Inglesa, Rio de Janeiro, Brazil. *Language Teaching Research, 1*(1), 73-79.

Ariely, D., Gneezy, U., Loewenstein, G., & Mazar, N. (2005). *Large stakes and big mistakes, Federal Reserve Bank of Boston*. Retrieved from

Bandura, A. (2001). Social cognitive theory: An agentic perspective. *Annual review of psychology, 52*(1), 1-26.

Barkhuizen, G. (2011). Narrative knowledging in TESOL. *TESOL quarterly, 45*(3), 391-414.

Barkhuizen, G. (Ed.) (2013). *Narrative Research in Applied Linguistics*. Cambridge: Cambridge University Press.

Barkhuizen, G., Benson, P., & Chik, A. (2014). *Narrative Inquiry in Language Teaching and Research*. New York: Routledge.

Barkhuizen, G., & Wette, R. (2008). Narrative frames for investigating the experiences of language teachers. *System, 36*(3), 372-387.

Chambers, G. N. (1999). *Motivating language learners*: Multilingual Matters.

Chomsky, N. (2012, 17 March) *a whistle-stop tour of the intellectual landscape/Interviewer: R. Nixon*. New Scientist (Vol 2856), New Scientist.

Chuk, J. (2003). *Promoting learner autonomy in the EFL classroom: the exploratory practice way.* Paper presented at the Supporting independent learning in the 21st century. Proceedings of the inaugural conference of the Independent Learning Association, Melbourne.

Cicero, M. T. (1824). *Tusculan Disputations* (W. H. Main, Trans.). London: W. Pickering.

Clandinin, D. J., & Connelly, F. M. (2000). *Narrative inquiry: Experience and story in qualitative research* (Vol. 6). San Francisco: Jossey-Bass.

Cortazzi, M. (2001). Narrative analysis in ethnography. In P. Atkinson, A. Coffey, S. Delamont, J. Lofland, & L. Lofland (Eds.), *Handbook of ethnography* (pp. 384-394). London: Sage.

Csikszentmihalyi, M. (1997). *Finding flow: The psychology of engagement with everyday life*. New York: Basic Books.

Dewey, J. (1916). *Democracy and education*. New York: Macmillan.

Dörnyei, Z. (1998). Motivation in second and foreign language learning. *Language Teaching, 31*(3), 117-135.

Dörnyei, Z. (2007). *Research methods in applied linguistics*. Oxford: Oxford University Press.

Dörnyei, Z., & Csizér, K. (1998). Ten commandments for motivating language learners: Results of an empirical study. *Language Teaching Research, 2*(3), 203-229.

Dörnyei, Z., & Csizér, K. (2006). *Motivation, language attitudes and globalisation: A Hungarian perspective* (Vol. 18). Bristol: Multilingual Matters.

Dörnyei, Z., MacIntyre, P., & Henry, A. (Eds.). (2015). *Motivational dynamics in language learning*. Bristol: Multilingual Matters.

Dörnyei, Z., & Ushioda, E. (2011). *Teaching and researching: Motivation* (Second ed.). Harlow: Longman Pearson.

Du Bois, J. W., Schuetze-Coburn, S., Cumming, S., & Paolino, D. (1993). Outline of discourse transcription. In J. A. Edwards & M. D. Lampert (Eds.), *Talking data: Transcription and coding in discourse research* (pp. 45-89). Hillsdale, NJ: Lawrence Erlbaum.

Dubner, S. J., & Levitt, S. D. (2005). *Freakonomics: A Rogue Economist Explores the Hidden Side of Everything*: Doubleday.
Edge, J. (2011). *The Reflexive Teacher Educator in TESOL: Roots and Wings*. London: Routledge.
Ellis, R. (2012). *Language teaching research and language pedagogy*. Sussex: Wiley-Blackwell.
Goffman, E. (1959). *The presentation of self in everyday life*. New York: Anchor (Random House).
Gottschall, J. (2012). *The storytelling animal: How stories make us human*. New York: Houghton Mifflin Harcourt.
Greene, B. (2011). *The hidden reality: Parallel universes and the deep laws of the cosmos*. New York: Vintage.
Henry, A. (2013). Digital games and ELT: Bridging the authenticity gap. In E. Ushioda (Ed.), *International perspectives on motivation* (pp. 133-155). London: Palgrave Macmillan.
Johnson, K. E., & Golombek, P. R. (Eds.). (2002). *Teachers' narrative inquiry as professional development*. Cambridge: Cambridge University Press.
Kemmis, S., McTaggart, R., & Nixon, R. (2014). *The Action Research Planner: Doing Critical Participatory Action Research*. London: Springer
Labov, W. (1972). Some principles of linguistic methodology. *Language in society, 1*(01), 97-120.
Larsen-Freeman, D., & Cameron, L. (2008). *Complex systems and applied linguistics*. Oxford: Oxford University Press.
Li, N. (2006). Researching and experiencing motivation: a plea for 'balanced research'. *Language Teaching Research, 10*(4), 437-456. doi:10.1191/1362168806lr206pr
Li, N. (2007). *Practitioner research on task motivation in a Chinese university context: integrating macro and micro perspectives*. PhD Thesis. Centre for English Language Teacher Education. University of Warwick. Retrieved from http://wrap.warwick.ac.uk/id/eprint/2394
Loewen, S., & Philp, J. (2012). Instructed second language acquisition. In A. Mackey & S. M. Gass (Eds.), *Research methods in second language acquisition: a practical guide* (pp. 324). Oxford: Wiley-Blackwell.
Mishan, F. (2005). *Designing authenticity into language learning materials*. Bristol: Intellect Books.
Muir, C., & Dörnyei, Z. (2013). Directed Motivational Currents: Using vision to create effective motivational pathways. *Studies in Second Language Learning and Teaching, 3*(3), 357-375.
Phoenix, C., & Sparkes, A. C. (2009). Being Fred: big stories, small stories and the accomplishment of a positive ageing identity. *Qualitative Research, 9*(2), 219-236. doi:10.1177/1468794108099322
Pink, D. H. (2009). *Drive: The surprising truth about what motivates us*. New York: Riverhead Books.
Pinner, R. S. (2014). The Authenticity Continuum: Empowering international voices. *English Language Teacher Education and Development, 16*(1), 9 - 17.
Richards, K. (2003). *Qualitative inquiry in TESOL*. Basingstoke: Palgrave Macmillan.
Richards, K. (2006). 'Being the teacher': Identity and classroom conversation. *Applied Linguistics, 27*(1), 51-77.
Richards, K., Ross, S., & Seedhouse, P. (2012). *Research methods for applied language studies*. London: Routledge.
Riessman, C. K. (2008). *Narrative methods for the human sciences*. London: Sage.
Rukeyser, M. (1968, 2006). The Speed of Darkness. Retrieved from http://www.poetryfoundation.org/poem/245984
Ryan, S., & Irie, K. (2014). Imagined and Possible Selves: Stories We Tell Ourselves About Ourselves. In S. Mercer & M. Williams (Eds.), *Multiple Perspectives on the Self in Sla* (pp. 109). Bristol: Multilingual Matters.
Silverman, D. (2013). *Doing qualitative research: A practical handbook*: SAGE Publications Limited.
Torczyner, H. (1979). *Magritte: Ideas and Images* (R. Miller, Trans.). New York: Harry N. Abrams, Inc.
Ushioda, E. (2009). A person-in-context relational view of emergent motivation, self and identity. In E. Ushioda & Z. Dörnyei (Eds.), *Motivation, language identity and the L2 self* (pp. 215-228). Bristol: Multilingual Matters.

Ushioda, E. (2011). Motivating learners to speak as themselves. In G. Murray, X. Gao, & T. E. Lamb (Eds.), *Identity, motivation and autonomy in language learning* (pp. 11 - 25). Bristol: Multilingual Matters.

Ushioda, E. (2013). Motivation and ELT: Global issues and local concerns. In E. Ushioda (Ed.), *International Perspectives on Motivation: Language Learning and Professional Challenges* (pp. 1 - 19). New York: Palgrave Macmillan.

Ushioda, E. (2015). Context and complex dynamic systems theory. In Z. Dörnyei, P. MacIntyre, & A. Henry (Eds.), *Motivational dynamics in language learning* (pp. 47 - 54). Bristol: Multilingual Matters.

van Lier, L. (1996). *Interaction in the language curriculum: Awareness, autonomy and authenticity*. London: Longman.

Wu, Z. (2006). Understanding practitioner research as a form of life: an Eastern interpretation of Exploratory Practice. *Language Teaching Research, 10*(3), 331-350.

Zhang, R. (2004). Using the principles of Exploratory Practice to guide group work in an extensive reading class in China. *Language Teaching Research, 8*(3), 331-345.

Zimmerman, D. H. (1998). Identity, context and interaction. In C. Antaki & S. Widdicombe (Eds.), *Identities in Talk* (pp. 87–106). London: Sage.