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**TEACHER USE
OF PERSONAL NARRATIVES
IN THE JAPANESE UNIVERSITY
ENGLISH LANGUAGE CLASSROOM**

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Doctor of Philosophy**

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June 2015**

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Aston University

Teacher use of personal narratives in the Japanese university English language classroom

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Doctor of Philosophy
2015

Summary

While storytelling in conversation has been extensively investigated, much less is known about storytelling in the English language classroom, particularly teachers telling their personal experience stories, termed teacher personal narratives in this study. Teacher personal narratives, a combination of the ancient art of human storytelling and the current practices of teaching, offer an innovative approach to language teaching and learning.

This thesis examines teacher personal narrative use in Japanese university English language classrooms and is of relevance to both practicing classroom teachers and teacher educators because it explores the role, significance, and effectiveness of personal stories told by teachers. The pedagogical implications which the findings may have for language teaching and learning as well as for teacher education programs are also discussed.

Four research questions were posed:

1. *What are the characteristics of teacher personal narratives?*
2. *When, how, and why do language teachers use personal narratives in the classroom?*
3. *What is the reaction of learners to teacher personal narratives?*
4. *How do teacher personal narratives provide opportunities for student learning?*

A mixed methods approach using the tradition of multiple case studies provided an in-depth exploration of the personal narratives of four teachers. Data collection consisted of classroom observations and audio recordings, teacher and student semi-structured interviews, student diaries, and Japan-wide teacher questionnaires.

Ninety-seven teacher personal narratives were analyzed for their structural and linguistic features. The findings showed that the narrative elements of orientation, complication, and evaluation are almost always present in these stories, and that discourse and tense markers may aid in student noticing of the input which can lead to eventual student output. The data also demonstrated that reasons for telling narratives mainly fall into two categories: affective-oriented and pedagogical-oriented purposes. This study has shown that there are significant differences between conversational storytelling and educational storytelling.

Key words: teacher personal narratives, narrative structure, mixed methods, case study

~Dedication~

To Aika

who came into this world

in the midst of my studies

and whose personal narratives

forever make me smile and laugh

~Acknowledgements~

It is challenging to put into words the gratitude I have for certain people in my life, but I will attempt to do so in this short space.

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Chapter 1

~Introduction~

Imagine a world without narrative. Going through life not telling others what happened to you or someone else, and not recounting what you read in a book or saw in a film. Not being able to hear or see or read dramas crafted by others. No access to conversations, printed texts, pictures, or films that are about events framed as actual or fictional. Imagine not even composing interior narratives, to and for yourself. No. Such a universe is unimaginable, for it would mean a world without history, myths or drama; and lives without reminiscence, revelation, and interpretive revision.

(Ochs, 1997, p 185)

1.1 Overview and Aims of the Study

Fortunately, Ochs' (ibid.) statement is not the reality of most people. We do not live in silence; we live in a world comprised of narrative or storytelling. Narrative embodies who we are. For most people, our daily routines involve conversing with others, reading about others, viewing images, or debating with oneself. We are not mute beings. As Connelly and Clandinin (1990, p 2) suggest 'human beings are story-telling organisms' demonstrating that storytelling is an important aspect of being a human and something which may come naturally to people. Lipman (1999, p 11) suggests that storytelling is something that everyone can, and does, do when he states, '[a]fter all, everyone tells stories in everyday life. Whether you think of yourself as a 'storyteller' or not, you tell people what happened to you'. Thus, storytelling is an integral part of people's lives and knowing how it transfers into the instructional setting may shed light on how people teach and learn in the language classroom.

What role does storytelling or narrative play in the language classroom? For teachers, Rebuck (2012, p 79) states that 'aspects of our lives, of whatever kind, can inform and shape what we teach in the classroom' and Moon (2010, p 169) asserts that '... we learn from story through vicarious experiencing when listening to story...'. Here Rebuck (ibid.) and Moon (ibid.) reveal how the personal experiences of teachers may shape the lessons they teach, and

that through these teacher stories, students experience a similar life experience as their teachers, and may thus be learning important life lessons.

In addition, Moon (*ibid.*, p 4) maintains that storytelling, or as she terms it, story, can benefit not only learners, but also teachers when she states that '[s]tory may enhance learning directly or it may influence it through enlivening the act of teaching.' In this case, storytelling may help students better understand difficult course content and by telling a story, teachers may enjoy the teaching process more while students may not realize they are learning through these stories.

Professor Jim Steakley (2012, p 12), my former undergraduate professor of German, reflecting on his December 2011 retirement from the University of Wisconsin-Madison's Department of German wrote '[w]hen I think back on the college teachers who impressed me most and indeed had the greatest influence on my interests and future profession, what springs to mind immediately are statements they themselves probably paid no heed to'. In Professor Steakley's retirement rumination, the statements most likely gone unnoticed by his university teachers are essentially personal experience anecdotes or stories, or in the case of this study, what I term teacher personal narratives (see section 2.1 for a definition). Steakley (*ibid.*) claims that some of his greatest learning came from his teachers sharing personal information about themselves which significantly shaped his learning.

Thus the aims of this study are twofold. First, through a careful examination of the structure and characteristics of teacher personal narratives (TPNs) as documented in classroom observations and audio recordings as well as diaries and interviews, the role and significance of these personal narratives in the language classroom will be highlighted. Second, through student diaries and interviews, student reaction and learning opportunities from exposure to TPNs will shed further light on their significance in the classroom. Therefore, a combination of these two components or perspectives may indicate how TPNs inform classroom practices and teacher education programs.

1.2 Origin, Context, and Focus

This section explains how this project materialized, the context of this study, and finally the focus of this research.

1.2.1 Origin

The idea for this study emerged in 2009 when I noticed two phenomena in my teaching: (1) my use of TPNs in the English as a Foreign (EFL) classroom at a Japanese university, and (2) my reading of Frank McCourt's (2005) autobiography, *Teacher Man*, which describes McCourt's 30-year journey of teaching English in New York City schools. McCourt (ibid.) shares how he attracted students' attention with personal stories about his life in Ireland. In my English language classrooms, I wondered what effect (if any) my personal experience stories had on students. Thus it was the convergence of these two events that brought the concept of 'teacher personal narratives' or TPNs to the forefront.

1.2.2 Context

This study takes place in four English language classrooms at two medium-sized Japanese universities in central Japan. Four teacher participants, two male and two female university English language lecturers/professors, were recruited. Two teachers were Japanese, one male and one female, and the other two, one male and one female, were native English speakers from Canada and the United States respectively. Two Japanese student participants from each of the four teachers' classes volunteered in this study, for a total of eight student informants (see section 4.2 for further details about all participants). The four classrooms of this multiple case study were for English language majors and were relatively small classes with 16-21 students in each. Three teachers were observed for one semester, while one teacher was followed over the course of three semesters (see section 4.3 for more details).

1.2.3 Focus and Research Questions

In his autobiography, McCourt declared, ‘I am teaching. Storytelling is teaching’ (ibid., p 26). Storytelling is a method of teaching used by teachers across subject areas such as history (Hamer, 1999), literature (Martin, 2000), English (Rex *et al.*, 2002; McCourt, 2005), physics (Hadzigeorgiou, 2006), mathematics (de Freitas, 2008), biology (Kreps Frisch & Saunders, 2008), teacher education (McDonald, 2009), and English language (Sato, 2002; Salli-Çopur, 2008; Heathfield, 2012; Rebuck, 2012), and can be considered a teaching technique used in the language classroom. The use of storytelling, in its broadest sense, in the language classroom has been widely studied (see for example Morgan & Rinvulcri, 1988; Greene & Baker, 1996; Murakami, 1997; Jones, 1998; Deacon, 2000; Jones, 2002; Moon, 2010; Lo Dico, 2011). However, research in the specific field of TPN use is limited, and therefore, more needs to be discovered about it and in particular, its role in the language classroom.

TPNs warrant an in-depth study of their structures and roles in the English language classroom for several reasons. They are an overlooked practice as evidenced in lack of research on the topic (see section 2.4) and although this type of teacher talk may appear to be unimportant on the surface, in fact it may make significant contributions to teaching and learning (see Chapter 8).

In addition, teaching is a personalized profession; it may be impossible for a teacher to teach without revealing information about oneself. This is especially true in the language classroom where students anticipate not only learning the language, but also the culture associated with the language being taught, and this is particularly important in target language-removed contexts (Graves, 2008) such as Japan where students have limited exposure to English outside the language classroom. Davies (2002) advocated that teachers in Japan take on the role of ‘teacher-as-cultural-resource’ (p 368) and contribute teacher-generated biographical material to content-based courses. It is through TPNs that both language and culture can be taught.

Hamer (1999) claimed that ‘orally told stories... need to be recognized officially as significant parts of the... curriculum’ (p 376) and from her study, the potential importance of TPNs and their roles in enhancing course curriculum (see sections 6.2.1.2 and 6.2.2.1) become apparent. In her argument, Hamer (ibid.) suggested that the personal stories teachers tell to give particular meaning to textbook material take the often ‘impersonal’ curriculum and turn it into ‘personal’ learning opportunities for students. Furthermore, it could be suggested that Hamer’s (ibid.) above comment implies that teacher educators should consider how to address TPNs in teacher development programs due to their potential impact in the classroom (see section 8.6.2).

Finally, TPNs, as previously mentioned, may contribute significantly to second language acquisition (SLA). In an overview of classroom SLA research, Lightbown (2000, p 438, as quoted in Dörnyei, 2007, p 178) argues that one of the functions of classroom research projects is to ‘identify and better understand the roles of the different participants in classroom interaction, the impact that certain types of instruction may have on FL/SL [foreign language/second language] learning, and the factors which promote or inhibit learning’. Thus this study will attempt to address the ways in which TPNs could contribute to SLA by defining how teachers use these narratives with students and their possible effects on student learning.

Considering the potential importance of TPNs in the language classroom, the following research questions are posed with the latter two being sub-questions:

1. *What are the characteristics of teacher personal narratives?*
2. *When, how, and why do language teachers use personal narratives in the classroom?*
3. *What is the reaction of learners to teacher personal narratives?*
4. *How do teacher personal narratives provide opportunities for student learning?*

1.3 Significance of the Study

This thesis provides an original contribution to research in the field of English language teaching (ELT) by contributing to an under-investigated area – that of TPN use – in ELT classroom practices and teacher education, and specifically in Japan. Storytelling in conversation has been widely researched (see section 2.3) and its function in assigning meaning to experiences and establishing rapport among people is clearly understood. However, storytelling in the university language classroom, particularly in Japan, has not been researched in detail. This topic of TPN use in Japanese university English language classrooms is of relevance to both practicing classroom teachers and teacher educators because it explores the role, significance, and potential effectiveness of these personal stories told by teachers. This thesis demonstrates how these TPNs are linguistically and structurally formed, how teachers use these narratives with students in their lessons, and how students learn from them. TPNs, a combination of the ancient art of human storytelling and the current practices of teaching, offer an innovative approach to language teaching and learning.

1.4 Organization of the Thesis

This section outlines the content of the remaining thesis chapters (Chapters 2-8). Chapter 2 presents an overview of previous research relevant to this study. A discussion of storytelling in everyday conversation and how the Labovian personal experience narrative structure aided in defining how narrative is told will be followed by an examination of storytelling in education which builds upon notions of stories in conversation. Lastly, the notion of self-disclosure, the sharing of personal information with others, will be presented because of its close relationship to personal narratives.

Chapter 3 describes the research methodology, approach, and data collection tools used in this study, while Chapter 4 provides an introduction of the teacher and student participants, a description of the actual data collected, and an explanation of the ethical approval process. This chapter also includes a portrayal of the various processes of analysis,

and concludes with preliminary analyses of the data such as narrative length, positioning in the lesson, and audience.

Chapters 5, 6, and 7 present the major findings of the study. Chapter 5 presents the internal structure of TPNs, while Chapter 6 examines the reasons teachers tell TPNs and what story themes are prevalent in the dataset. The last analysis chapter, Chapter 7, addresses learner reactions to these teacher stories and student learning opportunities.

Finally, Chapter 8 presents a summary and discussion of the findings, and highlights pedagogical implications associated with both teacher education courses and classroom practices. This chapter ends with possibilities of further research.

1.5 Chapter Conclusion

This chapter provided background to the study through a discussion of the aims, origin, context, focus, and significance of the research. Four research questions have been posed and these questions stem from the two viewpoints of: (1) TPNs as a form of teacher talk addressing structural and linguistic features and (2) opportunities of student learning through learner reactions to the TPNs and student use of TPN-specific language, the latter refers to students using language which was used by teachers during the telling of the TPN.

Before describing this study further (Chapters 3-4) or its findings (Chapters 5-7), the next chapter places the topic of TPNs within previous literature and will discuss storytelling both in mundane conversation and in classroom contexts.

Chapter 2

~Literature Review~

2.1 Introduction

This chapter presents the theoretical background of this study and addresses the broad topics of: (1) storytelling in general, (2) storytelling in daily conversation, and (3) storytelling in the classroom. Other areas which will be examined include personal experience narrative structure, genre, and self-disclosure. By reviewing relevant studies and positioning the current study within the literature, it will be shown that certain areas of personal narrative study have been extensively examined, while others have been under-researched. This study aims to address some of those under-represented areas in order to further understand how teachers use personal narratives in the language classroom.

In the first part of this review, a definition of key terms is important in order to have a better understanding of the various terminology employed in this thesis. Defining the key terms relevant to this study is problematic, as a glance at any of the literature will show. The same terms are used to mean apparently different ideas or concepts, while different terms appear to be used to define more or less the same phenomenon. McCourt's (2005) use of storytelling in the thesis introduction is that of telling personal stories or what I term, teacher personal narratives (TPNs) because they take place in the language classroom. A look at the various terms associated with storytelling and personal narratives is therefore useful.

The broadest term is that of *storytelling*. Two distinct contexts important for this study are storytelling in conversation and storytelling in the classroom, definitions of which share similarities and differences. Sharing stories is an experience distinctive to humans (McDrury & Alterio, 2003) and is a way to establish connections between people (Polanyi, 1989). Polanyi (ibid.) maintains that storytelling in conversation is the telling of events in the order in which they occurred, thus emphasizing the importance of time order. Although this aspect is not mentioned in a definition by Hamer (1999), writing about classroom storytelling,

this time aspect may be considered an important factor for English language learners who are following their teacher's story. Hamer (ibid.) in her definition of storytelling in the classroom explains that it 'mixes nationally canonized, textbook information with the teller's own repertory of stories, and thus constitutes an important vehicle through which personal and local knowledge are brought together with professional, academic, nationalized knowledge' (p 363). It could be argued that Hamer's education-based definition is similar to that of conversational storytelling because tellers in conversation may mix nationalized or common knowledge with their personal experience story. Although storytelling in conversation and storytelling in the classroom share several similarities, some key differences appear such as context, purpose, and interactional dynamics (see section 8.4.3 for a discussion of classroom interaction rules).

Polanyi (ibid.) maintains that one purpose or reason for telling stories in casual conversation is to make a point in order to make a connection between the teller and recipients. The same could be claimed about storytelling in the classroom; that teachers tell TPNs not only to connect or establish rapport with their students (see section 6.2.1.2), but also to make a learning point or to enhance the curriculum (see section 6.2.1.1). Thus for the purposes of this study, *storytelling in the language classroom* is characterized as 'an activity in which the teacher retells experience events in the order in which they occurred for the main purposes of establishing and maintaining teacher-student rapport as well as enhancing course curriculum' (definition mine).

There are a number of related terms which will be further explained below. One such term is *anecdote* which is defined as 'short, believed stories 'centering on a particular individual' and often focusing 'on things said in a particularly witty or effective way'' (Barden, 1996, p 28 as quoted in Hamer, 1999, p 364). In his classification of conversational narrative types, Norrick (2000) argued that personal anecdotes are personal narratives using humour. Anecdotes, then, are short personal narratives since they tend to be very short stories of interesting or amusing events. Some of the TPNs in this study can be classified as personal anecdotes, but this distinction will not be addressed in this study.

Another term associated with personal narrative is *self-disclosure*, which is ‘the act of revealing personal information to others’ (Jourard, 1971, p 2). Historically, self-disclosure appeared in the field of psychology, particularly in patient-doctor therapy sessions, in the first half of the 20th century, but then expanded to studies in classrooms in the 1960’s. Self-disclosure is different to personal narrative in that self-disclosive statements may not all be narrative in structure; they could be one liners such as ‘I helped my wife wash the dishes last night’ or ‘I didn’t vote for him in the last election’. Nevertheless, previous research on self-disclosure is relevant to the current study in that teachers are revealing personal information to students, and thus findings from self-disclosure studies can inform the analyses of TPNs (see section 2.5 for further discussion of self-disclosure).

Finally, another similar term is *narrative* which has been defined by several researchers (Prince, 1982; Ochs, 1997; Norrick, 2000; Labov, 2013). Prince (1982) claimed that a narrative is ‘the representation of **at least two** real or fictive events or situations in a time sequence, neither of which presupposes or entails the other’ (p 4, bold in the original). Similarly, Ochs (1997) stated that ‘... all narratives *depict a temporal transition from one state of affairs to another*’ (p 189, emphasis in the original). However, Ochs (ibid.) expressed that it is inadequate to simply state temporality as the defining aspect of a narrative; other characteristics contribute to its definition such as one’s reasons for sharing the narrative and the role of the audience. Norrick (2000) defined narrative as ‘a coherent set of two or more narrative elements’ with a narrative element being ‘a past tense clause describing an action or change of state’ (p 28). Finally, Labov (2013) declared that a narrative is ‘an organization of discourse that matches the linear order of events in real time’ (p 7). A common thread running through these definitions is the issue of time or temporality; a narrative must show events through time. This time aspect has been adopted into the definition of a TPN which is shown below.

This study is concerned with a particular type of storytelling, that of personal experience stories told by teachers, and is coined ‘teacher personal narrative’. For the purpose of this thesis, story and narrative will be considered quasi-synonymous, however, it should be

acknowledged that they carry slightly different connotations. For example, storytelling provides images of a story which is planned or told at a certain point in time, rehearsed or practiced to perfection, and repeated or told on many occasions over time; stories often end with a moral lesson, such as a fairy tale, and are mostly fictionalized accounts; whereas narrative can be considered unplanned, spontaneous, inspired by context, and usually truthful. Thus, the term ‘narrative’ has been chosen for the topic of this study rather than ‘story’. A *teacher personal narrative* is defined as ‘the sharing of information about oneself or another person, in the form of a personal story showing temporality, by a teacher with students in the language classroom’ and includes the following three criteria:

1. self-reference: instances of *I*, *my*, *me*, or *mine* by the teacher in the lesson,
2. linguistic features: markers of temporal juncture such as *and* or *then*, adverbs of time such as *a few years ago* or *now*, and the conversational historical present (CHP) alternation (see section 5.2.4 for a definition of CHP alternation), and
3. the talk is about a personal experience, in other words, something the teacher had experienced, or perhaps was experienced by someone to whom they feel akin such as a family member, friend, colleague, student, or famous person.

In this thesis, the term *personal narratives* will be mainly used, but other terms such as *personal stories*, *personal experience stories*, *storytelling*, and *stories* may also be employed at times. For the latter two terms, it should be noted that storytelling expresses the process or act of telling a story, while story denotes the product of storytelling.

In the following sections, storytelling in its various contexts such as in general, in daily conversation, and in education will be defined.

2.2 Storytelling in General

Storytellers have existed since the beginning of time through the numerous examples of indigeneous storytellers, travelling storytellers, stories told around a campfire, and many others. Traditional storytellers tell tales, legends, or fables with the context and content having relevance for the recipients. Furthermore, the oral delivery or performance of such

stories is often an important aspect of the storyteller's effort. These notions of storytelling relevancy (see sections 2.4.2, 6.2.1.1, and 6.2.2.1) and performativity (see section 8.7 for discussion on visuospatial modality) are connected to the TPNs in this study showing that teachers' stories are not something vastly different from traditional storytelling.

Storytelling seems to hold two important functions in human-to-human contact: (1) to assign meaning to experiences and (2) to establish rapport with others. The first reason why people tell stories to others is to give meaning to their experiences (Didion, 1979; White, 1991). This meaning making experience involves not only the teller, but also the listener or recipient and can be achieved by establishing 'moral evaluation' or 'critical judgment' on the story (Polanyi, 1989, p 20).

Storytelling is not a one-way act as there are usually at least two people involved, a teller and an audience, a listener or recipient. Thus a second reason why humans share stories is to connect with others (Havel, 1989 as cited in Ochs, 1997; Tannen, 1989; Eggins & Slade, 1997). As Tannen (1989, p 103) asserted, '[s]torytelling... is a means by which humans organize and understand the world, and feel connected to each other' and thus establish and maintain rapport. Tannen (ibid.) also maintained that storytelling creates an active agent in the listener. In sum, both the storyteller and audience are active beings in the storytelling process in which meaning is being assigned to the experience and rapport is being built among those involved.

The following two sections review the main contexts in which storytelling, or personal narrative, is relevant to this study: storytelling in everyday talk and storytelling in the classroom.

2.3 Storytelling in Everyday Conversation

Storytelling in everyday conversation has been extensively researched since the late 1960's (Labov & Waletzky, 1967; Labov, 1972a, 1972b, 1997, 2006, 2011, 2013; Sacks, 1974, 1992; Jefferson, 1978; Polanyi, 1979, 1985, 1989; Tannen, 1989; Eggins & Slade, 1997; Norrick, 2000). These stories told in conversation can be referred to as 'small stories'

defined as the small (literally short in length) stories that intersperse people's daily conversation (Bamberg, 2006; Barkhuizen, 2013). Much of the research on small stories explores how a person's identity is formed or positioned through these small stories in conversation (Georgakopoulou, 2007; Watson, 2007; Barkhuizen, 2010).

Labov and Waletzky's (1967) influential study of the structure of personal experience narratives is often cited in narrative studies. Although Labov and Waletzky's study neither took place in an educational setting nor is it based on a naturalistic conversation, narrative structure has been well-defined by the authors and subsequently applied to daily conversation, and has been used in other research fields such as psychology, health, sociology, and communication.

Other models of narrative analysis exist (see for example Gee, 1986, 1991; Mishler, 1995). For example, Gee's (ibid.) ethnopoetic model of narrative analysis of mostly oral cultural storytelling by Native Americans is applied to narratives which are characteristically 'lengthy, with asides, flash forwards, and flashbacks in which time shifts' (Riessman, 2008, p 93); in other words, very complex narratives. TPNs are not considered extremely complex since their audience is English language learners and TPNs often have a clear and easy to follow temporal order. Thus due to inherent classroom interactional features in which students seldom interrupt a talking teacher (see section 2.3.2), especially in Japan where this study occurs, the TPNs in this study tend to be monologic making the Labovian narrative structure the most suitable framework of analysis for this study. This framework can address the first research question:

What are the characteristics of teacher personal narratives?

By applying the Labovian narrative structure to TPNs, this study will show how TPNs are structured, which may help teachers become more aware of their own use of storytelling in the classroom, not only to improve their own storytelling techniques, but potentially those of their students (see sections 8.6.2.1 and 8.6.2.2).

2.3.1 Personal Narrative Structure

Labov and Waletzky's (ibid.) seminal work, which established the personal experience narrative structure, consisted of 600 sociolinguistic interviews with lower-class to middle-class, Black and White speakers, aged 10-72, in rural and urban areas in the United States. In order to capture authentic oral narratives of personal experience, the authors asked the interviewees to describe a time in their life when they were in danger or close to death. Labov and Waletzky anticipated that this type of elicitation would produce more natural ways of speaking from the interviewees. Although the intention of their study was to capture authentic ways of talking for studies on American accents, Labov and his associates noticed a consistent pattern in how personal narratives were told.

According to Labov and Waletzky's (ibid.) study, in its simplest term, a narrative must have at least one temporal juncture (e.g., I saw him and I kissed him) and the overall normal form of an oral version of personal experience narrative includes: orientation → complication → evaluation → resolution → coda. The orientation is optional and orients the listener to the person, place, and situation of the narrative. The main part of a narrative is the complication which describes a series of events ending with a result. The simplest narrative, Labov and Waletzky (ibid.) claimed, contains only complication. Personal experience narratives typically contain an evaluation which emphasizes the importance of the result and answers the question of 'What's the point?' The resolution follows the evaluation or coincides with it, and describes how the complication was solved. Many short narratives simply contain a complication and resolution. The optional coda stage takes the listener back to the present moment in time.

Labov (1972a) further developed the structure of a narrative with the addition of the abstract which precedes the orientation and is simply a summary of the story. He provided additional explanations of the orientation, coda, and evaluation. The full narrative form is now seen as: abstract → orientation → complicating action → evaluation → result or resolution → coda (Labov, ibid., p 363). As a crude example, a short narrative displaying the six narrative stages follows:

1. *Abstract:* Did I ever tell you about the time I was taking the TOEIC test and someone pulled the fire alarm?
2. *Orientation:* You know how there's a TOEIC test held on campus every November, right?
3. *Complicating action:* Well, I was doing the reading section of the test and all of a sudden, the fire alarm went off!
4. *Resolution:* It turns out it was one of the examinees who pulled it. She didn't want to take the test. We were able to return to campus and ended up finishing the exam at 9pm.
5. *Evaluation:* I don't think I would ever go to such extremes to get out of taking an exam.
6. *Coda:* Now, when I think about it, I'm rather thankful someone had pulled the alarm because it gave me some more time to study.

(Example mine)

2.3.2 Criticisms of Labovian Narrative Structure

There have been some criticisms of the Labovian view of narratives because it is restricted to the analysis of only the internal structure of the narrative, which is a purely linguistic stance.

One critique of the Labovian structure is that it analyses the narrative out of context (Norrick, 2000; Riessman, 2005; Patterson, 2008). As Reissman (2005, p 4) noted 'the structural approach can decontextualize narratives by ignoring historical, interactional and institutional factors'.

In addition, the stories in Labov and Waletzky's (ibid.) study were *elicited* in interviews, were *prompted* by a particular question, and *lacked listener responses* (emphasis mine), thus the stories do not entirely adhere to normative social conversation rules and do not display evidence of the interactivity of conversations. However, in many ways classroom stories are similar to elicited stories. While students are present as an audience, norms of

classroom behavior (see for example Walsh, 2002) mean that students generally remain silent while the teacher is talking; therefore, there is little evidence of interaction. Moreover, most of the TPNs did not take place as a result of direct elicitation by students, but were prompted by some aspect in the lesson.

Despite the criticisms, the Labovian model is a useful tool to understand the way TPNs are constructed and how they might act as an opportunity for language learning.

2.3.3 Personal Narratives as a Social Activity

Personal narratives are a type of social act (Polanyi, 1979) and therefore exploring elements beyond the structure of the narrative will show how recipient design is considered. These aspects provide another level of interpretation to the TPNs, an outer layer to the inner layer of the internal narrative structure (see Figure 8.1 in section 8.4).

Labov (1997) developed his narrative analysis further and discussed new aspects such as reportability, credibility, objectivity, causality, and praise or blame. Possibly influenced by Labov's (ibid.) work, Ochs and Capps (2001, p 20) analyzed conversational narratives of personal experience and described them according to the five dimensions of tellership, tellability, embeddedness, linearity, and moral stance as seen in Table 2.1. They believed narratives should be studied as both text *and* social activity which is an expansion of Labov's structural analysis, and which this study also attempts to do.

Table 2.1 *Ochs and Capps' Dimensions of Conversational Narratives*

Dimensions	Range of Possibilities		
Tellership	One active teller	→	Multiple active co-tellers
Tellability	High	→	Low
Embeddedness	Detached	→	Embedded
Linearity	Closed temporal and causal order	→	Open temporal and causal order
Moral stance	Certain, constant	→	Uncertain, fluid

Labov's reportability refers to narrators having at least one reportable event in their narrative and this event is 'the one that is least likely to have occurred [or least believable] and has the greatest effect on the lives and life chances of the participants' (Labov, 2013, p 23). Labov did not address tellers in his studies on narrative because all of the narratives had one main narrator, whereas Ochs and Capps' tellership refers to those people involved in the recounting of the narrative whether it is one main teller or several tellers. Similar to Labov's reportability, high tellability refers to a narrative of great interest or importance or which is highly unusual, whereas low tellability is at the opposite end of the spectrum.

Credibility is the degree to which listeners believe the narrative. Labov (ibid.) maintained there was an inverse relationship between reportability and credibility; the more reportable the story, the less credible it may seem, and vice versa. Reportability is associated with time and social context, that is, a narrative should be told at an appropriate time and place. In the case of classrooms, teachers should consider appropriate timing in which to tell personal narratives (see section 4.6.5). An objective event is one the narrator experienced directly and this type of narrative tends to be more credible.

Ochs and Capps' embeddedness refers to the extent to which a narrative is connected to the on-going conversation. A detached narrative uses a longer turn to recount and may not be directly related to the topic of conversation. On the other hand, an embedded narrative is related to thematic content and does not have a distinct turn-taking format, that is, it is reported over turns of varying length.

Causality is the concept in which the narrator moves back in time from the time of the most reportable event to a point where the narrative begins. Labov (2006) coined this 'narrative pre-construction' and stated that '[b]efore a narrative can be constructed, it must be pre-constructed by a cognitive process that begins with a decision that a given event is reportable' (Labov, ibid., p 37).

In addition, praise or blame is reflected in the point of view of the narrator; this is where we see the story from their perspective (Labov, 1997). Like praise or blame, moral

stance is 'a disposition towards what is good or valuable and how one ought to live in the world' (Ochs & Capps, *ibid.*, p 45).

Lastly, Labov (2013) introduced the egocentric principle which explains how tellers present a story in the same order in which it actually occurred to the teller, which Ochs and Capps term linearity with closed temporal and causal order 'in which one event temporally precedes or causally leads to a subsequent event' (Ochs & Capps, *ibid.*, p 41). For nonlinear narratives, the temporal or causal order is open-ended.

The previously mentioned aspects are further ways of analyzing TPNs looking beyond the internal structure of the actual TPN itself. The Labovian narrative structure framework and these newer dimensions of narratives can be considered complementary to one another. While Labov provides a clear structural and linguistic framework for TPN analysis, Labov's and Ochs and Capps' further dimensions of narratives illustrate a more social aspect of TPNs. These dimensions take into consideration the narrative audience, specifically how the teller considers their audience when telling a story such as the point at which to begin the story, how credible the story may sound, and how to evaluate the story, or what it may mean. Some of these more pertinent aspects will be addressed in the analysis by using what I term a social activity framework.

2.3.4 Storytelling Genres and Types

While the Labovian approach provides a framework for the structural and linguistic analysis of TPNs, it might also be useful to look at types of stories in order to identify those types most often told by teachers, which in turn may influence the language lesson and for this it is necessary to turn to studies of genre. This section describes some of the studies specifically on storytelling genres and types which may inform a subsequent classification of TPNs. In previous literature (see for example Plum, 1988; Norrick, 2000), personal narrative has been recognized both as its own genre within storytelling and as having various genres within this term.

Taking the concept of personal narratives and breaking it into more discrete categories, Plum (1988) examined several genres of storytelling: (1) recount (2) narrative (3) anecdote (4) exemplum (5) observation and (6) exposition. Plum collected 420 texts from sociolinguistic interviews with 50 adult speakers of Australian English in Sydney, all following the topics of dog breeding and dog showing. Informed by Martin and Rothery's (1981) genres (i.e., recount, narrative, thematic narrative, report and exposition), Plum elicited his data to gather stories that fall into these particular genres. In a recount, the emphasis is on the sequence of events. Eggins and Slade (1997) claimed that recounts are more often shared in situations of high contact, for example, among family members. Narratives contain complication and resolution; these stories often portray a problem which must be solved and Labovian influence is evident in this description of narratives. Anecdotes are similar to narratives; however, there is no explicit resolution; the stress is on the reaction to the crisis (laughter, frustration, etc.), not the crisis itself. An exemplum tells a moralizing tale. Observations state a fact and the speaker's personal reaction to that stated fact. Finally, an exposition is an explanation of events or things through the speaker's perspective; it contains a point of view or thesis. Plum's analysis demonstrates that there are a variety of personal narratives.

Although their research is not drawn from the language classroom, Polanyi (1989) and Norrick (2000) discussed different types of stories. Polanyi identified three kinds: (1) the diffuse story, (2) the story sequence, and (3) the negotiated story, based on her analyses of stories from ordinary conversations recorded of her friends and herself during and after dinner parties. The diffuse story is 'characterized by blocks of story materials interleaved with blocks of conversation in which points of the story are discussed or amplified' (p 66). In other words, a diffuse story is a combination of the story being told interspersed with a discussion of the story. The story sequence occurs when more than one story is told or when a story is embedded within other stories. In this case, there are primary and secondary storytellers. The third type of story is the negotiated story and can be described as the negotiation that takes place 'between narrator and audience about what is to be taken as the point of the story' (p

93). In this case, the storyteller is telling the story and is being interrupted by the audience in order to gather more details. Polanyi's work shows the potentially important role of the recipient in the design of personal narratives (see for example Sacks, 1992).

While Polanyi (ibid.) identified different types of negotiated personal narratives, Norrick (2000) found four typical kinds in daily conversation: (1) self-aggrandizement, (2) embarrassment, (3) troubles, and (4) dream tellings. Self-aggrandizement narratives are told with the purpose of augmenting the status of the teller. Embarrassment stories are often told about distant past events, can display covert prestige of tellers in which they overcame a foolish blunder, and are told in a humorous fashion. Narratives of troubles are told to recount problems in order 'to elicit understanding and commiseration' (Norrick, ibid., p 136) from the recipients. Finally, dream reports which are often associated with therapy sessions, but can also be witnessed in casual conversations are the final type of personal narrative in which tellers recount their dreams.

Although the research presented in this section is about storytelling genres in conversation, these story types can potentially be present in storytelling in the classroom and may also contribute to the types of narratives found in this study. The concept of genre can also inform the reasons why teachers tell narratives (see section 6.2.1).

Thus far, this literature review has examined previous research in the use of personal narrative structure and genres in casual conversation. In the next section, a discussion of storytelling in the classroom is presented.

2.4 Storytelling in Education

Studies concerning TPN use in classrooms are extremely limited. However, there are a few significant exceptions: Hamer's (1999) study of high school history teachers, Martin's (2000) case study of an American Indian high school literature teacher, Sato's (2002) paper on his use of storytelling and student reactions to this in the Japanese context, de Freitas's (2008) investigation of personal narrative in a high school mathematics classroom, Sallı-Çopur's (2008) study of anecdotes in an EFL classroom, Kreps Frisch and Saunders's (2008)

study of stories told in undergraduate biology lecture courses, and Rebuck's (2012) research of using his daughter's genetic condition in an EFL lesson in Japan, will be highlighted. Of these, only two studies, Sato (*ibid.*) and Rebuck (*ibid.*) demonstrate the emergence of teacher personal narrative use in the language classroom in Japanese universities. The lack of research specifically addressing the use of personal narratives in university EFL classrooms in Japan suggests a need for more exploratory research on this topic. All the above studies shed some light on how teachers use personal narratives in their lessons, and this information can provide a foundation for the study.

de Freitas (2008) showed how it is possible to combine the personal and the academic in the classroom. Although focusing on teachers' identities in the high school classroom, de Freitas (*ibid.*) studied the identity of mathematics teachers through their use of spontaneous personal narratives in Canada. She examined when, how, and why these teachers alternated between what she termed the procedural (i.e., classroom talk) and the personal narrative registers. She claimed the two discourses are so radically different from one another and that the connection or blending of the two is difficult to attain; however, her study showed that the teachers' stories 'often function to enforce the legitimacy of the dominant procedural discourse' (p 280), and therefore, blending did occur. One example is Leslie who taught a 'Life Mathematics' course. In a particular lesson about odds and probability, she talked about her husband's horse betting days as a student studying abroad. From de Freitas' observations, she found that her teacher participants used personal narratives to support the classroom discourse.

From the few TPN studies listed above, several concepts have emerged concerning TPNs: (1) TPN as a genre or type of teacher narrative, (2) teachers' reasons for telling TPNs, (3) the affective quality of TPNs, (4) student reaction to TPNs, and (5) student learning through TPNs. Each is discussed in turn below.

2.4.1 Types or Genres of Teacher Narratives

Some classroom studies (see for example Hamer, 1999; Martin, 2000; Kreps Frisch & Saunders, 2008) have identified various genres or types of teacher narratives, some of which overlap with those found in daily conversation (see section 2.3.4). These studies categorized different types of narratives teachers tell, with the personal experience narrative being one of them.

Hamer (1999) looked at three high school history teachers' use of narratives in the classroom and identified three genres: personal experience narratives, legends, and anecdotes. Although her study failed to describe the latter two genres in detail, she did provide examples of the TPNs told by teachers, thereby showing linguistic evidence of actual teacher talk, and this study too attempts to show such teacher talk. In another study, Martin (2000) discovered two types of teacher narratives told by an American Indian high school literature teacher, personal and cultural. The personal stories were about the teacher's personal life whereas the cultural stories discussed aspects of the Lakota tribe and traditions. Finally, Kreps Frisch and Saunders (2008) found four story categories: (1) personal experience, (2) historical anecdote, (3) extended example, and (4) 'you' stories (these stories put a few students or the entire class in the story). The various classifications of storytelling in the classroom show that teachers tell a myriad of stories. One reason for this variety may be that there is some influence from their teaching subject area, with mathematics teachers and history teachers telling different types of stories. Another reason for this range of stories may be teacher personality with some teachers more open to self-disclosing. Thus each teaching context is its own unique case, and as will be seen in this study, the four case study teachers offer various portrayals of English language teaching in Japan.

The numerous lists of storytelling genres and types found both in conversation and in the classroom demonstrate that this is a complex area and a number of factors are likely to influence the type or genre of the story told such as the relationship between the teller and audience or the context in which the story is told. Thus more studies are needed to get a clearer picture of what these particular factors are. Furthermore, these studies show that little

has been researched on the internal structure of classroom narratives and yet they are a potentially important source of language input for learners, and it is in this area where this study can help.

2.4.2 Reasons for Telling Teacher Personal Narratives

Some of the literature shows (see for example Wajnryb, 2003; Kreps Frisch & Saunders, 2008; Salli-Çopur, 2008) how storytelling in the classroom can enhance both the learning and teaching experience. This section considers the reasons why teachers tell TPNs.

Wajnryb (2003) provided two main reasons for using stories in the language classroom: both as a means of teaching and learning in general, and as a means of teaching language. In terms of the former, a story can contribute to the listener's 'intellectual, emotional and moral development' (Wajnryb, *ibid.*, p 4); in other words, a story can relate to real life (Kreps Frisch & Saunders, 2008), make a point (Salli-Çopur, 2008), or simply put, enhance the course curriculum, which was one of the categories identified in this study (see sections 6.2.1.1 and 6.2.2.1). In addition, stories allow for human understanding and storytelling is a social process in which relationships are built between the speaker and listener. Thus TPNs can establish and maintain teacher-student rapport (Salli-Çopur, *ibid.*).

In terms of the latter reason, a means of teaching language, Wajnryb followed Willis' (1996) language learning model which includes exposure, use, and motivation as essential features, and instruction as a desirable, but not necessary feature. A story's text acts as 'comprehensible input' (Krashen, 1981, 1982, 2003, 2009) or exposure for learners; in other words, it is language which students can understand. The next element is use of the language and here Wajnryb (*ibid.*, p 7) argued that 'a connected task that accompanies, precedes or follows the story may afford the learner further opportunity to use the language'. Like Wajnryb (*ibid.*), Salli-Çopur (*ibid.*) asserted that using 'anecdotes', as the author termed them, gives students the opportunity to practice genuine communication. The third aspect is motivation to listen to the story. Humans are naturally inclined to listen to stories, particularly

those which are engaging and entertaining (Kreps Frisch & Saunders, *ibid.*; Salli-Çopur, *ibid.*), and this too can occur in the classroom with learners listening to teachers' stories.

In sum, previous literature indicates that there is a variety of reasons teachers choose to tell TPNs in the class with the most prevalent reasons being to reinforce or enhance the course curriculum, to establish rapport, to teach genuine language, and to engage or entertain students.

2.4.3 Affectivity of Teacher Personal Narratives

The previous section discussed rapport as a reason for telling TPNs, and this section seeks to address this affective element in further detail since some studies mentioned this as an important 'side effect' of telling TPNs.

Kreps Frisch and Saunders (*ibid.*) found that most students reported feeling comfortable around teachers who used stories and humor in the classroom. These teachers could relate with students because they were aware of their audience, they used humor when appropriate, and they demonstrated that they too were human. In addition, Sato (2002, p 18) 'learned that [his] personal stories served as catalysts to create a collaborative learning environment' thus demonstrating the effects of TPNs on classroom rapport. A further discussion of rapport is addressed in sections 6.2.1.2 and 6.2.2.3.

2.4.4 Student Reaction to Teacher Personal Narratives

There is little research portraying how students react to TPNs in the classroom; however, a few of these studies were based in Japan, which is where this study takes place. In a study based at a Japanese university in a content-based course, Sato (2002) described how his use of TPNs in the classroom encouraged students to share their own personal stories with him and each other. This phenomenon which he calls 'contagious storytelling' is called second stories (see section 5.3) in this study.

A recent study in which Rebeck (2012) described his use of personal narrative in the EFL university classroom in Japan suggests that students support such personalized lessons.

Rebuck created two lessons on disability and taught these lessons to both English language majors and non-majors in Japanese universities. After the lessons, students completed questionnaires about their reactions to these lessons. Two questions pertained to Rebuck's use of teacher personal narratives, and an overwhelmingly positive student response was found. Students strongly supported his disclosure of information about his daughter being born with a chromosomal abnormality and also strongly supported general teacher usage of personal narratives in the language classroom. One of Rebuck's students supports this type of teaching: 'If it is something the teacher feels strongly about then it will be easier to convey it to us' (Rebuck, *ibid.*, p 84). Because of so few studies concerning student reaction to TPNs, this is a gap in the literature which this study seeks to address.

2.4.5 Student Learning Through Teacher Personal Narratives

Teachers teach to facilitate student learning. TPNs, as a form of teacher talk, may contribute to student learning in significant ways. Previous literature demonstrates how stories in the classroom enrich student learning.

McDrury and Alterio (2003, p 34) claimed that '[t]o educate using storytelling is to take seriously the need for students to make sense of experience and seek meaning from their lives.' As previously mentioned (see section 2.2), storytelling helps make sense of one's lived experiences not only in daily conversation, but also in the language classroom.

Moon (2010, p 96) examined how a story can engage students in higher education:

1. it can capture the holistic and lived experience of the subject being taught;
2. it can tap into the imagination and emotions and form new and meaningful connections between existing areas of knowledge that can be neglected in conventional practices;
3. it can work in the mind of students in the way that lectures do not – because it is not a traditional teaching method it represents a 'change';
4. it is a tool for the enhancement of reflective learning;
5. it seems possible to enhance memory by embedding ideas in story.

Thus storytelling has numerous cognitive advantages for students in the classroom.

In one study of TPN usage, Kreps Frisch and Saunders (2008) discovered three ways students make use of stories: (1) for memory, (2) for relating, and (3) for engagement. In other words, TPNs help students remember concepts for studying and exam taking (memory), they help students understand how the material is connected to students' personal lives (relating), and they help students focus on the lesson by capturing students' attention (engagement). In Kreps Frisch and Saunders' findings, students claimed that most of the stories told by each teacher *were not* remembered in detail; however, about half of the students reported that the stories helped them remember biological concepts. Thus, the authors asserted that '... the instructional strategy of storytelling could be an important tool to help students understand and relate concepts to their lives' (Kreps Frisch & Saunders, *ibid.*, p 168), and thus helping students learn.

Students learn not only content from TPNs, but also language as previously discussed (see section 2.4.2). Hamer (1999) concluded that 'teachers need to be more aware of *how they tell* complex narratives' (p 376, emphasis mine) and that their personal biases based on their life experiences have an effect on the kinds of stories they tell as well as on how the students interpret these stories. Similarly, Kreps Frisch and Saunders (*ibid.*) suggested that improving teachers' storytelling skills could be a 'key component in increasing their ability to facilitate connection and transfer of... concepts' (p 168). Although this quote refers to content, if teachers pay particular attention to the way in which they tell stories, this may have an effect on students' language output too (see section 7.4).

In TPNs, teachers are disclosing personal information about themselves or someone to whom they feel akin, therefore the field of self-disclosure warrants some discussion. While there are structural and linguistic differences between self-disclosure and TPNs (see section 2.1), the focus of the following section is to understand how self-disclosure concepts can be relevant to the function of TPNs.

2.5 Self-disclosure in the Classroom

The study of ‘self-disclosure’, also referred to as ‘verbal accessibility’ and ‘social accessibility’, originated from psychology and communication studies beginning in the 1950’s. Sidney Jourard (1971), a humanistic psychologist, believed in the power of self-disclosure in therapy sessions by both therapist and client and was one of the first to define self-disclosure (see section 2.1). Teacher personal narratives are a form of self-disclosure in that teachers are sharing personal details about themselves with students. A further general definition of self-disclosure is ‘any *message* about the self that a person communicates to another’ (Wheeless & Grotz, 1976, p 338).

There are some issues with the definition of teacher self-disclosure. One of the early definitions of *teacher* self-disclosure stems from Downs *et al.* (1988) when they claimed that self-disclosure is a statement which begins with ‘I’ and contains information only the teacher knows. What this definition lacks is a description of the type of information the teacher is sharing; in other words, the ‘information only the teacher knows’ should be personal information about the teacher. An improved definition comes from Goldstein and Benassi (1994) who further defined teacher self-disclosure as ‘a teacher’s sharing of personal and professional information about himself or herself in a believable way’ (p 212); however, it is unclear how ‘believable’ is defined.

2.5.1 Dimensions of Self-disclosure

Several studies categorized self-disclosive statements by dimension which is potentially useful in labelling the types of teacher personal narratives in this study. However, few self-disclosure studies focus on genres or types as did teacher narrative studies in section 2.4.1, but rather on categories or dimensions to provide a detailed description of teachers’ self-disclosing statements. Wheeless and Grotz (1976), for example, provided dimensions of self-disclosure such as breadth, depth, duration, honesty/authenticity, intention, accuracy, relevance, and intimacy. This PhD study examined a few of these aspects such as duration (see section 4.6.3), intention (see section 6.2), and relevance (see sections 6.2.1.1 and 6.2.3).

McCarthy and Schmeck (1982) provided further dimensions in which to analyze self-disclosure statements such as gender-pairings, timing (see section 4.6.5), and types of classroom settings.

Downs *et al.* (1988) presented a framework from which to categorize self-disclosive statements in terms of topic which are education, experience, family, friends/colleagues, beliefs and/or opinions, leisure activities, personal problems, and ‘other’ category. These categories seem most relevant to the study of TPNs and some are found in the dataset (see section 6.3).

Moreover, Downs *et al.* (ibid.) discovered two narrative categories, factual or fictional story which can be related to teachers’ personal life, teaching profession, or ‘other’. They further categorized each self-disclosure and narrative as being relevant (i.e., connected to course material) (see section 6.2.1.1), not relevant (see section 6.2.3), or to stimulate discussion. Lastly, Cayanus (2004) looked at self-disclosure statements using the three dimensions of amount, valence (positive or negative self-disclosure), and relevance.

There are clearly numerous ways to categorize TPNs based on the findings of the above studies, and several of these classifications are certainly relevant to this study. The lack of studies on genres of self-disclosure shows that self-disclosure is perhaps a genre in and of itself, whereas TPNs can have various genres. Therefore, previous studies on this topic could only explore various aspects of self-disclosure as does this TPN study.

2.5.2 Reasons for Self-disclosing

Few studies mention the reasons for self-disclosing in the classroom; therefore, this is an area which requires more in-depth analysis, and my research will help to fill this gap in the literature. One reason for this gap may be that classroom self-disclosure studies often research self-disclosure from the students’ perspectives and not the teachers’. My study aims to capture the perspectives of both teachers and students.

Studies have found that self-disclosure and narrative are told by teachers to reveal or clarify course content (Nussbaum *et al.*, 1987; McBride & Wahl, 2005) (see section 2.4.2).

Similarly, Rasmussen and Mishna (2008) argued that self-disclosure needs to be carefully used in the classroom and that it should only be used to strengthen student learning since that is the fundamental reason for being in the classroom – to learn the course topic.

Miller *et al.* (2014) also found several benefits of teacher self-disclosure which are creating a supportive classroom, aiding in student-student rapport, and developing teacher-student rapport (see section 2.4.2). In addition, student interest, affect, and motivation increase when there is positive, affective learning taking place (Cayanus & Martin, 2008; Cayanus *et al.*, 2009).

To address the research question of why language teachers use personal narrative in the classroom, how personal narratives fit in with the lesson will be shown; in other words, for what purpose they occur.

2.5.3 Student Reaction to and Learning from Self-disclosure

How students view or react to self-disclosing teachers has been studied by several researchers. One of the first studies to involve teacher self-disclosure is Woolfolk (1979) who understood that intimate teacher self-disclosure is negatively viewed by students, while superficial self-disclosure elicits greater self-disclosure from students which can be in the form of student second stories (see section 5.3.2). Similarly, Baker *et al.* (2012) suggested that there is a relationship between the amount of teacher self-disclosure and student behavior. In other words, the more the teacher self-discloses, the more unruly the students' behavior.

Also, Miller *et al.* (2014) discovered that teachers' use of negative self-disclosure, in which they mock themselves or discuss personal disappointments, has a negative effect on students. This finding suggests that students who may perceive teachers as role models do not wish to be made aware of their teachers' flaws.

2.5.4 Cultural Differences of Self-disclosure

More recent self-disclosure studies have focused mainly on American universities (see for example Cayanus & Martin, 2004; Lannutti & Strauman, 2006; Cayanus & Martin, 2008; Simpson, 2009). However, in one of the few studies to look beyond the United States and therefore address cultural differences, Zhang *et al.* (2009) compared Chinese and American pre-service teachers' attitudes about the use of self-disclosure in the classroom. They found that differences of opinion arise due to cultural variations, raising the possibility that cultural issues may be significant in the use of personal narrative. The design of the current study takes this cultural aspect into account since the four teacher participants are from three different countries.

2.6 Chapter Conclusion

The studies reviewed in this chapter contribute to the research on personal narrative use; however, they also present potential analytical frameworks for the analysis of the teacher personal narratives in this study.

In this chapter, a definition of TPNs was identified through three criteria (see section 2.1), and a discussion of storytelling in general, in daily conversation, and in the classroom followed. Storytelling in general tells us that the sharing of stories is done for two main purposes, to make meaning of our experiences and to establish and maintain rapport with our interlocutors. Storytelling in conversation explores the widely used Labovian personal experience narrative structure which will be used as the main framework for the analysis of the structure of the TPNs due to their monologic nature. In addition, storytelling in conversation is an important social activity for the teller and audience or recipient with several types or genres of personal narratives in existence. Thus a social activity framework which focuses on recipient design will be applied to the TPNs to further explore their role and will investigate aspects such as reasons for telling TPNs, themes in TPNs, and student reaction and learning from TPNs.

The previous literature on storytelling in the classroom has identified the various genres or types of stories, the reasons for telling personal stories and their affectivity on both teachers and students as well as student reaction and learning. Teacher self-disclosure research can further inform this study because TPNs are a kind of disclosure activity.

It can be seen from the review carried out here that TPNs are an under-researched area of teacher talk and can potentially inform the way teachers teach and students learn. The next chapter seeks to explain the research methodology undertaken in this study.

Chapter 3

~Research Methodology~

3.1 Introduction

This chapter describes the research methodology, approach, and methods undertaken in this PhD study. In this chapter, I aim: (1) to discuss the underlying research paradigm of this study, (2) to provide reasons for conducting mixed methods research, (3) to introduce the case study approach, and (4) to examine the strengths and weaknesses of the data collection tools used.

First, a review of the terminology employed in this chapter is necessary. The following terminologies originate from Croker (2009). A *paradigm* refers to one's set of beliefs about ontology (reality), epistemology (knowledge), and axiology (truth as value-free or value-laden) and is the framework that underpins all research. Examples of paradigms are positivism and constructivism. *Research methodology* refers to the theory a researcher utilizes in beginning their research; common research methodologies are qualitative, quantitative, and mixed methods. *Research approach* describes the tradition undertaken such as narrative inquiry, ethnography, grounded theory, case study, and so on. A *research method* or *data collection method* is 'a systematic and rigorous way of collecting and analyzing information' (Heigham & Croker, 2009, p 321). Some examples of data collection methods are interviews, observations, questionnaires, and diaries.

This study, situated in the social constructivist paradigm, is a mixed methods case study using observations, audio recordings, interviews, diaries, and questionnaires. In the following sections, I will explain why I chose this particular design for this study, but first the underlying research paradigm is briefly outlined in order to have a greater understanding of the entire project.

3.2 Research Paradigm

Before discussing the reasons for conducting a mixed methods research study, I will succinctly explain the paradigm underlying this study, constructivism or social constructivism. Greene and Caracelli (2003, p 107 quoted in Dörnyei, 2007, p 168) state:

... applied social inquirers appear to ground inquiry decisions primarily in the nature of the phenomena being investigated and the contexts in which the studies are conducted. Inquiry decisions are rarely, if ever, consciously rooted in philosophical assumptions or beliefs.

(Greene and Caracelli, 2003, p 107 quoted in Dörnyei, 2007, p 168)

Greene and Caracelli (ibid.) state that choosing one's research paradigm is not often a deliberate event. The type of research one wishes to undertake will guide the researcher in the paradigm to follow. For example, in my case, I did not firstly decide on a research paradigm; it was through the research questions, methodology, approach, and methods that it became clear that the research paradigm within which this study is situated is social constructivism.

Creswell (2009, p 8) states that 'social constructivists hold assumptions that individuals seek understanding of the world in which they live and work'. Social constructivists pursue knowledge of informants' views of what is being studied, realize that their own backgrounds influence their research, interact with others in the research process, and ultimately, may create a theory or pattern of meaning. The latter statement is in direct opposition to positivist researchers who begin with a hypothesis or theory and attempt to prove or disprove it through research.

Denzin and Lincoln (2011) discuss the characteristics of the constructivist paradigm with its multiple realities, the co-construction of meaning between the researcher and participants, and the naturalistic approach to data collection. In sum, the researcher is an active participant and works together with the participants in creating a reality grounded in what naturally occurs in real life.

Additionally, Edge and Richards (1998, p 336) in describing the humanistic or naturalistic paradigm, terms similar to social constructivism, claim that researchers:

... see themselves as participants in the situations they investigate, and assert that their values and beliefs are multiply involved in choosing what to research, how to research it, and how to represent and to use their findings.

They maintain that there are differing versions of truth and reality, depending on perspective, that experience cannot be understood by breaking it up into pieces, and that causality is a concept insufficient to help one understand how human situations develop. An in-depth, inter-subjective understanding of a particular situation is the desired outcome of their work.

(Edge & Richards, 1998, p 336)

Thus, Edge and Richards support the assertions of Denzin and Lincoln (2011) of the importance of the researcher's role; the researcher's decisions move the study in various directions and they cannot be disregarded. In purely scientific studies which often follow the positivist paradigm, the voice of the researcher may be absent or silent. This differs greatly to social constructivism where the voice of the researcher may be recognized and valued.

In short, in the social constructivism paradigm, the relationship between the researcher and participant plays a key role (Richards, 2003). The co-creation of knowledge and truth and the shaped pluralistic reality by both the researcher and the participant(s) form the bases of social constructivism (Richards, *ibid.*).

3.3 Reasons for Mixed Methods Research

Within a social constructivist paradigm, this study adopts a mixed methods methodology. Mixed methods research is defined as 'the meaningful integration of both quantitative and qualitative data [and] can provide a depth and breadth that a single approach may lack by itself' (Ivankova & Creswell, 2009, p 136). Similarly, Dörnyei (2007, p 167), referencing Johnson and Turner (2003), states '*the fundamental principle of mixed methods research* is that researchers should collect multiple data using different strategies, approaches, and methods in such a way that the resulting mixture or combination is likely to result in complementary strengths and non-overlapping weaknesses' (emphasis in the original). This mixing of quantitative and qualitative data within one study can provide a more complete representation of the phenomenon being studied (Creswell, 2008) due to the two methods working in a balanced manner.

3.3.1 Characteristics and Designs

There are three main characteristics of mixed methods research which are timing, weighting, and mixing (Creswell & Plano Clark, 2007). The first characteristic, *timing*, is defined in two ways: (1) sequentially (collect and analyze the data one methodology after the other, for example, qualitative → quantitative or vice versa), or (2) concurrently (collect and analyze the data at the same time, that is, qualitative + quantitative). The second characteristic, *weighting*, refers to the importance given to the research methodology undertaken. There are two weighting options: (1) greater emphasis on qualitative methodology and methods, represented as QUAL in capital letters, or (2) greater emphasis on quantitative methodology and methods, represented as QUAN. The final characteristic is *mixing* which refers to how and when the two methodologies, quantitative and qualitative, are combined. Mixing can occur during the data collection process, during data analysis, or when writing the results.

The above factors combine to give several designs in mixed methods research: the Sequential Explanatory Design, the Sequential Exploratory Design, the Sequential Transformative Design, the Concurrent Triangulation Design, the Concurrent Embedded Design, and the Concurrent Transformative Design (Creswell, 2009). As mentioned above, sequential refers to the fact that the data were collected in different phases, and concurrent, as the name implies, means that the data were collected in one single data collection phase.

In the Sequential Explanatory Design, quantitative data are first collected and analyzed, and then the same procedure is followed for the qualitative data. Weight is on the quantitative data and can be depicted as QUAN → qual. The Sequential Exploratory Design will be further explained below since it was used in this study, but essentially it is the opposite of the Explanatory Design. It can be depicted as QUAL → quan. The Sequential Transformative Design can be either QUAN → qual or QUAL → quan, but the difference is that it looks at the project through an explicitly stated theoretical lens such as gender, race, or social science theory. In other words, this type of research explores a very pressing issue,

collects data from underrepresented or marginalized groups, and concludes with an appeal for change.

The Concurrent Triangulation Design is considered the most common of the six major mixed methods approaches. In this design, qualitative and quantitative data are collected concurrently and then during the analysis stage, data results are compared. Like the Concurrent Triangulation Design, the Concurrent Embedded Design data are collected at the same time; however, the embedded design has a primary method that leads the project, either qualitative or quantitative. The secondary method is embedded or surrounded by the main method. The final design, the Concurrent Transformative Design, can employ the qualities of a triangulation or embedded design within a theoretical framework guiding the project.

This study employed the Sequential Exploratory Design. In this design, qualitative data are first collected and analyzed, and then the same procedure is followed for the quantitative data, but weight is on the qualitative data. The Sequential Exploratory Design is primarily used to explore a phenomenon (Creswell, 2009), in this case, teacher personal narratives, and usually follows a three-phase approach: (1) gather qualitative data and analyze it, (2) use the analysis to develop an instrument, and (3) administer that instrument to a sample population (Creswell & Plano Clark, 2007). In this study, key information was extrapolated during the qualitative data analysis stage, and a questionnaire, which collected mostly numerical information, was created in order to further explore certain characteristics of teacher personal narratives.

There are a number of reasons for emphasizing the qualitative data. Richards (2003, p 8-9) claims that qualitative research should be practiced for the following reasons:

1. quantitative studies can only measure so much information; it is limiting;
2. qualitative research is people-focused which is fitting for the field of language teaching; and
3. qualitative research can transform the researcher and help him/her understand a particular environment in-depth.

Furthermore, Nunan and Bailey (2009, p 7) claim that qualitative research ‘is concerned with capturing the qualities and attributes of the phenomena... rather than with measuring or counting’ which supports the first reason provided by Richards (ibid.) above. Denzin and Lincoln (2011) consider ‘the intimate relationship’ (p 8) between the researcher and the phenomenon which strengthens Richards’ (ibid.) third reason above.

By presenting both qualitative and quantitative data, I can investigate the data from various perspectives, thus using a range of analytical methods. On the surface level, the personal narratives are textual or qualitative in nature; however, there are numerous ways to generate numerical data from qualitative information as seen in Chapters 4, 5, 6, and 7 which present the findings. For example, discovering the number of personal narratives told by a teacher or categorizing the various themes are examples of looking at the data numerically. As previously mentioned, qualitative and quantitative methods can complement one another (see section 3.3) and can illustrate a deeper understanding of the phenomenon being analyzed (Sandelowski, 2003, cited in Dörnyei, 2007, p 164). Another reason for conducting mixed methods research, according to Sandelowski (ibid.), is the confirmation of one set of discoveries against the other through the use of multiple sources of data (see section 3.4 for more details). This leads into a discussion of issues of truth value, applicability, consistency, and neutrality in research.

3.3.2 Credibility, Transferability, Dependability, and Confirmability

Richards (2003) argues how qualitative research is sometimes misconceived as ‘sloppy business’ (p 285) and that issues of validity and reliability need to be properly addressed. The traditional terms of internal and external validity, reliability, and objectivity are better suited to the positivist worldview or purely quantitative research. Lincoln and Guba (1985, cited in Edge & Richards, 1998) provide a list of alternative terms which are better suited for qualitative research:

<u>Traditional Terms</u>		<u>Alternative Terms</u>
Internal validity	→	Credibility
External validity	→	Transferability
Reliability	→	Dependability
Objectivity	→	Confirmability

Lincoln and Guba (ibid.) claim that for research to be considered trustworthy, a researcher should adhere to the following:

1. To achieve *credibility*, there should be long-term knowledge of the phenomenon and its context;
2. To achieve *credibility*, there should be multiple sources of data;
3. To achieve *transferability*, there should be a rich or thick description; and
4. To achieve *dependability* and *confirmability*, there should be documentation of all data collected including reflective notes in research journals.

Credibility refers to multiple data being presented in a truthful way and can be considered one of the strengths of qualitative research because the findings are regarded as accurate from the perspectives of the researcher, the participant(s), and the readers of the study (Creswell & Miller, 2000). Both Dörnyei (2007) and Creswell (2009) list several strategies a researcher can follow to maintain credibility: (1) triangulate the data, (2) do member checking with participants, (3) employ rich, thick description, (4) clarify researcher's biases, (5) present contradictory information, (6) conduct a longitudinal study, (7) partake in peer debriefing, and (8) invite an external auditor to review the entire project. It should be noted that these strategies are listed from easiest to implement to more difficult to accomplish. In this study, strategies (1)-(6) have been followed in order to address credibility.

Transferability can be accomplished through thick descriptions and interpretations of the data and can be defined as seeking an understanding of a unique situation (in the case of this study, the Japanese university English language classroom), so that a reader is able to apply or transfer some of the information to their own particular context.

Dependability can be addressed, for example, by checking transcripts for glaring errors in the process of transcription, keeping a strict definition of established codes, and cross-checking codes with another person called ‘intercoder agreement’ (Creswell, 2009). Due to time limitations in this study, two of the three suggestions have been followed by carefully self-checking my transcripts for accuracy and coding and categorizing data rigourously until coding categories became stable. Furthermore, this criterion is about being consistent by noting any changes and showing clear documentation of the research process.

The final naturalistic criterion, confirmability, is similar to that of dependability and refers to documentation of the research process by ‘providing evidence which confirms the presence of the data according to the perspective, standpoint, or value-system espoused by the researcher’ (Edge & Richards, 1998, p 345). Thus, this concept proposes that when conducting qualitative research, acknowledgement and awareness that data are interpreted by the researcher is important.

3.4 Case Study

Numerous definitions of the case study approach in exploratory research exist (see for example Merriam, 1988; Johnson, 1992; Nunan, 1992; Miles & Huberman, 1994; Yin, 1994, 2003; Creswell, 2007; Hood, 2009); however, Creswell’s (2007) definition is used in this research:

Case study research is a qualitative approach in which the investigator explores a bounded system (a *case*) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving *multiple sources of information* (e.g., observations, interviews, audiovisual material, and documents and reports), and reports a case *description* and case-based themes.

(Creswell, 2007, p 73, emphasis in the original)

Commonalities among most definitions of case study is ‘boundedness’ and ‘context’ (Nunan & Bailey, 2009). ‘Bounded’ refers to the case having set borders and ‘context’ refers to the phenomenon within that border. Although Creswell’s definition above lacks the term ‘context’, it is portrayed in the word ‘description’. Another key aspect of the case study is that it relies on multiple sources of data (Yin, 2003), or the triangulation of data (Creswell, 2007).

As Richardson (2004) claims, a more accurate term instead of triangulation would be the ‘crystallization’ of data, in other words, seeing the data from multifaceted perspectives. Duff (2008) asserts that ‘case studies are often exploratory’ and ‘can generate hypotheses or models that can be tested later’ (p 44).

Yin (2003) discusses four types of case study designs: (1) the single case holistic design, (2) the multiple-case holistic design, (3) the single case embedded design, and (4) the multiple-case embedded design. A holistic case examines one unit of analysis or phenomenon, while an embedded case investigates more than one unit of analysis. This study follows the multiple-case embedded design since there are four teacher cases and the embeddedness represents the varying units of analysis of teacher personal narratives such as the teacher, the students, and the researcher. One pitfall of the embedded design is that researchers often fail to return to the larger unit of analysis after looking at the subunit level (Yin, 2003; Duff, 2008). Furthermore, Yin (2003) recommends multiple-case designs and affirms that ‘[a]nalytic conclusions independently arising from two cases, as with two experiments, will be more powerful than those coming from a single case (or single experiment) alone’ (p 53). Thus, if common conclusions can be drawn from the four cases in this study, this may increase the transferability of the findings compared to a single case study.

To sum up, this thesis is an exploratory multiple-case embedded study of four university teachers in the English language classroom. In other words, the bounded system of this case study consists of an individual and a site (Hood, 2009), in this case, the teacher and his/her classroom.

The case study is attractive for several reasons. First, Duff (2008, p 43) claims the following about case studies:

When done well, they have a high degree of completeness, depth of analysis, and readability. In addition, the cases may generate new hypotheses, models, and understandings about the nature of language learning or other processes. Such knowledge generation is possible by capitalizing on either unique or typical cases in theorizing about particular phenomena that challenge current beliefs.

(Duff, 2008, p 43)

Therefore, the case study allows for in-depth exploration of one or more phenomena. Also, new insights or hypotheses may be created through each case which can subsequently be tested later on.

Case studies often involve multiple sources of data which can allow for a rich or thick description (Geertz, 1973). This can be considered another strength as with the multiple sources of data come multiple perspectives of the phenomenon. Finally, Simons (2009) claims that case studies are both flexible and accessible. By flexible, she means that case studies are ‘neither time-dependent nor constrained by method’ (2009, p 23). Time-dependent refers to the fact that case studies can occur over a few days, weeks, months, or years. Also, they are often written in accessible language including vignettes that draw the reader into the scenario and allow readers to ‘vicariously experience what was observed and utilize their tacit knowledge in understanding its significance’ (Simons, 2009, p 23).

There are several drawbacks to using the case study approach (see for example Yin 1994, 2003; Creswell, 2007; Duff, 2008). One limitation that is often discussed is the issue of generalizability. Generalizability ‘aims to establish the relevance, significance, and external validity of findings for situations or people beyond the immediate project’ (Duff, 2008, p 48). It is important to remember that a case study describes that particular case and therefore, any findings presented are for that particular case. However, case studies can achieve *transferability* (see section 3.3.2). According to Duff (2008), transferability ‘assigns the responsibility to *readers* to determine whether there is a congruence, fit, or connection between one study context, in all its richness, and their own context, rather than have the original researchers make that assumption for them’ (p 51, emphasis mine). Therefore, readers can take what is appropriate for their environment and apply what they have learned from the study.

Another possible concern of case study research is that it may lack objectivity. Because the researcher is deeply involved in the selection of participants, conducting

observations and interviews, and analyzing and interpreting the data, a certain amount of subjectivity is certain to enter the research. Duff (2008, p 56) declares that:

... most qualitative researchers... see it [subjectivity] as an inevitable engagement with the world in which meanings and realities are constructed (not just discovered) and in which the researcher is very much present... providing sufficient detail about decision making, coding or analysis, chains of reasoning, and data sampling can allay concerns about unprincipled subjectivity.

(Duff, 2008, p 56)

Since this study is driven by the social constructivism research paradigm and is primarily dealing with qualitative data, principled subjectivity can be considered one of its strengths and is achieved through careful attention to the parameters of trustworthiness as outlined in section 3.3.2.

The next section describes the data collection methods used in this study.

3.5 Data Collection Methods

In order to create a rich or thick description of each case study, the following data collection methods were employed: (1) classroom observations and field notes, (2) classroom audio recordings and transcriptions, (3) student diaries, (4) teacher and student interviews, and (5) teacher questionnaires. A key aspect of qualitative research is that it often employs an emic (insider) view of the phenomenon (Duff, 2008) and these various methods of data collection will be able to accomplish this.

In this section, I discuss the five methods of data collection as well as explore strengths and weaknesses of each.

3.5.1 Observations and Field Notes

Nunan and Bailey (2009, p 258) define classroom observation as ‘a family of related procedures for gathering data during actual language lessons or tutorial sessions, primarily by watching, listening, and recording (rather than by asking)’. Collecting observation data can be done manually such as with field notes and observation schedules, or electronically such as with video and audio recordings (Nunan & Bailey, *ibid.*), or a combination of both.

Observations can be categorized into two main types: (1) structured and unstructured observations, and (2) participant and non-participant observations (Dörnyei, 2007). Structured observations tend to provide quantitative results (Dörnyei, *ibid.*) through the use of an observation scheme also known as a schedule, protocol, or system (Dörnyei, *ibid.*; Nunan & Bailey, *ibid.*). Unstructured observations are more open and allow researchers to determine what phenomenon or issue to study (Cohen *et al.*, 2000). In classroom observation, researchers tend to be non-participant or limited-participant observers (Dörnyei, *ibid.*).

One strength of observations is what Wolcott (1994, p 156) terms the ‘self as instrument’ suggesting that the researcher can develop his/her observational and analytical skills throughout the process of observation over time. In addition, Dörnyei (*ibid.*) writes, ‘[t]he main merit of observational data is that it allows researchers to see directly what people do without having to rely on what they say they do’ (p 185). Thus, observation is more objective than self-report data (Dörnyei, *ibid.*). However, Nunan (1992) points out that ‘there is no such thing as ‘objective’ observation, that what we see will be determined, at least in part, by what we expect to see’ (p 98). Here, Nunan is referring to the observation instruments such as the Reflective Observation Sheet (see section 4.3.1 for further details) as well as subjective interpretations of data, such as a teacher personal narrative in this study. Although writing about ethnography and anthropology, Geertz (1973) also affirms the subjectivity of observation data when he asserts that data are the researcher’s constructions of the participants’ constructions.

Another weakness of observations, and related to what Geertz (*ibid.*) concluded, is that we see only what there is to see and we see things from our own perspective; we cannot get in the minds of those being observed (Dörnyei, *ibid.*). To handle this issue, student diaries and teacher and student interviews were conducted in order to get the participants’ perspectives on personal narratives.

A further weakness is noticed by Labov (1972b, p 113) who claims that ‘*[t]o obtain the data most important for linguistic theory, we have to observe how people speak when they are not being observed*’ (emphasis in the original); hence the origin of his term, ‘the

observer's paradox.' In essence, the presence of the observer can affect teacher and student behavior. Heigham and Croker (2009, p 317) state that 'any observation of authentic communication (by researchers, video cameras, and so on) influences that communication, making it less authentic.' Finally, similar to the observer's paradox, Mellow *et al.*, in writing about the Hawthorne Effect in which participants in a research study perform differently when they know they are being studied, declare that this may be 'the single most serious threat to studies on spontaneous language use' (1996, p 334). Thus it must be acknowledged that such weaknesses can affect the outcomes of this research study.

Field notes are an important aspect of observations as they are one method of capturing what occurred during the classroom observation. Field notes entail taking detailed notes during the observations taking both descriptive and reflective notes (Creswell, 2007). One weakness of these detailed notes is that it may be difficult or nearly impossible to capture all which occurs. When researchers attempt to capture as much as possible, they may find it to be time-intensive (Brodsky, 2008). However, '[c]areful attention to field notes prevents researchers from forming over-generalized impressions and interpretations, and allows them to describe the phenomenon or event observed more precisely' (Heigham & Sakui, 2009, p 98). Thus, objective descriptions in the field notes can aid in forming a better and thicker description of the classroom.

3.5.2 Audio Recordings and Transcriptions

Audio recording 'offers an accurate summary of *what* was said' (Morgan & Guevara, 2008, p 40, emphasis mine) by capturing tonality and emphasis; however, it does not capture *how* it was said such as facial expressions and body language. Thus, audio recording may be considered better than taking field notes alone, although it indeed lacks what video recording may provide. Another potential weakness of audio recording is that its presence may be seen as a potential intrusion which can significantly alter the classroom or interview discourse (Morgan & Guevara, *ibid.*). Similar to Labov's 'observer's paradox' (described in section 3.5.1) is what I term the 'recording device paradox'. By placing an audio or video recorder in

the presence of others, their language and actions may differ from those if the recording device were not present. As Richards (2003, p 178) concurs, ‘if people know it’s [the recording device] there, they don’t act normally’. With these weaknesses of audio recording in mind, the strengths of this data collection tool mentioned above are not to be dismissed.

The notion of the transcriber’s involvement in the transcription process is important as Roberts (1997) describes transcription as a social act wherein transcribers contribute their own language beliefs. Transcription is representation, in other words, ‘there is no natural or objective way in which talk can be written’ (Roberts, *ibid.*, p 168). Roberts raises potential issues of transcription such as the social evaluation that the reader makes of the participants based on how they are portrayed through the talk. Because the transcriber may have ethical issues about how to properly represent the speaker, and keeping in mind Bourdieu’s (1991, p 54, quoted in Roberts, 1997, p 169) notion of considering the ‘whole social person’, Roberts (*ibid.*) provides some suggestions to approach these issues:

1. Use standard orthography, as opposed to eye dialect (a way to represent nonstandard talk by writing words as they sound and not as they are spelled out), when appropriate ‘to avoid stigmatisation and to evoke the naturalness of the speech’ (Roberts, *ibid.*, p 170),
2. conduct member checks with participants, and
3. provide different readings of the same transcript when necessary.

In sum, Roberts (*ibid.*) advises to strike a balance between accuracy, readability, and representation.

On a more practical level, Nunan and Bailey (2009) highlight that while transcription is worthwhile and instructive, it can be an intimidating process due to the amount of time involved and the frustration that can accompany such a task. However, the purchase of transcription software with speed controls and a foot pedal can alleviate some of this trepidation. Also, the transcription process gives researchers the chance to get a genuine feel for their data (Dörnyei, 2007). Looking at a possible pitfall of transcriptions, Miller and Crabtree (1999, p 104, quoted in Dörnyei, 2007, p 246) claim that transcriptions are ‘frozen

interpretive constructs’ and Dörnyei (2007, p 246) concurs by saying ‘[n]o matter how accurate and elaborate a transcript is, it will never capture the reality of the recorded situation’. Transcribing using conversation analysis conventions may alleviate some of the issues of how to depict the actual talk by incorporating such salient features as intonation, nonverbal aspects, and so on. Although detailed CA transcriptions are often unreadable, Richards (2003) proposes three criteria when transcribing: fitness for purpose, adequacy, and accuracy, which are similar to Roberts’ (1997) suggestions mentioned above. Issues of level of detail in the transcripts have been addressed (see appendix A for transcription conventions used in this study) by seeking a balance between representing the interactional features in such a way that is appropriate for the analysis while maintaining readability.

3.5.3 Diaries

Since the late 1970’s, diaries have been used in the field of applied linguistics for analyses of language learning (Schumann & Schumann, 1977; Bailey, 1980; Schumann, 1980; Bailey, 1983; Schmidt & Frota, 1986) addressing issues such as affective factors or language learning strategies. In the case of diaries of language teachers or teacher trainers, most diary studies appeared in the 1990’s (Bailey, 1990; McDonough, 1994; Appel, 1995; Numrich, 1996; Woodfield & Lazarus, 1998) which show that this is a relatively recent data collection tool. Duff (2008, p 78) declares that diaries provide ‘social, psychological, and now neuroscientific insights’ into diarists’ thoughts and can be a useful tool in exploring the minds of participants.

One of the first definitions of diary studies in language learning stems from Bailey and Ochsner (1983) who state that diary studies are introspective looks at one’s own language learning or teaching experiences. They claim, ‘[t]he diarist studies his [sic] own teaching or learning’ (p 189). Later, Bailey (1990, p 215) shares a more detailed definition, ‘[a] diary study is a first-person account of a language learning or teaching experience, documented through regular, candid entries in a personal journal and then analyzed for recurring patterns or salient features’.

Although the language learner and teacher/teacher trainer diary studies listed at the beginning of this section focus on self-reflection, along the lines of Bailey and Ochsner's (ibid.) definition, diaries can also be a useful tool for reflecting on others; the teacher studying the student or the student studying the teacher, or a combination of reflection on self and on others, as was the case in the current study. In order to address the research questions of 'What is the reaction of learners to teacher personal narratives?' and 'How do teacher personal narratives provide opportunities for student learning?', students wrote weekly diaries reflecting both on what the teacher did and on their own learning (see Chapter 7 for analyses of these research questions).

Dörnyei (2007) suggests that providing key questions or prompts can facilitate diary studies making it convenient and more comprehensible for participants. Therefore, in this study, the diaries were structured and students responded to three focus questions (see section 4.3.3). Furthermore, the diary prompts would be an aid when it came time to analyzing the diaries since students provided the same type of information.

The advantages of diaries as a data collection method are numerous, some of which are presented below. Diaries provide insight into the thought processes and mental states of participants; the feelings, thoughts, or activities of participants can be known from their points of view without interfering with or interrupting their thoughts (Dörnyei, ibid.). Also, how participants respond to a phenomenon over time can be examined as diaries are not simply a one-time event; they may take place over a lengthy period of time. Diaries may provide more accurate accounts than interviews or verbal reports since they are often written soon after the event. Interviews, on the other hand, often take place after a lapse of time, and informants may forget or alter events (Kirkegaard Thomsen & Brinkmann, 2009). In the case of verbal reports, informants may have issues expressing themselves in the L2 and it can be considered intrusive (Gu *et al.*, 2005). Finally, participants may also feel like they are taking part in the research process and can be treated as co-researchers since they are creating the data (Dörnyei, ibid.). Perhaps by feeling this kind of inclusion and responsibility, participants feel more committed to their roles.

A further asset claimed by Zimmerman and Wieder (1977, p 489, quoted in Bell, 1999, p 149) is that diaries are a ‘question-generating and, hence, data-generating device’; the former means that through diary content, questions related to either the research process or research questions may arise, whereas the latter refers to the diary content itself as data. Both Burgess (1981) and Zimmerman and Wieder (*ibid.*) believe that diaries are a preliminary for interviews in that they can aid the researcher in formulating their interview questions. This method is called the Diary-Interview Method (Zimmerman & Wieder, *ibid.*) and one which was undertaken in this project. The student diaries helped inform the questions asked during the interview.

There are, however, several drawbacks to using diaries as a data collection method (Bailey & Ochsner, 1983; Bailey, 1991; Dörnyei, 2007). One worry is the burden that keeping a diary can place on participants; therefore, Dörnyei (*ibid.*, p 158) suggests ‘[o]ne way of addressing the problem is to reduce the time necessary to use the diary instrument, but this is obviously at the expense of the richness of the resulting dataset’. By staying in touch with participants and establishing a good rapport with them, it was hoped to encourage them to stay motivated and continue in this project. Questions such as: (1) Should participants be rewarded for their work?, (2) Should incentives be given?, and (3) How can participants stay motivated? also come to mind; Dörnyei (*ibid.*, p 159) mentions that ‘rewards [can be given] as incentives to boost compliance’ (see section 4.3.3 for how students were compensated).

Another pitfall of diary writing is the issue of the social desirability bias or participants’ desire to meet researchers’ expectations (Dörnyei, *ibid.*). One variation of this threat is that ‘participants try to meet social expectations and over-report desirable attitudes and behaviours while underreporting those that are socially not respected’ (Dörnyei, *ibid.*, p 54). Although student participants are aware they have pseudonyms and identifying information will be changed, they still may feel like they cannot make negative comments about their teachers or may not want to share negative feelings about teachers’ use of personal narratives; this issue must be acknowledged.

Some other concerns are length and depth of diary entries, problems with writing in one's L2 where that is necessary, honest forgetfulness, tiredness, or not being in the mood to do the work (Gibson, 1995; Bolger *et al.*, 2003). The student participants were undergraduate English majors with at least six years of formal English education in junior high and senior high schools prior to entering university. The students who volunteered to participate in my study had intermediate to advanced English skills overall. When a diary entry was unclear, follow-up questions were asked for clarification. As for the issue of not being in the mood, participants were told to write when they felt like it as they should not be forced to write at a certain time. They were reminded that it would be easiest to write their diary entries shortly after class as details would be fresh in their minds. Other issues may be lack of detail or insight in the diaries, and this was alleviated by asking follow-up questions via email (see section 4.2 for full details of all participants).

Although there are obvious weaknesses to using diaries as a data collection method, the strengths of this method far outweigh the disadvantages in that diaries offer an insider's perspective into the emotions and thought processes of the participants which can only be found in such an introspective method.

3.5.4 Interviews

According to Kvale (2006), qualitative interviews have been regularly practiced in the social sciences since the 1980's. Interviews have been described in several ways: (1) as not simply a conversation (Rapley, 2006), (2) as a 'professional conversation' (Kvale, 1996, p 5), and (3) as a conversation 'with a guiding purpose or plan' (Holstein & Gubrium, 1995, p 76). Therefore, it is important to look at the defining characteristics of an interview.

Research interviews can be categorized into three main types: (1) structured, (2) unstructured or open, and (3) semi-structured (Dörnyei, 2007; Richards, 2009). Structured interviews are quite rigid and researchers follow a set of pre-determined questions. This type of interview is often referred to as a 'survey interview' and is treated as a spoken questionnaire (Richards, *ibid.*). It is used in instances where a written questionnaire is not

feasible, for example, worries of a low return rate of written questionnaires (Richards, *ibid.*) or low literacy rates of participants (Dörnyei, 2007). Unstructured or open interviews are the most flexible of interview types. There is often no list of pre-determined questions and establishing a good rapport with the interviewee is key. The ultimate goal is ‘to explore in as much depth as possible the respondent’s experiences, views, or feelings... the interview is largely determined by the speaker’ (Richards, *ibid.*, p 185). In this study, semi-structured interviews were conducted with both teacher and student participants because this type of interview allowed for pre-determined questions to be addressed as well as any follow-up questions that arose. An interview guide, that is, a set of questions, was prepared (see appendix B for teacher guide and appendix C for student guide). With the questions as a guide, open conversation was encouraged so that certain points brought up by the participants could be further discussed. By asking the participants the same types of questions, answers can be compared across respondents. However, questioning is flexible in that other questions and areas may be explored.

Silverman’s (1993, 2001) notion of ‘interview-as-technique’ considers the practicalities of the interview such as local and global timing, in other words, when to conduct the interview, length of the interview, location of the interview, planning of the overall schedule and required equipment, and privacy of the respondents. Such practicalities of the interview need to be kept in mind. Richards (2009) recommends asking these questions: Who?, What?, Where?, How long?, and Under what conditions? (see section 4.3.4 for a full discussion of how this was addressed). Considering some of these issues, one challenge to interviewing is that they are time-consuming for both the interviewer (IR) and interviewee (IE) (Dörnyei, 2007). Both people have to take time out of their schedules for the interview. Furthermore, the interview has to be transcribed and this can be extremely time-consuming considering the length of interviews (Kvale, 1996).

Traditionally, the IR and IE have set roles in interviews, but in qualitative interviewing those roles tend to shift and blend together at times. There are two opposing views of interviewers: the miner who digs for information (which can be associated with the

more traditional view of the IR seeking data from the IE), and the traveller who searches for information and through the journey has conversations with many people (which suggests the shifting roles of the IR and IE as portrayed in the notions of *active interviewing* and *interview co-construction*, see below for further details) (Kvale, 1996). Holstein and Gubrium (2004, p 141) succinctly portray the miner metaphor when they declare, '[r]espondents are not so much repositories of knowledge—treasuries of information awaiting excavation—as they are constructors of knowledge in association with interviewers.' The IR and IE as co-constructors of knowledge is aptly portrayed in the concept of *active interviewing* which explores the active and collaborative construction of meaning in interviews (Holstein & Gubrium, 1995, 1997, 2004). In this view, which is consistent with the social constructivist approach to research, respondents are not viewed simply as 'passive *vessels of answers*' (Holstein & Gubrium, 2004, p 144, emphasis in the original), as traditionally portrayed in interviews, but as 'active constructor[s] of meaning' (ten Have, 2004, p 77).

In an active interview, it is argued that the IE be regarded as a narrator or storyteller (Holstein & Gubrium, 1995). The IR can activate the IE's narrative production by suggesting 'narrative positions, resources, orientations, and precedents' while 'direct[ing] and harness[ing] the respondent's constructive storytelling to the research task at hand' (Holstein & Gubrium, 1995, p 39).

Interviews should no longer be regarded as objective accounts of the IE's reality; they are constructed events with people playing contributive parts. Qualitative IRs should recognize the importance of *interview-as-local-accomplishment* (Silverman 1993, 2001), which views the interview as an interactional event of jointly constructed meaning between the IR and the IE, and as a speech event of its own (Mischler, 1986). It is this concept of *co-construction* that Mann (2011) discusses when he argues that what the IR brings to the interview process also needs to be analyzed in conjunction with what the IE is contributing, and that collectively this co-construction should be looked at in its entirety. He goes on to further demonstrate how previous research which claimed to practice co-construction failed to

display it in their research analysis and findings (see for example Hayes, 2005; Varghese & Johnston, 2007).

Supporting Silverman's *interview-as-local-accomplishment* concept, 'interviews are *inherently interactional events*, that both speakers mutually monitor each other's talk (and gestures), that the talk is *locally and collaboratively* produced' (Rapley, 2006, p 16, emphasis in the original). Words such as *interaction* and *collaboration* suggest two or more people, and this notion refers back to one of the previously mentioned benefits of qualitative research: it is people-oriented (see section 3.3.1). The researcher and participants can both gain from this collaboration; the researcher can gain new interactional skills and deeper knowledge of the phenomenon being studied, while participants may learn more about themselves and their relationship with the studied phenomenon as well as their connection to the wider world. With both the researcher and participants co-constructing meaning, a more in-depth understanding of a particular phenomenon or environment can be achieved.

Thus, the notion of *interview-as-local-accomplishment* demonstrates how everyone in the research context may benefit. The essence of this idea is that a deeper understanding of the researched phenomenon or environment is constructed and the interview as a speech event is accomplished.

Related to this topic, Rapley (2006) states that interviews produce '*accounts or versions of... actions, experiences, feelings and thoughts*' (p 16, emphasis in the original) rather than objective accounts of reality. The fact that the data collected or created is an account or a version of something from the past needs to be properly addressed during the analysis of the data.

Finally, since two teaching colleagues were interviewed for this research, Garton and Copland's (2010, p 3) 'acquaintance interviews' play a role. Acquaintance interviews are those in which the IR and IE have either a prior professional and/or personal relationship and have shared experiences. Moreover, Garton and Copland assert that 'participants in acquaintance interviews frequently invoke prior relationships' (2010, p 16); thus, perhaps, the challenge of keeping to one's designated role of IR or IE could arise. Related to this, Roulston

et al. (2001) discuss ‘cocategorical incumbency’ when referring to interviews in which the IR and IE belong to the same group. In this case, the four case study teachers and I are all English language university teachers in Japan. We can easily identify with each other’s teaching situations, for example, issues with student motivation, curriculum, or class size, since we have all been teaching in Japan for a minimum of 10 years. Thus, it can be argued that I had an emic perspective, or an insider’s perspective, to their teaching context. At the same time, however, I was aware that I had an etic perspective, or outsider’s perspective, because the participants and I were not in the classroom for the same purpose (Heigham & Sakui, 2009): I was there to conduct research and they were there to teach. Therefore, during the interviews, there may have been instances in which I did not delve further into certain aspects because of assumptions I may have held about their students or class due to our similar teaching experiences at Japanese universities, and with this in mind, I was aware of the effects of being familiar with one’s context and constantly monitored myself on this.

3.5.5 Questionnaires

The final data collected for this study were teacher questionnaires. Questionnaires have been largely used in the fields of psychology, sociology, sociolinguistics, and general applied linguistics (Nunan & Bailey, 2009). They are considered ‘written data elicitation devices’ (Nunan & Bailey, 2009, p 125). Brown (2001) defines questionnaires as ‘any written instruments that present respondents with a series of questions or statements to which they are to react, either by writing out their answers or selecting from among existing answers’ (p 6). Nunan and Bailey (2009) state that the main goal of survey research is to gather ‘subjects’ ideas, attitudes, [and] opinions’ (p 126). In addition, they claim that conditions and events can also be described (p 125). For the purposes of this research, I am investigating English language university teachers’ use of personal narratives in the language classroom and the questionnaires serve as secondary data to corroborate or refute the qualitative data collected, that is, observations, recordings, interviews, and diaries, in the four case studies, and are to be treated as secondary data.

The questionnaire created for this project (see appendix E) contains both closed-response items and open-response items (Brown, 2009). Closed-response items are those in which possible answers are provided and the respondents choose from among those selections; numerical data is collected. Open-response items allow respondents to answer questions using their own words; textual data is collected, but can be analyzed either qualitatively or quantitatively. Mackey and Gass (2005) write about the differences between open- and closed-response items:

Closed-item questions typically involve a greater uniformity of measurement and therefore greater reliability. They also lead to answers that can be easily quantified and analyzed. Open-ended items, on the other hand, allow respondents to express their own thoughts and ideas in their own manner, and thus may result in more unexpected and insightful data.

(Mackey & Gass, 2005, p 93)

Nunan and Bailey (2009) write that strengths of using closed-response items are ‘the ease and speed with which people can respond to the questionnaire’ (p 131) as well as the greater ease of comparing data; the latter supports Mackey and Gass’ (ibid.) claims above. The questionnaire used in this study is comprised of mostly closed-response questions in hopes that more respondents would complete the survey in its entirety.

Other strengths of the questionnaire are that respondents can complete it at their convenience and that data can be collected from a large number of respondents (Nunan & Bailey, 2009; Brown, 2009). Furthermore, there is a quick response time, especially with Internet surveys (Creswell, 2009; Passer, 2014).

There are, however, weaknesses to this method. Moser and Kalton (1971) and Dörnyei (2007) declare that questionnaires are inadequate for inquiring deeply into an issue. A further limitation of questionnaires, as Dörnyei and Taguchi (2010, p 36) state, is ‘the relatively short and superficial engagement of the respondents’. However, given the qualitative data collected for this project, the questionnaire’s drawback of a ‘thin description’ (Dörnyei, 2007) can only enhance the ‘thick description’ presented in the other data.

Another challenge that must be acknowledged with questionnaire data is the sample or the types of respondents. Brown (2009) calls this issue ‘the squeaky wheel syndrome’ (p

214), which means that a certain type of person may respond to the questionnaire. Brown (2001, p 85) states the ‘problem is that the types of respondents who return the questionnaires may be a specific type of ‘eager-beaver’ or ‘gung-ho’ respondent. Thus the results of the survey can only be generalized to ‘eager-beaver’ or ‘gung-ho’ people in the population rather than to the entire population’. This is connected to the notion of the social desirability bias; participants may exhibit a behavior that they believe is expected of them, that is, that they use personal narratives in the language classroom. Thus no claims can be made that the answers received are representative of the entire population of English language university teachers in Japan.

However, Duff (2008) advocates conducting a survey after a multiple-case study ‘to demonstrate the typicality of one’s cases and findings, which in turn contributes to claims of generality’ (p 122). In terms of sampling and how the questionnaire respondents were located, this study employed non-probability sampling, which is often seen in qualitative research in which ‘a reasonably representative sample [was used] using resources that are within the means of the ordinary researcher’ (Dörnyei, 2007, p 97). In this study, the most common sample type in second language research, convenience or opportunity sampling (Dörnyei, *ibid.*) was used.

This section presented information on the five main methods of data collection in my study. Through observations and field notes, audio recordings and transcriptions, diaries, interviews, and questionnaires, a thick description of teacher personal narrative use in the language classroom will be achieved.

3.6 Chapter Conclusion

This chapter has attempted to situate the research in the appropriate paradigm. To summarize, this research is underpinned by the social constructivist paradigm in that the role of the researcher is as key as the roles of the teacher and student participants. This project follows a sequential exploratory mixed methods, multiple case study design and utilizes several data collection methods such as classroom observation and field notes, classroom

audio recordings and transcriptions, student diaries, teacher and student interviews, and follow-up Japan-wide teacher questionnaires in order to create a rich description of TPNs in the English language classroom in Japanese universities.

The next chapter describes the participants and the stages in data collection and analysis as well as presents the dataset in this study along with some interesting preliminary analyses.

Chapter 4

~Research Process & Preliminary Analyses~

4.1 Introduction

Proceeding from the previous chapter which introduced the research methodology of this study, this chapter begins with a description of the research process undertaken by introducing the study participants, the data collected, the ethical approval process, and finally the process of analysis. The latter part of this chapter describes an overview of the teacher personal narrative (TPN) dataset with a presentation of key aspects such as the number of TPNs per class, the percentage of class time given to TPNs, and the length of TPNs. In addition, how TPNs are locally occasioned in a language lesson will be examined, and therefore the possible significance of a lesson's structure or format in the number of TPNs will be addressed. Finally, the position of TPNs in a lesson and their narrative audiences will be discussed.

Before a discussion of the research process, I will introduce the key participants in this study.

4.2 Teacher and Student Participants

Duff (2008) expresses that researchers need to be more transparent as to how and why participants were selected in case studies. Therefore, in this section, the teacher and student participants of this study are presented.

The first issue in selecting participants is gaining access to the research site, usually via a gatekeeper, a person who can provide a researcher with such access (Heigham & Croker, 2009). Two medium-sized private Japanese universities, University A and University B, in a large city in central Japan represent the research sites in this study and these were chosen mainly on the basis of my professional connections to them. Gaining access followed a slightly different procedure in each case.

At University A, I was a full-time member of staff and first had to receive approval from the university's Ethics Committee. Then I got approval from the department chair, and finally, obtained approval from the teachers and students. At University B, on the other hand, I was a part-time teacher a few years previous to conducting this research and there was no requirement for local ethics approval. Therefore, I spoke with former colleagues there and was told by a senior faculty member to go directly to the teachers and students for approval. Due to University A's ethical restrictions, all participants were made aware of the aims of this study, that is, to examine teachers' use of personal narrative in the classroom (see section 4.4 for further details about ethical issues).

All participants in the study are members of the English departments at their respective universities. English undergraduate programs are four years in length with the years separated into Freshmen (1st Years, 18-19 years old), Sophomores (2nd Years, 19-20 years old), Juniors (3rd Years, 20-21 years old), and Seniors (4th Years, 21-22 years old). English majors take not only English language skills classes such as reading, writing, speaking, and listening, but also content-based courses such as linguistics, literature, politics, or international relations.

Four teacher participants were recruited, two from each site. M-sensei and Mr. H were recruited at University A, while J-sensei and Ms. L were recruited at University B (pseudonyms are used throughout the study). My aim was to achieve a balance of gender and native-speaker/non-native speaker teachers. M-sensei was recruited in summer 2010 in response to an email I sent out to colleagues. Mr. H was asked in person shortly before the spring 2012 semester if he would be willing to participate and he gave an immediate positive answer. As I already knew her professionally, J-sensei was sent a personal email request in summer 2012 and replied positively. Ms. L was recommended by a former colleague and I sent her an email at the beginning of the fall 2012 semester to which she too replied positively.

Students were recruited in the four teachers' classes on the first or second day of the semester and were given a brief explanation of the study. All students were required to sign a

consent form allowing me to observe and audio-record their class. Then, I recruited two student participants from each class to complete diaries by asking for volunteers after explaining their duties.

Since I was a full-time faculty member at University A, I had an insider status at that institution. Labaree (2002, p 100) claims that ‘... the insider is an individual who possesses intimate knowledge of the community and its members due to previous and ongoing association with that community and its members.’ The two teacher participants and four student participants from University A were all familiar to me; the teacher participants were my colleagues in the same department and the student participants were previous students of mine. We had established levels of trust (Haniff, 1985; Hsiung, 1996) and this may be one of the reasons for their willingness to help with my research. Another key aspect of being on the inside is that insiders can ‘blend into situations making them less likely to alter the research setting’ (Hockey, 1993, p 204). Thus my presence in the classroom as a researcher may not have appeared unexpected or inappropriate at University A.

At University B, I had both an insider and outsider perspective. I had taught there previously and was familiar with J-sensei’s class and curriculum because I had taught this same course. I consider myself an outsider in terms of the teachers and students not knowing me well or at all. I knew J-sensei and Ms. L from having met at professional teacher meetings over the last five years, whereas the students did not know me at all.

Some issues with being an insider researcher are preunderstanding and role duality (Brannick & Coghlan, 2007). Preunderstanding refers to the fact that insider researchers may assume they know something due to being on the inside, and therefore may not probe as deeply as if they were an outsider. Although this may be a concern, since I was not familiar with how my colleagues were teaching, I felt that I entered the classroom observations at Universities A and B with the same expectations. Another issue with insider research is role duality in which I was not only a researcher to the participants, but also a colleague and/or teacher; it is important to be aware of the potential effects of role duality during data analysis. However, there are also several advantages to being on the inside such as having an

understanding of the culture of the community, shared experiences, and greater access (Labaree, 2002).

Table 4.1 *Summary of Study Participants*

Teacher	Students	Course Title	Course Type	Course Level	Potential Implications
M-sensei, male, Japanese	Yuriko (f) Hiro (m)	Seminar (required)	Content (English Language Education)	Juniors and Seniors	Although this class is considered the epitome of their university studies, there was a large variety of English levels in this class.
Mr. H, male, native English-speaker	Aya (f) Maki (f)	Advanced English Skills (elective)	Content (technology, stock market, education, etc.)	Juniors and Seniors	Students are taking this course (most likely) because they want to take it. Students have higher English skills, especially with the course title having 'Advanced' in its name which could possibly deter someone with lower level skills. This class demonstrated the highest level of English in this study.
J-sensei, female, Japanese	Sayaka (f) Takashi (m)	Freshmen Reading (required)	Skills (Reading)	Freshmen	This course is the only skills-based one in this study; therefore, findings may be quite different than a content-based course. These students have the lowest English skills compared to other classes in this study. Being Freshmen may also be a reason for this.
Ms. L, female, native English-speaker	Momoka (f) Kanako (f)	American Culture Seminar (required)	Content (American Culture)	Sophomores	These students have the second lowest English skills compared to other classes in this study. One possibility is because they are Sophomores.

To sum up, there are four teacher participants in the study, all of whom are university professors who teach English as a Foreign Language (EFL). There are eight student participants, two for each teacher's classes, in the study and seven are female while only one is male. Table 4.1 provides a summary of the teachers, students, classes, and possible implications. The following sections provide more details about both the individual teachers and students.

4.2.1 M-sensei and his Students

M-sensei is male, Japanese, and in his 50's (Note: *Sensei* is 'teacher' in Japanese, and teachers are often addressed as 'Family name-sensei' in Japan). He holds a PhD in Language Education from an American university and lived in the U.S. for several years as he worked on his MA and PhD degrees. He teaches both English language (i.e., skills classes such as reading or writing) and English language education (i.e., for pre-service teachers of English) classes at University A. Data were collected from M-sensei's Junior Seminar class and Senior Seminar class, a two-year course in which students learn teaching principles and practices, and have the opportunity to do teaching demonstrations. Seminar is a required course and students must choose which seminar class to take at the end of their Sophomore year. Sample seminar choices are communication studies, linguistics, British and American literature, American economics, and international relations. There is a mixture of students in M-sensei's seminar class – some who wish to become teachers and many who do not. There are 20 students in total, four male and 16 female. His classes are taught exclusively in English, although on very few occasions he speaks in Japanese, mostly to clarify important deadlines and assignments. M-sensei has been teaching full-time at University A for over 30 years. Outside of class, he often talked to me about how many years he had until retirement; expressing his enthusiasm at the prospect. He very much enjoys talking about his hobby, which is nature and walking/hiking in nature, and sometimes discusses it with students in class.

There are two student participants from M-sensei's class: a female Junior named Yuriko and a male Senior named Hiro (pseudonyms are used throughout the study). Unfortunately, little of Yuriko's data are usable because in Fall 2010 when her data were being collected, I was testing out recording equipment and data collection methods for this study and several problems occurred; it was a learning period for me as a researcher. Although Hiro was taking M-sensei's Seminar class on English language education and teaching, he had no interest in becoming a language teacher. His interests lie in international development. Hiro's data were collected in the second and third semesters and will be used in the analysis. Both Yuriko and Hiro are former students of mine.

4.2.2 Mr. H and his Students

Mr. H is a native English speaking Canadian and in his 40's. He holds an MA in English Teaching and a Postgraduate Diploma in Educational Research both from the same British university. He teaches English language classes and has been teaching in Japan nearly 20 years. Data were collected from Mr. H's Advanced English Skills class for Juniors and Seniors which is a semester-length, elective course at University A. Twenty-five students are registered for the class; however 17-21 students attend at any one time due to students job hunting. The class is comprised of mostly female students, with only five male students. The content is entirely determined by Mr. H and therefore he conducts a topic- and discussion-based course. Every week, students are placed in small groups and discuss current topics and events. Mr. H has a casual style and creates an informal atmosphere through telling jokes or making puns (Norrick, 1993), some of which are understood by the students and others which are not. He is in a limited-term contract and this is his last year teaching full-time at University A.

Mr. H's student participants are both female Juniors named Aya and Maki. Both are mature students compared to their peers (not in age, but in attitude) and are very fluent English speakers; they are not afraid to speak their minds. Both Aya and Maki are former students of mine.

4.2.3 J-sensei and her Students

J-sensei is female, Japanese, and in her 60's. She recently acquired an MA in Linguistics from a Japanese university. She spent one year living in the U.S. when she was in her 20's. She teaches English language classes. Data were collected from J-sensei's Freshmen Reading class which is a required course at University B. There is a total of 16 students in the class, seven male and nine female, and every week there is close to or full attendance. Freshmen Reading follows the same weekly format of vocabulary development with a weekly test, a discussion of graded readers used for extensive reading, and reading strategies practice time. J-sensei mostly speaks in English although for TOEIC test-taking strategies, she explains crucial points in Japanese. She is a part-time instructor at University B, teaches part-time at another university, and is retired from her previous post as director of a private English language school. She is a very positive person and smiles a lot. She is approachable, since the students do not seem nervous asking her questions. Her passion is reading and getting students excited about extensive reading.

J-sensei's student participants are both Freshmen: Sayaka is female and Takashi is male. Sayaka often needed to be reminded to send in her diary entries and initially failed to attend her final interview; however, it was re-scheduled. Takashi, on the other hand, took his role as a student participant very seriously. He was especially worried about being understood by me in English, and therefore, asked for the interview questions in advance so he could spend time preparing his answers.

4.2.4 Ms. L and her Students

Ms. L is American and in her early 50's. She holds an MSc in TESOL from an American university which she received when she was in her 40's. She teaches English language and content classes, and has been teaching in Japan nearly 20 years. Data were collected from Ms. L's American Culture Seminar class for Sophomores at University B. This is a required course; however, students can choose which seminar to take. There is a total of 16 students in the class, four male and 12 female, with most students in attendance every

week. Weekly topics range from fast food to prisons to celebrities to AIDS education and she often uses video and audio to supplement short reading materials. She is a cheerful person and makes people feel comfortable with her constant smile. Ms. L is a part-time instructor at University B and teaches at another university in a permanent full-time position.

Ms. L's students are female Sophomores named Momoka and Kanako. Momoka was one of the most fluent speakers in her class, and although she was mostly quiet in class, Kanako revealed in her interview that she had spent 10 months in Canada during her high school years.

4.3 Data Collection

In Chapter 3, section 3.5 described the data collection tools used in this study, together with some initial considerations as to how they were implemented. In the following sections, I describe in detail the data collection procedures followed in the study presented in this thesis.

Table 4.2 *Data Collection*

Teacher	Data Collection Period	Number of Observations and Recordings ¹	Number of Teacher Interviews ²	Number of Student Interviews ³	Number of Student Diaries	Number of Questionnaires
M-sensei	Fall 2010	3 and 6	1	1-Yuriko	2-Yuriko	
M-sensei	Spring 2011	0 and 4	1	1-Hiro	9-Hiro	
M-sensei	Fall 2011	8 and 7	1	1-Hiro	6-Hiro	
Mr. H	Spring 2012	10 and 10	1	1-Maki 1-Aya	9-Maki 9-Aya	
J-sensei	Fall 2012	9 and 9	1	1-Takashi 1-Sayaka	9-Takashi 9-Sayaka	
Ms. L	Fall 2012	9 and 9	1	1-Kanako 1-Momoka	8-Kanako 9-Momoka	
Teachers in Japan	Fall 2013					80

Data for this study were collected over a three-year period beginning with M-sensei in the fall of 2010 and ending in the fall of 2013 with a teacher questionnaire. Each semester

¹ 90 minutes each

² 14-56 minutes each

³ 15-50 minutes each

is 15 weeks in length and is termed either Fall (September-January) or Spring (April-July).

Table 4.2 shows an overview of all data collected over three years.

Initial data collection in M-sensei's classes in Fall 2010 and Spring 2011 were treated as pilot studies and enabled me to become familiar with the data collection methods, identify possible issues in the methods and refine my research skills, particularly in observations (see sections 3.5.1 and 4.3.1). As a result, while there are no complete datasets from this phase of data collection (observation + recording + student diary), I was subsequently able to collect a number of complete datasets from all the teachers.

Therefore, there is a total of seven triangulated observations, recordings, and diaries from M-sensei, although Hiro did not provide two diaries, one due to class absence. For Mr. H, J-sensei and Ms. L, there is a total of nine triangulated observations, recordings, and diaries.

Table 4.3 shows the total number of hours and minutes spent on observations and interviews.

Table 4.3 *Observation and Interview Times*

Teacher	Actual Observation Time	Usable ⁴ Observation/Recording Time	Teacher Interview Time	Student Interview Time
M-sensei	16.5 hours	9 hours	30 min + 29 min + 14 min = 1 hour 13 min	26 min (Yuriko) 37 min + 15 min = 52 min (Hiro)
Mr. H	15 hours	13.5 hours	45 min	25 min (Maki) 17 min (Aya)
J-sensei	13.5 hours	13.5 hours	36 min	50 min (Takashi) 37 min (Sayaka)
Ms. L	13.5 hours	13.5 hours	56 min	27 min (Kanako) 31 min (Momoka)
TOTALS	58.5 hours	49.5 hours	4.7 hours	4.4 hours

Note that M-sensei had three interviews in total and his male student participant, Hiro, had two interviews. As mentioned at the beginning of this section, this is because I was using Fall 2010 and Spring 2011 as periods of piloting methods and refining my research skills.

Information from all interviews will be used in the analysis of this study.

⁴ 'Usable' refers to those data which were clearly captured and properly recorded.

4.3.1 Observations

All observations took place in the teacher's classroom during scheduled class time and field notes and audio recordings were collected each time. Observations were both structured and unstructured: structured in that they were focused on instances of teachers telling a personal narrative in class, but unstructured in that, at the time of the observations, there was no final definition of a teacher personal narrative and therefore, all instances of personalized talk were noticed and recorded in the field notes. All the classes were audio-recorded and an observation schedule entitled 'Reflective Observation Sheet' developed by Robert Croker (2010, personal communication) was used (see appendix D). The Reflective Observation Sheet includes columns for the number of times an incident occurred (in this case, the telling of a teacher's personal narrative), the time at which it occurred to help in locating it on the audio recording, observer's comments written during class, and later reflections written during and after class. During the telling of personal narratives, particular attention was paid (1) to how the narrative was being told, that is, the teacher's tone of voice, facial expressions, and gestures, and (2) to student reactions during the telling of the personal narrative, such as laughter and facial expressions. However, it was impossible to see all student facial reactions since their backs were in my direction.

Observations were non-participant or limited-participant observations. I sat in the back of the classroom in a corner, wrote field notes while sitting at a desk or table; although at times, I was asked by the teacher to comment on the topic being discussed.

4.3.2 Audio Recordings and Transcriptions

In order to capture teacher personal narratives, teacher participants' 90-minute lessons were audio recorded using a palm-sized IC recorder, since video recording was not permitted from University A. An IC recorder is a digital voice audio recorder and is simple to use, fitting into a pocket with a microphone wire attached to the teacher's shirt lapel. Depending on the colour of the teacher's shirt, teachers either wore a white or a black

microphone wire to make the recorder less prominent. I turned on the IC recorder at the beginning of class and turned it off at the end.

The audio-recording was initially piloted in M-sensei's classes and in my own as suggested by Richards (2003) in order to identify possible issues. Examples of audio issues which arose were: (1) the IC recorder turning itself off halfway through a lesson, (2) teacher's voice was too low, (3) the teacher forgetting to push the 'record' button, and (4) where to place the IC recorder if there were no pocket. As Richards (*ibid.*) positively mentions, I treated these nuisances as 'valuable learning opportunities' (p 178) and addressed them by making changes to the recording process.

In terms of the transcription of classroom data, all instances of teachers talking about themselves or others were first transcribed by an assistant using the free transcription software, Express Scribe, and then the paid software, InqScribe. Then I listened to the recordings using my observation field notes as a guide to locating this teacher talk and noting their placements in the lesson plan. Through careful listenings of the TPNs, I began to see patterns and created a definition of TPNs. This definition often changed in the beginning stages of analysis, but eventually was finalized (see section 2.1 for the definition). Once the TPNs had been identified according to my definition, further transcription detail was added to all stories using conventions associated with conversation analysis. The transcription coding system used in this study was developed based mainly on Jeffersonian transcription guidelines (Atkinson & Heritage, 2006; Richards, 2006) (see appendix A for the transcription conventions used in this study). Another researcher was sought out to confirm the Jeffersonian-style transcriptions which I then re-confirmed in a final round.

For teacher and student interviews, I chose to remove any instances of repetition, false starts, and non-lexical utterances often heard when pausing. The reason for having a 'clean' or 'sanitized' transcript was because the focus of this aspect of the study is the content of what is said, not how it is said (Elliott, 2005, p 52). Riessman (2008, p 58) further argues, 'emphasis is on 'the told' – the events and cognitions to which language refers (the content of speech)' and not on how it was told, therefore strengthening the argument for 'clean' teacher

and student interview transcripts. However, it should be noted that grammar was left unchanged in order to capture a truer voice of the participant.

Table 4.4 displays the total number of personal narratives told by each teacher.

Table 4.4 *Total Number of Personal Narratives by Teacher*

Teacher	Total Number of Teacher Personal Narratives
M-sensei	17
Mr. H	56
J-sensei	4
Ms. L	20
TOTAL	97

4.3.3 Diaries

Students sent in a weekly diary in the form of an email message and did so before the following class meeting. Occasionally, students required a reminder email, but on the whole, they were very helpful in sending in their diary entries. The students followed these three prompts when typing up their diaries: (1) Provide a short summary of the personal story, (2) Why do you think your teacher told this personal story?, and (3) What is your reaction to the story? If students had not heard any personal narratives in class, they still sent a diary stating this fact. Diaries ranged in word length from a short sentence stating that there was no personal narrative to nearly 400 words; the average being between 150-200 words. Grammar and spelling errors were left unchanged in the diaries to capture students' truer voices. Sometimes, students were asked follow-up questions via email to clarify or expand on something they had written. I thanked participants each time I received a diary and I occasionally wrote comments based on their diaries such as encouraging them to continue with the work or responding to a concern they may have had about the depth of their answers.

To compensate students for their work, students from University A were taken out for a meal at the end of the semester; whereas, due to schedule conflicts, each student from University B received a 3,000 yen voucher to a well-known coffee shop.

4.3.4 Interviews

M-sensei's and Mr. H's interviews took place in the interviewer's office since it was most convenient. J-sensei's interview took place in the interviewer's car because it was quieter than the restaurant originally planned. Ms. L's interview took place at her home at her invitation. At university A, the student interviews were conducted in the interviewer's office, and at university B, the interviews took place in an empty classroom. The interviews were not interrupted, and were audio-recorded with an IC recorder, entirely transcribed by an assistant and then confirmed by me. The teacher and student interviews were on average 45 minutes in length.

I followed the semi-structured interview approach using an interview guide (see appendix B and appendix C), but also asked further questions depending on what the interviewee revealed. During the interview process, the teacher recordings and classroom observations with the teacher participants and the student diaries with the student participants were alluded to so that the interviewee could share further insights from these data (Richards, 2003, 2006).

Similar to Mercer (2007), I adopted an interview style that was slightly less 'gregarious than [my] natural disposition' (p 11), or so it seemed at the beginning of the interviews. I attempted not to intervene by saying 'Uh-huh' or interrupt as much as I usually would in a regular conversation since I did not want to disrupt or influence the train of thought of the interviewee. In other words, I attempted to consider this event as a 'professional conversation' (Kvale, 1996). However, as the interviews progressed, I found I inevitably became more involved in the interview and abandoned any pretense of being a neutral interviewer (Rapley, 2001, 2006).

In all interviews and prompted by what the interviewee said, I found myself sharing insights, ideas, and stories with them (Rapley, 2001, 2006). In some of the student interviews, like Hawkins (1990), I felt I had to divulge personal information to receive information from the interviewee; in some instances, it became an interview of 'give-and-take'. Although Mercer (2007) claims that an insider researcher should not disclose their own opinions of

their research topic nor tell personal stories during an interview, I chose not to follow her suggestions. In the data collection stage, I did not have any clear opinions of teacher personal narratives, and I used personal stories to help the participants feel more at ease and to encourage them to share more of their own personal experiences with teacher narratives in the classroom.

4.3.5 Questionnaires

During initial data analysis, patterns started to emerge, and therefore, it was decided to survey as many university teachers in Japan as possible to see if those patterns found in the four case studies could be identified in the wider population of Japanese university English teachers. The questionnaire comprised of mainly closed-response items with one open-response item. There were 17 questions in total (see appendix E).

The questionnaire was created on Google Docs using the Form function which is Google's term for a survey. It was easy to create and the results were compiled all online by Google in pie chart and bar graph styles. Also, a table was available with all data and was easily transferred into Excel. The questionnaire took no more than 10 minutes to complete online; several teachers informed me it took approximately five minutes to finish.

A pilot questionnaire was first created and sent out by email to 25 university teachers in Japan. These teachers were either current or former colleagues of mine or teachers I had met through professional development organizations. Twelve responses were received. From those 12 responses, I was able to identify if the answers matched my intentions in formulating the questions, and then made any necessary adjustments to improve the questionnaire.

The final questionnaire was then sent out to university teachers in Japan. Emails were sent again to current and former colleagues and friends as well as to listservs connected to professional teaching groups I belong to based in Japan. From September to December 2013, 81 responses were gathered. One response was excluded from the data since it was filled out incorrectly; therefore, the working dataset is 80 responses. Throughout the thesis, these

questionnaires are referred to as ‘Japan-wide questionnaires’ because it is assumed that university teachers based in Japan were the respondents.

4.4 Ethical Approval

During the planning stages of this PhD, international standards of good research practice as promoted by Aston University and research methodology textbooks (see for example Rallis & Rossman, 2009) were considered. Guillemin and Gillam (2004) discuss two types of ethics a researcher must consider: ‘procedural ethics’ and ‘ethics in practice’ (see further in this section for an explanation of the latter). ‘Procedural ethics’ refers to obtaining ethical approval from an ethics committee. Ethical approval was obtained from three locations: Aston University, University A, and University B.

Obtaining ethics approval from University A was problematic due to their very strict ethics requirements, and it took several months for approval to be granted. Due to University A’s stringent rules, it was required that all participants be informed of my research purpose and aims through an explanation form and a consent form (see appendix F). Videotaping was not permitted. Furthermore, permission was necessary from the Department Chair in order to conduct research. There are two departments on University A’s campus which offer mostly English classes, and one Department Chair granted permission. Therefore, the pool of teacher participant candidates was limited. Since University B has no strict ethics policy, teachers were directly approached and asked if they would be interested in participating in the study. A call for student participants was conducted in the first or second class of the semester in both universities, and student volunteers made themselves known to me in class.

The second consideration a researcher must have is ‘ethics in practice’ (Guillemin & Gillam, *ibid.*) which refers to the everyday aspects of being ethical such as keeping participants’ out of harm and informing them of the study (Passer, 2014). Consent forms from Aston University were used at University B (see appendix G); whereas more detailed consent forms were used at University A. Consent forms were collected from all teacher and student participants on the first or second day of class. Both teacher and student participants were

volunteers and were informed that they could discontinue the study at any time. Teachers were unaware of which of their students were participating in this study, and students were informed that their class grades were in no way affected by their participation.

Teacher and student participants have been assigned pseudonyms. Any identifying information disclosed in the teacher personal narratives, student diaries, or interviews was excluded and/or changed to protect the privacy of those involved.

4.5 Process of Analysis

Several types of analyses were performed in this study and these are outlined in the following sections: (1) preliminary analyses, (2) structural analysis, (3) thematic analysis, (4) analysis of student diaries, (5) analysis of interviews, and (6) analysis of teacher questionnaires.

4.5.1 Preliminary Analyses

Once the TPNs were identified, preliminary analyses were completed in order to understand certain aspects of them such as the number of TPNs for each teacher's class, the average number of TPNs per lesson, the percentage of class time allocated for TPNs, and the length in minutes and seconds of TPNs. These numerical data were computed using a handheld calculator and were done in order to understand details of the dataset. Furthermore, the relationship between a lesson format and the number of TPNs told as well as the position of TPNs in a lesson and the narrative audience were addressed (see further in this chapter for details of these).

Also, at this stage, each TPN was documented in detail (see appendix H for an example of a TPN document). The following details were methodically recorded for each TPN: title of TPN, researcher's TPN code, recording start and end times as well as length of TPN, what occurred in class before the TPN telling, transcription, what occurred in class after the TPN telling, observation notes, position in lesson, narrative audience, purpose (according

to researcher), diary entries, interview mentions, narrative structure notes, and other relevant notes.

Observation notes were transferred from the field notes and added to each TPN document. These notes were then incorporated into the write up in the analyses chapters of this thesis.

4.5.2 Structural Analysis

Structural analysis is an often employed framework in narrative studies and the Labovian narrative structure, in particular, (see section 2.3.1 for a detailed description) is frequently applied in research pertaining to people's personal experience stories, especially those which tend to be monologic as seen in this database. Therefore, this framework was used with the teacher personal experience narratives in this study (see section 5.1 for further justifications).

For structural analysis, several steps were followed:

1. Once the 97 TPNs were identified, the first step was to label the internal structure of each using the Labovian personal experience narrative model, what Saldaña (2013) calls 'narrative coding'. This was done by carefully checking both the audio and the transcriptions.
2. After some time away from the data, the step of labelling Labovian-style personal experience narrative elements was repeated in order to check the accuracy of the original analysis.
3. In the next step, the TPNs were separated into numbered lines with each line representing a natural break in speech most often marked by a speaker pausing.
4. Once each TPN was labelled with a narrative structural element, further analyses were done to see what common features were present for each structural element. See Chapter 5 for in-depth analyses of TPN structure.

Thus, several steps were taken to attain a satisfactory level of dependability and credibility for this particular analysis stage.

4.5.3 Thematic Analysis

Doing both structural and content analyses enhances the quality of the overall analysis, in contrast to simply doing one type of analysis (Riessman, 2008), and therefore, these were the two main types of analyses in this study. Stake (1995) calls this type of analysis a ‘development of issues’ (p 123) in which key issues can be identified and then focused on (see section 6.3 for further justifications).

Thematic analysis was used for the TPNs and the teacher and student interview data, and the following steps were implemented:

1. First, I read through each TPN transcription and coded all possible sub-themes.

Dörnyei (2007) terms this ‘manifest level analysis’ in which the surface meaning of the data is identified. At this level of coding, I often employed ‘simultaneous coding’ which means two or more codes were assigned to one datum as well as ‘descriptive coding’ in which a word or short phrase was used to summarize the topic of the TPN (Saldaña, 2013).

2. Based on the first coding stage, a ‘latent level analysis’ was performed in which I isolated the deeper meaning of the data based on the codes determined. Because qualitative coding is aimed at reducing or simplifying data (Dörnyei, *ibid.*), my objective was to create themes as ‘an *outcome* of my coding, categorization, and analytic reflection’ (Saldaña, *ibid.*, p 175, emphasis in the original). Thus, I grouped the codes into similar topics and created a main theme which was assigned a short title such as ‘Education’ or ‘Social Issues’ which are umbrella terms for several sub-themes (see appendix I for a detailed description of each sub-theme).
3. With these new terms, I again coded the TPNs using the umbrella terms mentioned above at a later time without looking at the original coding, so as to look at the data with a renewed perspective. An example of the thematic analysis process for the TPNs is illustrated in Table 4.5.

Table 4.5 *Coding Stages for the Teacher Personal Narratives*

Teacher: <i>TPN Title</i> (Identification Label)	1 st Coding: Simultaneous Coding and Descriptive Coding	2 nd Coding: Group with Similar Topics
M-sensei: <i>Material Designer</i> (M-C-101411-3-9)	Teaching materials	Education
Mr. H: <i>McDonald's Everyday</i> (H-C-050712-2-13)	Fast food-sick	Social services/social issues
J-sensei: <i>The Shinkansen</i> (J-C-100212-2-2)	Reading	Education
Ms. L: <i>Nuns in Michigan</i> (L-C-103112-5-17)	Halloween-ghost story	Culture

In Table 4.5, the first coding identified sub-themes while the second coding identified the main themes. Table 4.6 displays the identified themes of the TPNs in this study and are further discussed in Chapter 6. Overall, seven main themes and 16 sub-themes were identified in the data and these are listed in Table 4.6.

Table 4.6 *Themes and Sub-themes in Teacher Personal Narratives*

Main Themes	Sub-themes
1. Private self	<ul style="list-style-type: none"> • oneself • family • hobbies • one's health • friends
2. Language	<ul style="list-style-type: none"> • issues of language learning • mention of a certain language
3. Education	<ul style="list-style-type: none"> • being a teacher • issues related to teaching and learning
4. Employment	<ul style="list-style-type: none"> • related to one's job • related to other people's job • looking for employment
5. Social issues	<ul style="list-style-type: none"> • topics that invoke discussion or controversy • services provided by the government/state/city
6. Technology	<ul style="list-style-type: none"> • the advancement of technology whether it be household appliances, computer software or hardware, and the Internet
7. Culture	<ul style="list-style-type: none"> • aspects of a culture such as a holiday, traditions, customs

4.5.4 Analysis of Student Diaries

Student diaries were analyzed for three main purposes: (1) to ascertain if there was any learner noticing or reaction to the TPN, and if yes, what kind of reaction there was, (2) to identify if there were any student learning opportunities from the TPN, and if yes, what kind

of possible student learning was taking place, and (3) to discern if students could identify why their teacher was telling the TPN.

As previously mentioned, students were given three prompts to help them write their diaries (see section 4.3.3). Each student diary entry was then assigned to a TPN and all three diary prompts were added to the appropriate TPN document (see section 4.5.1). Occasionally, there were some diaries which were not about a TPN and these were put aside. Not all TPNs were noticed by students and therefore several TPNs did not have any student diaries assigned to them.

Chapter 7 addresses student response to and learning opportunities from TPNs based on their diary entries. For diary analysis, the following steps were taken:

1. To address student noticing of TPNs, first, I identified the number of TPNs each student participant had an opportunity to listen to. Then I counted how many of these were noticed by students in their diaries, and the results are listed in Table 7.1.
2. Second, to gauge the types of student reaction, I coded the kinds of reactions students had to the TPNs they had noticed, and these results are listed in Table 7.2.
3. Although most of the data on student learning in a broader sense come from the teacher and student interviews (see section 4.5.5), there may be evidence of student learning in the diaries and this was noticed in the TPN document as described in section 4.5.1. When reading through the TPN document, I paid particular attention to the language used in the TPN and the diary entries in that I searched for instances in which students used the same or very similar language that their teacher had used in the TPN (see appendix II for linguistic analysis) as well as moments where the students shared second stories as a way of showing understanding (see section 5.3.2).
4. To identify the teacher's purpose in telling TPNs, again, most of the data comes from the interviews (see section 4.5.5), but for specific purpose telling, the TPN document was carefully analyzed, especially, the diary prompt asking students why their teacher had told that particular TPN.

4.5.5 Analysis of Interviews

A similar process of thematic coding undertaken for the TPN themes was used to code the student and teacher interviews. With the interviews, I attempted to create themes which are ‘an *extended phrase or sentence* that identif[y] what a unit of data is *about* and/or what it *means*’ (Saldaña, *ibid.*, p 175, emphasis in the original) instead of simple ‘one word’ main themes as used in the TPN themes in Table 4.6 above. This was done because it was difficult to label ‘one word’ main themes in the interviews due to the complexity of participants’ speech and thought processes. However, in some cases, using a one-word sub-theme was the best option.

Table 4.7 *Themes in Teacher Interviews*

Main Themes	Sub-themes
Reasons for telling TPNs	<ul style="list-style-type: none"> • increase teacher-student rapport • enhance curriculum • aid student educational growth • see teacher as person • proselytize for a cause
Student learning from teacher’s perspective	<ul style="list-style-type: none"> • improve critical thinking skills • teacher as approachable / empathetic / human / similar to students • teacher as role model • help students grow or mature • learning can come from outside the classroom
Student learning from students’ perspectives (teacher’s assumption)	<ul style="list-style-type: none"> • teacher’s enthusiasm for or efforts towards something • teacher as person • language • gain new perspectives • used as a classroom management technique
Student learning from TPNs in general (all teachers)	<ul style="list-style-type: none"> • language learning • connection to self
Inappropriate TPN topics	<ul style="list-style-type: none"> • sex • divorce • socio-economic status • relationships • appearance • judgment • values • religion • politics

For teacher and student interview analysis, the following steps were taken:

1. First, each interview was read in its entirety without taking any notes. Then, in the second reading, potentially significant sections were highlighted.
2. Next, these highlighted sections were put into a new Word document and were placed with similar themes. All items with similar themes were assigned a main theme title (see Tables 4.7 and 4.8 which display the main themes and sub-themes identified in the teacher and student interviews).
3. In order to identify which sub-themes were the most and least mentioned the number of times a sub-theme was verbalized was counted.

Table 4.8 *Themes in Student Interviews*

Main Themes	Sub-themes
Teacher's reasons for telling TPNs	<ul style="list-style-type: none"> • enhance curriculum • see teacher as person • enhance teacher-student rapport • used as a classroom management technique • aid student educational growth
Student learning from their teachers' TPNs	<ul style="list-style-type: none"> • language learning • work-life balance • reading • critical thinking • oratory skills • closeness of social issues
Student learning from TPNs in general (all teachers)	<ul style="list-style-type: none"> • people • gain new perspectives • learn about culture • connection to self • used as a classroom management technique
Inappropriate TPN topics	<ul style="list-style-type: none"> • negative image of teacher • criticism of others • politics • religion • related to sex • sad or violent stories • boring or uninteresting stories

4.5.6 Analysis of Teacher Questionnaires

Sixteen of 17 questions were closed-response and were automatically charted in Google Form. Therefore, I used the tabulated results to further analyze the case study data (see Chapter 6).

For the one open-response question, *What other information would you like to share about PNs (personal narratives) or your use of PNs in class?*, a total of 2,081 words were given by 46 out of 80 respondents. These answers were compiled into a Word document and the following thematic coding steps were taken:

1. First, the Word document was read in its entirety without taking any notes. Then, in the second reading, potentially significant sections were highlighted. It was interesting to note that all comments were about teachers' reasons for using TPNs in the classroom, and therefore, only one main theme was identified, 'Reasons or usage of TPNs'.
2. Next, these highlighted sections were put into a new Word document and were placed with similar themes. All items with similar themes were assigned a sub-theme title (see Table 4.9).
3. In order to identify which sub-themes were the most and least mentioned the number of times a sub-theme was mentioned was counted.

Table 4.9 *Themes in Japan-wide Questionnaires*

Main Theme	Sub-themes
Reasons or usage of TPNs	<ul style="list-style-type: none"> • it is only fair/reciprocal • enhance curriculum • encourage student use of personal narrative • enhance teacher-student rapport • see teacher as person • help students relax • potential problems of using TPNs • gain student attention • motivate students • TPN as language input • see teacher as a role model

4.6 Overview of Teacher Personal Narratives

The latter part of this chapter provides a preliminary overview of the 97 TPNs identified in the database by highlighting some key characteristics of TPNs. The next sections provide numerical analyses of the dataset such as how many TPNs each teacher told, class

time devoted to the telling of TPNs, TPN length, the relationship between class structure and the number of TPNs told, the position of TPNs in lessons, and the audience.

4.6.1 Number of Teacher Personal Narratives per Class

First, Table 4.10 displays the number of TPNs per 90-minute class per teacher. Data are provided from nine classes, with the exception of M-sensei which is seven classes. M-sensei has a total of 17 TPNs over the course of seven classes, Mr. H has 56 over the course of nine classes, J-sensei has four in nine classes, and Ms. L has 20 in nine classes, for a total of 97 TPNs among the four teachers.

Table 4.10 *Number of Personal Narratives per Class*

Teacher	Class 1	Class 2	Class 3	Class 4	Class 5	Class 6	Class 7	Class 8	Class 9	TOTAL
M-sensei	0	3	6	2	0	5	1	X	X	17
Mr. H	7	9	13	0	2	7	7	8	3	56
J-sensei	1	1	1	0	1	0	0	0	0	4
Ms. L	2	8	0	2	5	1	0	2	0	20
										97

The most TPNs told in one class period is 13 TPNs in class 3 by Mr. H. All teachers have at least one class period in which no TPNs were told. As seen in Table 4.10, in Mr. H's class 4, no TPNs are told probably because students were giving presentations that day. J-sensei has several instances of no TPNs and this is due to the format of her course which is considered in Table 4.11. J-sensei told the least amount of TPNs in class with a total of four over the course of nine classes; while Mr. H told the most with 56 TPNs.

Table 4.11 exhibits the average number of TPNs per class for each teacher. J-sensei tells an average of 0.4 TPN per class which amounts to less than one TPN per class. This small number may be attributed to the type of class she is teaching, a required Freshmen Reading course. The Freshmen Reading teachers are required to teach a very structured course which follows the same class format every week: vocabulary test and development, extensive reading discussion time, and reading strategies practice in the textbook. In a few of J-sensei's classes, some TOEIC practice tests were introduced. See section 4.6.4 for further discussion of the relationship between class structure and number of TPNs told per class.

Table 4.11 *Average Number of Teacher Personal Narratives per Class*

Teacher	Total Number of TPNs	Average per Class
M-sensei	17	2.4
Mr. H	56	6.2
J-sensei	4	0.4
Ms. L	20	2.2
TOTAL	97	2.8

In contrast to J-sensei, Mr. H tells an average of 6.2 TPNs per class. However, the reason is due to the nature of his class. Mr. H's class is a content-based discussion class. Students are provided with a different weekly topic, research it for homework, and discuss their findings and insights in small group discussions. It is during this small group discussion time that Mr. H visits each group and based on what students are discussing, he aligns himself with their talk (Steensig, 2013). More about the lesson audience is explained in section 4.6.6.

4.6.2 Class Time Allocated for Teacher Personal Narratives

Research shows that teachers spend close to two-thirds of class time talking; in other words, teachers contribute significantly to L2 classroom discourse (Chaudron, 1988; Walsh, 2002; Ellis, 2012). Ms. L shares her concerns about this in her interview when discussing her other English classes:

It's just that I'm very careful to try to keep my speeches, as my time speaking 'cause I know that's where most class time usually gets eaten up is with the teacher talking, and the students get ten minutes or something. I don't want that, so I've been real aware, very much aware, of not spending so much time talking [about myself] if possible except on the first day [of class].

(Ms. L, Interview, 01/24/13)

However, the percentage of class time devoted to TPNs in the database is minimal as demonstrated in Table 4.12. As presented in Table 4.12, J-sensei spends the least amount of class time (1.6%) on TPNs, whereas Mr. H spends the most (7.2%), which is about 6.5 minutes of a 90-minute class. M-sensei and Ms. L spend the same amount of class time on TPNs, 3.0%, which is about two to three minutes of a 90-minute class.

Table 4.12 *Percentage of Class Time for Teacher Personal Narratives*

Teacher	Total Time for all TPNs	Percentage of Class Time for TPNs
M-sensei ⁵	19min 34sec	3.0%
Mr. H	58min 33sec	7.2%
J-sensei	13min 58sec	1.6%
Ms. L	24min 36sec	3.0%
TOTAL⁶	116min 41sec	3.8%

4.6.3 Length of Teacher Personal Narratives

Next, it is interesting to see how long teachers spend telling TPNs. Table 4.13 shows the shortest, longest, and average length of a TPN for each teacher.

Table 4.13 *Length of Teacher Personal Narratives*

Teacher	Shortest TPN	Longest TPN	Average Length of a TPN
M-sensei	19 sec	4min 28sec	1min 9sec
Mr. H	7 sec	6min 55sec	1min 3sec
J-sensei	52 sec	7min 35sec	3min 29sec
Ms. L	23 sec	3min 5sec	1min 14sec

Mr. H tells the shortest TPN which lasts only seven seconds entitled *Phone Call at Four*.

Also, from the four teachers, his TPNs are the shortest overall; the average length of a TPN by Mr. H is one minute and three seconds. Thus, the average length of a TPN seems to be a little over one minute.

Due to its uniqueness of being the shortest of all TPNs in the database, *Phone Call at Four* is worthy of a brief consideration (see Extract 4.1). This TPN is said during a class activity in which small student groups are discussing the day's topic of technology. This TPN is said to a small group of students who are talking about phone addiction.

⁵ Note: M-sensei's data are out of a total time of 630 minutes equaling seven 90-minute classes, whereas other teachers are out of 810 minutes equaling nine 90-minute classes.

⁶ The overall total class time is 3,060 minutes.

Extract 4.1 (TPN 1: *Phone Call at Four*, H-C-051412-3-20)

1 **T** like I remember, (-)
2 >I was in Japan<
3 when ah (-) my gr[↑]andmother died. (-)
4 a:nd ah (-) I got a phone call
5 at four in the morning. (-)
6 and no[↑]body pho:nes, (-)
7 at four in the morning.

Maki, one of Mr. H's student participants, notes this TPN in her diary. She writes about why she thinks Mr. H said it:

I think he told us about the phone call of when his grandmother had passed away especially to remind us that we used to have the time in which we normally didn't have contacts with others, like sleeping hours, but now we keep in touch with people 24/7 because of smartphones. We keep our phones at hand almost 24/7 and keep receiving texts, emails and notifications on SNS all day and night. We keep checking our phone even at night. Mr. H pointed out the disturbance of the smartphone in our life, and how we are careless of timing for contacting people.

(Maki, Diary, 05/14/12)

Furthermore, Maki's reaction to this TPN is:

Again it was another good story, good example Mr. H told us. I keep my iPhone at hand 24/7 for a personal reason, but I do agree with Mr. H, I felt free and relaxed when I didn't use my phone while I was abroad. He questioned us how we would feel to spend long period of time without our phones which encouraged our conversation.

(Maki, Diary, 05/14/12)

With only seven seconds, Mr. H was able to accomplish much. Maki noticed this extremely short TPN by noting it in her diary and wrote that this particular TPN 'encouraged our conversation'. Thus the TPN aided her group of students in expanding their conversation because they were supplied with a new viewpoint to discuss. TPNs as possible student learning opportunities is discussed further in section 7.3.

Returning to Table 4.13, even though she tells the fewest TPNs, J-sensei often tells long ones. From the four teachers, J-sensei tells the longest TPN which runs seven minutes and 35 seconds and she has the highest average length of a TPN which is three minutes and 29 seconds. Yet, J-sensei tells only four TPNs in nine weeks of classes.

4.6.4 Lesson Structure

This section seeks to address a possible relationship between the lesson structure and the number of TPNs told. In this study, a structured lesson is defined as one in which the teacher follows the same type of class activities from week to week. In other words, it is easy to predict the format or organization of each class because the teacher is following a strictly adhered to lesson plan as is often seen in coordinated courses (Evans *et al.*, 2007). On the extreme end of this is an unstructured lesson in which the teacher may have no clear lesson plan or objectives. In this dataset, most language lessons fall somewhere between the two ends.

Based on the small database, there may be a link between how structured a class is and how many TPNs are told. It may be that the more structured a class, the fewer the opportunities to tell TPNs, and the more unstructured a lesson, the more chances of telling TPNs. When teachers feel pressure to adhere to a certain lesson plan as seen in coordinated courses, they may be focusing on completing the various lesson activities and objectives and may have little time to consider the possibilities of sharing personal information. Coordinated courses are those in which all sections or teachers of the same course follow the same lesson plan leaving little flexibility in terms what can be taught. However, if teachers have much freedom and time, there may be numerous opportunities to tell a TPN. According to a Japan-wide questionnaire teacher, being in a coordinated course does not seem to allow for the telling of many TPNs:

I certainly use personal anecdotes sometimes but, as the course is coordinated and there is a lot of content to cover in each lesson, I don't have so much scope to use personal anecdotes.

(Respondent #13, Japan-wide teacher questionnaire, 2013)

In this study, an example of a teacher whose lessons fall on the more structured end of the spectrum is J-sensei. As mentioned in section 4.6.1, J-sensei told the fewest number of TPNs and one reason for this may be the structure or format of her class. Similarly to her colleagues teaching other sections of Freshmen Reading, she is required to teach the same elements every week in her coordinated Freshmen Reading course, that is, she gives a

vocabulary quiz and previews new quiz words for the following week, then she has students discuss what books they read for extensive reading, and finally, she introduces new reading strategies from the textbook followed by students doing exercises in the textbook for practice; and therefore, her class can be considered quite structured because of its set format or lesson plan. Her class only occasionally deterred from this structure due to an upcoming TOEIC test for which she was preparing students.

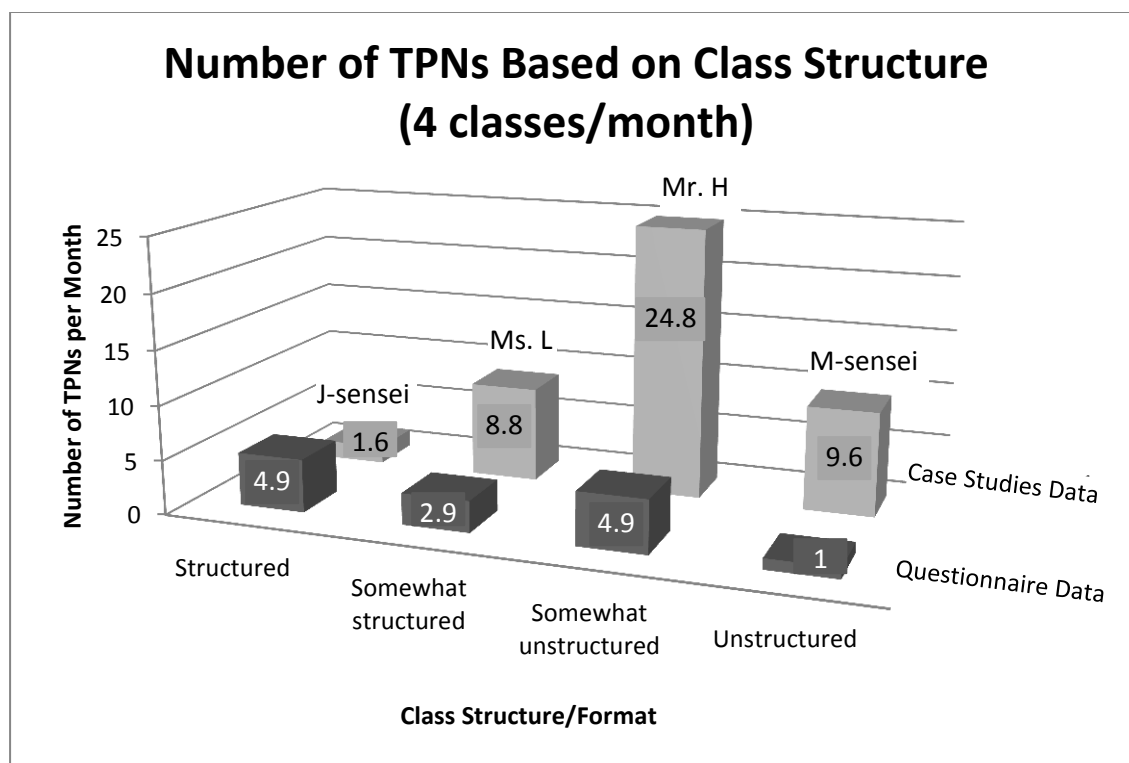
On the other hand, there is M-sensei whose lessons seemed to be more towards the unstructured end of the extreme compared to J-sensei. He sometimes began class by saying ‘What’s the menu for today, you guys?’ which was how he started class on 09/23/11, 10/14/11, and 10/21/11. By beginning a lesson in this manner, it seemed M-sensei may not have had a clear lesson plan in mind. As an aside, in his interview, he stated that he had turned the lessons over to the students who had made this request (see section 6.2.1.5). Thus, it was easy to predict the flow of J-sensei’s lesson in contrast to M-sensei’s lesson whose objectives seemed harder to discern.

In Graph 4.1, the darker-coloured ‘Questionnaire Data’ refers to the Japan-wide university teacher questionnaire responses and the lighter-coloured ‘Case Studies Data’ refers to the four case study teachers. For the purposes of comparison, J-sensei’s class is considered structured, Ms. L’s class is somewhat structured, Mr. H’s class is somewhat unstructured, and M-sensei’s class is unstructured. In the questionnaire, Japan-wide teachers were asked: *Does your class follow the same format every week? In other words, how structured is your class from week to week?* The teachers were not provided with a definition of ‘structured’ and therefore interpretations of this word may differ from teacher to teacher which may have affected the data.

According to the questionnaire data in the darker boxes and reading from left to right in Graph 4.1, teachers who say that their classes are structured, on average, report that they tell about five TPNs per month, that is, in four 90-minute classes. Teachers with somewhat structured classes tell about three TPNs per month, teachers with somewhat unstructured classes tell about five, and teachers with unstructured classes tell one. In contrast, according

to the case study data in the lighter boxes and reading from left to right, J-sensei in her very structured Freshmen Reading class tells on average one to two TPNs per month, Ms. L in her somewhat structured American culture content class tells about nine TPNs, Mr. H in his somewhat unstructured discussion-based content course tells about 25 TPNs, and finally M-sensei in his more unstructured language education seminar class tells about 10 TPNs.

Graph 4.1 *Number of Teacher Personal Narratives Based on Class Structure*



The kind of class which produces the fewest TPNs per month differs in the data. In the case study data, the fewest TPNs are told in J-sensei's structured class and in the questionnaire data, the fewest TPNs are told in unstructured classes. However, the case studies and the questionnaires are similar in that somewhat structured classes produce the second fewest TPNs and the somewhat unstructured classes tend to have more TPNs. Thus the findings from the classroom observations are both confirmed and unconfirmed by the questionnaire data, and it seems that no argument can be made for a relationship between lesson structure and the number of TPNs told.

There are a few reasons why, in the case studies, there were more TPNs told in Mr. H's somewhat unstructured classes compared to M-sensei's unstructured classes. According

to the argument set forth at the beginning of this section, it would seem logical that the natural progression from structured to unstructured classes would mean it would go from least to most TPNs told. One reason may be teacher personality. As explained in section 5.2.3.2, Mr. H is an artful narrator and could be understood as a natural storyteller. A further reason may be that Mr. H feels that as a non-Japanese, he should explain how class discussion topics relate to the perspectives of a Canadian or foreigner in Japan. An example of Mr. H sharing a TPN from the Canadian perspective is presented in Extract 4.2 and was said to a small group of students in a class on gender issues.

Extract 4.2 (TPN 2: *Day Care*, H-C-042312-1-5)

1 **T** University A (-) I wish University A
2 had a (-) a ↑day care (?) (-)
3 for the people like Louan↑ne [Mr. H's colleague]
4 or- or or whoever el↑se (-)
5 my university in Ca↑nada had a day care, (-)
6 the ↑teachers could use it? (-)
7 the ↑students could use it. (-)
8 so if you:'re a student, (-)
9 and ↑had a baby? (-)
10 you could >put your ↑baby<
11 in the sc↑hool y- (-) ↑day care (-)
12 which means you are >not going to miss out
13 on your education,< (-)
14 >you are going to be,< (-)
15 contributing to soc↑iety and so on, (-)
16 I think that would be ↑useful thing. (-)
17 the ↑students at my university, (-) in Canada (-)
18 lo::ved it. (-)
19 the day care was a super popular place,
20 there were lots of, (-)
21 >you know< re- returning ↑students
22 like elderly, (-) olde- (-) older age students
23 going back because they knew, (-)
24 they could get an edu↑cation (-)
25 teachers? (-) lov:ed it (-)
26 they were so ↑ha::ppy
27 that they could drive to school? (-)
28 THERe's my ↑BABY, (-)
29 .hhh eat lunch with their babies? (-)
30 they ↑loved it (-)
31 su- support by ↑companies I think is (-) is
32 something they ↑should do and they're no::t (-)
33 I have stupid ideas, (-)
34 ple:ase discuss my stupid id↑eas,

In sum, the data do not allow any conclusions about lesson structure and number of TPNs; therefore, a look at the placement of TPNs in a lesson warrants some attention.

4.6.5 Position of Teacher Personal Narratives Within a Lesson

Based on classroom observations, six locations or positions within a lesson were identified in the four case studies and subsequently, all 97 TPNs were marked with one of those positions based on where the TPN was told in a lesson. The six positions in the course of a language lesson are:

1. Towards the beginning of class, and not connected to any particular activity
2. During the introduction of an activity
3. During an actual activity
4. Towards the completion of an activity
5. Towards the end of class
6. Other: It is the activity; Between activities

What these six categories demonstrate is that TPNs can occur just about anywhere in a language lesson, and therefore, TPNs do not have a specific placement. This is interesting because it shows that there is no pre-determined or perhaps ideal location in which to tell TPNs. In other words, teachers use TPNs at their own discretion, and perhaps use them where they best see fit.

Table 4.14 shows that the majority of TPNs in this dataset are told during a class activity. However, the Japan-wide questionnaire teachers claimed a bit differently. The majority at 31% tells TPNs to introduce an activity followed by 18% tell them towards the beginning of class.

In the case studies, although the majority of TPNs are told during a class activity, J-sensei does not do this. Her TPNs are told either to introduce or complete an activity. It may be that for lower-level students, as in J-sensei's Freshmen class, framing a class activity with some personal experience stories at either end of the activity may help students concentrate more on the actual activity itself since the activity is not being interrupted. The questionnaire

data show similar results for those 61 teachers who teach primarily lower-level students, Freshmen and Sophomores, in that the majority of TPNs are told during the introduction of an activity (34%) followed by telling TPNs at the beginning of class (21%). One reason for so many Freshmen and Sophomore teachers telling TPNs at the beginning of class may be to ease students into the lesson or to make them feel more comfortable.

Table 4.14 *Position of Teacher Personal Narratives in Lessons*

Teacher	Beginning of class	Introduction of an activity	During an activity	Completion of an activity	End of class	Other
M-sensei (out of 17)	2	1	10	1	2	1 ⁷
Mr. H (out of 56)	2	4	38	8	4	0
J-sensei (out of 4)	0	2	0	2	0	0
Ms. L (out of 20)	1	2	10	5	0	2 ⁸
TOTALS	5	9	58	16	6	3

In the case of Mr. H who teaches Juniors and Seniors, the majority of his TPNs are told during a class activity. This is unsurprising since he teaches a discussion-based course and the students are in small groups. He circulates around the room and spends 10-15 minutes per group; thus, telling a majority of his TPNs during the students' discussion time, the class activity. One reason why TPNs may be told during a class activity, as seen in Mr. H's case, is to increase student talk. In her diaries, Maki comments on two separate occasions how Mr. H's TPNs encourage her group to prolong their discussions. She writes:

His stories are also always very helpful for us to *continue our discussion* and break other topics.

(Maki, Diary, 05/07/12, emphasis mine)

He questioned us how we would feel to spend long period of time without our phones which *encouraged our conversation*.

(Maki, Diary, 05/14/12, emphasis mine)

Based on the questionnaire data, however, the 10 teachers who instruct Juniors and Seniors, like Mr. H, tell the majority of TPNs equally to introduce an activity (28%) and to complete an activity (28%) followed by during an activity (17%). Thus the questionnaire data do not

⁷ M-sensei's TPN takes place between activities.

⁸ Ms. L's two are told as stories, as the activity itself.

support the possible argument that lower-level students should be told TPNs either at the beginning of an activity or the end of an activity and that higher-level students can be told TPNs during an activity. This will be discussed again at the end of this section.

Although the majority of TPNs are told during a class activity, there are also several instances of TPNs told at the completion of an activity. What is unique about these post-activity TPNs is that teachers indicated in these TPNs their reasons for telling the story. This phenomenon is demonstrated in Ms. L's TPN, *Harley's Animal Clinic*, which is told during a lesson on volunteerism in the U.S. As part of this 90-minute lesson, students had just completed a mock job interview activity in which they had written their own resumes (see appendix M) and then applied for volunteer positions with different companies set up around the classroom. After the activity, Ms. L highlighted some of the volunteer positions and how they were taken from real life.

Extract 4.3 (TPN 3: *Harley's Animal Clinic*, L-C-101112-2-9)

1 **T** .tch these are rea::l situations. (-)
2 the one with the do::g? (-)
3 i:n the animal hospital. (-)
4 you remember I told you
5 the story about my friend's daughter? (-)
6 whose husband was killed in a fire? (-)
7 she ↑works at Harley's Animal Cl\$inic.(-)
8 \$OK\$ (-)
9 and ↑she was telling me this summer, (-)
10 sh- there's always customers
11 that come in and complain (-)
12 .hh the poi↑↑nt ↑i:s ↑there
13 in this: (-) activ↑ity (-)
14 m↑ore and m↑ore comp↑anies in the United St↑ates, (-)
15 are looking for (-) ski::lls (-) based (-)
16 can you ↑deal with customers. (-)
17 it's ↑no more manufacturing
18 the ↑manufacturing jobs are gone. (-)
19 it's not bui↓lding things
20 it's ho:w you relate↑ with other people. (-)
21 so that's why we a:sk you
22 can you dea:l↑ with these customers. (-)
23 do you know how to handle mo↑ney (-) right? (-)
24 so:: much of the American, (-) work force
25 is going towards service (-) industry. (-) OK

In lines 4-6, Ms. L refers to another TPN, *Volunteer Firefighters* (see appendix J for full transcript), told before the job interview activity. It is interesting to note in lines 12-25 that a significant part of this TPN is devoted to the reason for telling this story or the evaluation (see section 5.2.5 for a definition of the evaluation element of a TPN). One reason for the evaluation being so long may be that Ms. L is trying to make an important point to students as she clearly states in line 12. In other words, she is attempting to show students that being able to deal with customers and other people is key in the job industry. Although Ms. L's other TPNs told at the completion of an activity do not have long evaluations, they all contain an evaluation. Considering all 16 TPNs told at the end of an activity in the case studies, all of them include an evaluation or the point of the story indicating that teachers telling a TPN post-activity always include a reason for telling the story.

Finally, a look at TPNs told at the beginning or end of class shows some interesting findings. In this study, 73% of these TPNs are told for the purpose of engaging students, to create rapport and to help them feel comfortable (see section 6.2 about purposes of telling TPNs). This is unsurprising as the few minutes when lessons are beginning or coming to an end tend to be those times when students may not be paying full attention to their teachers, and therefore teachers can use this time to tell TPNs to connect with their students on a more personal level.

To summarize, it is difficult to make any firm conclusions about the ideal time in a lesson to tell a TPN. However, it may be that for lower-level students TPNs should be told either at the beginning or end of a class activity as seen by J-sensei and supported by Japan-wide teachers teaching lower levels of students. For more advanced students, TPNs can be told at any time, and in particular, during a class activity in which students are asked to sustain a lengthy discussion. Finally, TPNs told at the completion of an activity may be more noticed by students if they include the narrative element of an evaluation (see section 5.2.5 for further details).

4.6.5.1 Planned and Spontaneous Teacher Personal Narratives

Closely linked to the placement of TPNs in a lesson is the notion of teacher stories being either planned or spontaneous. A concept which may explain planned versus spontaneous TPNs may be how many times teachers have taught a course. Ms. L explains:

OK, this is the sixth time that I've taught the American culture course, so by now I have set stories that go with set material for each class. However, that changes because the stories, the content changes. So years ago I was teaching about Katrina, Hurricane Katrina, and I would tell the story about my friend who was there at the time, da da da. Well that we're not covering that now, so it would be something else, or picking up something from the news and then if there's something that has happened to me recently related to that or an opinion or something, then I'll talk about that. So it changes. Sometimes it's spontaneous, but I think probably the majority I have taught before. I have told those stories before.

(Ms. L, Interview, 01/24/13)

In Ms. L's case, she has certain stories that are told in particular lessons. Over the years, Ms. L changes her lessons and activities depending on significant current American events. An example of a lesson which was completely new for her to teach was a lesson on volunteerism, and therefore all eight of those TPNs could be considered spontaneous since they were told for the first time. It is important to note the distinction between stories that are chosen and rehearsed by a teacher ahead of time and those that are not, suggesting this is an area worth further exploration.

In addition, the complexities of classroom decision making (see for example Bailey, 1996) demonstrate that teachers use spontaneous discourse when departing from the lesson plan, and therefore spontaneous TPNs may be seen as a departure from the original lesson plan. In the field of teacher cognition, teacher decision making has been widely researched (see for example Borg, 2003). Although beyond the scope of this thesis to address teacher cognition and decision making, a brief examination of how the case study teachers used TPNs in their lesson is warranted.

The notion of spontaneity of TPNs arose during Mr. H's interview when he stated that there appears to be a difference between the TPNs he tells to the whole class compared to those he tells to small groups:

Yeah, I would say that heavyweighted on planned with the full group and then I would say almost I'd be shocked if many of them [TPNs] were planned when I'm in the small groups 'cause I'm just trying to pick up on what they're [students] saying and then slide myself into the conversation a little bit and put my opinion out there. Hopefully, they will listen to my opinion and comment on it.

(Mr. H, Interview, 07/25/12)

Thus Mr. H's whole class TPNs tend to be more on the end of planned, whereas the small group TPNs are quite spontaneous based on the student discussion. This may suggest that TPNs told during class activities are more spontaneous compared to TPNs told before or after an activity since the latter may be told for the purposes of framing the activity for students as discussed in the previous section. A further discussion of the differences between TPNs told to the whole class compared to small groups or individuals is presented in the next section.

4.6.6 Narrative Audience

It is important to consider the recipient or audience of a narrative because to whom the narrative is directed may influence how the narrative is told. Three narrative audiences were identified and all TPNs were appropriately coded (see Table 4.15). The three audiences in a language classroom are:

1. The whole class
2. A small group (this includes student pairs)
3. An individual student

Table 4.15 reveals that most teachers tell TPNs to the whole class. The exception is Mr. H who tells them mostly to small groups (78%) and, as previously mentioned, this is due to the nature of his class, a small group, discussion-based course, which the data seem to fit his teaching situation. What is interesting to note is that although the other three teachers made use of pair and group work in all of their classes, it was only Mr. H who told TPNs to groups of students. The reasons for this are unclear and remain a topic for future research.

Table 4.15 *Narrative Audience*

Teacher	Whole class	Small group	Individual
M-sensei (out of 17)	17	0	0
Mr. H (out of 56)	12	43	1
J-sensei (out of 4)	4	0	0
Ms. L (out of 20)	19	1	0
TOTALS	52	44	1

If Mr. H's data regarding small groups were to be eliminated, then 98% of the TPNs in this dataset are told to the whole class. This finding is supported by the teachers in the Japan-wide questionnaire, 97% of whom claim they tell TPNs to the whole class. There are some possible reasons why this is the case. One reason may be the teacher wishing to establish rapport with the entire class, and another reason might be fairness in education; in other words, all students should receive the same kind of education and therefore should hear the same TPN.

Since Mr. H is the only teacher with several examples of TPNs told to both the whole class and to small groups, it warrants some attention to see if there is a connection between placement in lesson and narrative audience. Considering TPNs told to the whole class, 50% of Mr. H's TPNs are told either to introduce or complete a class activity and 50% are told either at the beginning or end of class, none are told during a class activity. It seems logical that TPNs told to frame an activity would be told to the whole class as this is the point in time when teachers explain the rules and process of the activity and may model the activity by using a TPN (introduction of an activity) as well as summarize and discuss the activity (completion of an activity). Therefore, it is unsurprising that one-third of Mr. H's TPNs told to the whole class are said during the introduction of an activity suggesting that this particular position in a lesson may potentially be a crucial time to use a TPN, which is also supported by the Japan-wide questionnaire teachers' placement of TPNs.

As Mr. H tells TPNs both to the whole class and to small groups, it is interesting to compare them to see what other differences there may be. In terms of the length of TPNs told

to the whole class versus to small groups, Mr. H tells shorter TPNs to the whole class. Looking at TPNs which are one minute or longer, 33% are told to the whole class in contrast to 44% told to small groups. One reason for this difference may be that the small groups are more intimate and Mr. H may feel like he can spend more time with each group compared to the whole class where he might not be able to keep all students' attention for lengthy periods of teacher talk. He may be doing this as a way to build teacher-student rapport (see section 6.2.1.2). A counter to this would be that Mr. H needs to get around to all the groups and so one would expect his TPNs to be shorter in small groups. Also, in small groups, teachers can better gauge students' level of comprehension and can better respond to student reactions to stories which may explain why TPNs are longer in smaller groups compared to the whole class in Mr. H's case.

As for structural differences between TPNs told to the whole class versus small groups in Mr. H's class, there are more two-part TPNs told to the whole class and more four-part TPNs told to small groups (see Chapter 5 for further details about the structural elements/parts). Examining TPNs told to the whole class, 33% of them are two-part TPNs with the majority having a complication (see section 5.2.4) and an evaluation (see section 5.2.5). Looking at TPNs told to small groups, 49% of them are four-part TPNs with all but one of those having an orientation, a complication, an evaluation, and a resolution. Thus, it can be seen that TPNs told to small groups are lengthier both in terms of time and detail, that is, narrative structure. What is important to note is that both a complication and an evaluation are present whether to the whole class or to a small group. A narrative is not a narrative without the minimum of a complication and the added element of the evaluation provides an educational purpose for the TPN.

Thus there is no definitive ideal audience for TPNs and teachers tell them to whom they see fit, although it does seem that the majority of teachers tell them to the whole class. A positive point of telling TPNs to the whole class is that all students benefit from the story and not simply a select few students. However, as seen in Mr. H's case, his TPNs told to a limited group of students contain more detail which may provide a better image of the actual TPN

which in turn may lead to students having a deeper comprehension and appreciation of the story.

4.7 Chapter Conclusion

This chapter has presented the research process by detailing the four teacher participants, their eight students, the actual data collected, the ethical approval circumstances, and the process of data analysis.

In addition, preliminary analyses of the 97 TPNs in this database show that according to the four teachers' observed classes, less than 8% of class time is spent telling TPNs and that these TPNs vary greatly in length from less than 10 seconds to several minutes. Also, there is no firm conclusion about the relationship between lesson structure and the number of TPNs told, and it seems that there is no ideal time to tell a TPN, and when to tell a TPN is determined by the teacher. In terms of the narrative audience, most TPNs are told to the whole class.

While this chapter considered mostly factual and quantitative information about the data, Chapter 5 explores the structural elements of TPNs through a more qualitative lens.

Chapter 5

~Findings I: Structural Analysis~

5.1 Introduction

After the presentation of the preliminary analyses which provide an overall understanding of the dataset, this chapter considers the internal structure of the teacher personal narratives (TPNs) as well as provides some interpretations of these data. The following chapter, Chapter 6, provides further analyses of the data such as themes and purposes.

In this chapter, I aim to explain my reasons for doing a structural analysis of the TPNs, to present the internal structure of TPNs using the Labovian six-part narrative structure (Labov & Waletzky, 1967; Labov, 1972a), to discuss TPNs as a social activity, and to examine the language used in TPNs.

Labov and Waletzky's key research on personal experience narrative structure was first published in 1967 and continues to be widely cited in narrative studies (see section 2.3 for a detailed discussion). The notion of the 'narrative turn' refers to a period in time when researchers chose to follow more qualitative narrative inquiry-based research. Since the 1960's, the 'narrative turn' occurred through various developments such as the memoir boom, the criticism of positivist inquiry, and the rise of therapeutic culture, and thus narratives became more widely researched and narrative analysis frameworks were established. In the 1980's, the Labovian narrative structure was 'rediscovered' (Riessman, 2008) and since then structural analysis has been an often employed framework in narrative studies (see for example Bamberg, 1997). By doing a structural analysis, 'language is treated seriously – an object for close investigation – over and beyond its referential content' (Riessman, 2005, p 3).

Labovian structure was applied to the TPNs because it is most widely recognized and used in narrative research today. As Holmes (1997, p 95) admits, 'as I proceeded I found that in whichever direction I attempted to develop the analysis, I kept inescapably returning to the

need to first establish the basic structure of narratives'. Despite its lack of interactional context (see section 2.3.2), the Labovian structure creates a very strong basis on which to begin TPN analysis in this chapter, while Chapter 6 addresses analyses of the data from alternative perspectives.

In summary, a Labovian structural approach focuses on examining the internal structure of a narrative and the linguistic devices used, and this type of analysis is most useful when seeking common elements in a set of stories such as how a narrative begins or ends. Knowing how TPNs typically begin or end may aid both teachers and students; teachers by making them more aware of the type of language and linguistic markers they use in storytelling with students, and students by taking more notice of stories, recognizing their beginning and ending which may eventually transfer into students' own use of storytelling.

Through structural analysis, I will address my first main research question: *What are the characteristics of teacher personal narratives?* The analysis will show what TPNs look like, what their internal form or structure is as well as surrounding talk. It is important to know these aspects because understanding structural components of TPNs can provide insights into how teachers manage storytelling in the language classroom, what elements aid in student noticing and possible eventual learning, which leads to a discussion of how TPNs should be addressed in teacher education programs.

5.2 Labovian Narrative Structure

To review from Chapter 2, section 2.3.1, the overall typical form of an oral personal experience narrative includes six elements: abstract (ABS) → orientation (ORI) → complication (COM) → evaluation (EVA) → resolution (RES) → coda (COD) (Labov & Waletzky, 1967; Labov, 1972a, 2013). The abstract precedes the orientation and is a summary of the story. The orientation is optional and orients the listener to the person, place, and situation of the narrative. The main part of a narrative is the complicating action or complication which describes a series of events ending with a result. The simplest narrative, Labov and Waletzky (1967) claimed, contains only a complication. Personal experience

narratives typically contain an evaluation which emphasizes the importance of the result and answers the question of ‘What’s the point?’ In other words, it gives meaning to the narrative. The resolution follows the evaluation or coincides with it, and describes how the complication was solved. Many short narratives simply contain a complication and resolution. The optional coda stage takes the listener back to the present moment in time.

Of the six Labovian narrative structure elements, three are almost always present in TPNs though not necessarily in the following order: (1) the orientation (ORI), (2) the complication (COM), and (3) the evaluation (EVA). All TPNs in the study contain the minimum complication; however, there were no instances of a TPN with only a complication. Table 5.1 displays the total number for each narrative element.

Table 5.1 *Narrative Element Total Numbers*

Teacher (Total # of TPN)	ABS	ORI	COM	EVA	RES	COD
M-sensei (out of 17)	7	14	17	15	6	4
Mr. H (out of 56)	5	48	56	53	34	6
J-sensei (out of 4)	3	3	4	4	2	1
Ms. L (out of 20)	5	19	20	18	14	3
TOTALS (out of 97)	20 (21%)	84 (87%)	97 (100%)	90 (93%)	56 (58%)	14 (14%)

Reading from left to right in Table 5.1, of the 97 TPNs in the database, 21% have an abstract, 87% contain an orientation, 100% have a complication, 93% have an evaluation, 58% contain a resolution, and 14% have a coda. It is clear that the most common narrative structure elements of TPNs are the orientation, the complication, and the evaluation since these three have the highest percentages. This is not to say that a TPN has *only* an orientation, complication, and evaluation. The point is that a TPN usually contains these three elements *as well as others*.

In the following sections on narrative structure, I illustrate the six elements initially proposed by Labov and Waletzky along with interpretations using the social activity framework (see section 2.3.3) supported by examples from the dataset.

5.2.1 Story Preface and Local Occasioning

As discussed in section 2.3.3, the social activity framework considers recipient design in telling a TPN, and recipient design is evident in the story preface, a term often associated with conversation analysis (CA). Although this thesis does not use CA as a main framework for analysis, certain aspects of CA can inform the overall analysis of TPNs, and the story preface is one of them (see section 5.3 for another feature).

The story preface is ‘an utterance that asks for the right to produce extended talk, and says that the talk will be interesting, as well as doing other things’ (Sacks, 1992, p 226). Sacks called it an ‘interest arouser’ and expressed that listeners need to give their approval to the teller to continue with the story. The story preface often deals with tellability or reportability (Labov, 1997; see section 2.3.3). Liddicoat (2011, p 326) described story preface functions as threefold:

1. they negotiate an interactional space in which the story can be told as a multi-unit turn;
2. they negotiate issues of tellability;
3. they provide some indication of roughly what the story is about.

Another function of the story preface is that it allows the recipient to monitor the story and to indicate that s/he recognizes that the story is over at its conclusion (Sacks, 1992).

As mentioned above, one of the features of a story preface is that the speaker negotiates with the listener for a longer turn. This is seen in Hutchby and Wooffitt’s (1998, p 134) illustration of a typical three-part story preface:

Teller (Teacher):	Story preface
Recipient (Students):	Request to hear story
Teller (Teacher):	Story

What is interesting to note in TPNs is that the above role of the recipient to either request or agree to hear a story typically does not take place in the classroom, especially in cases where the teacher is talking to the whole class. In this database, students are rarely if ever given a chance to respond to the teacher’s request to tell a story.

Informed by Jefferson (1978) and Antaki and Widdicombe (1998), De Fina and Georgakopoulou (2012) coined the term ‘local occasioning’ which is defined as ‘a good part of the meaning of an utterance is to be found in the occasion of its production – in the local state of affairs that was operative at that exact moment of interactional time’ (Antaki & Widdicombe, 1998, p 4). According to Jefferson (1978), there are two aspects of locally occasioned stories. There are those stories which occur spontaneously in talk, that is, ‘something said at a particular moment in conversation can remind a participant (speaker or hearer) of a particular story’ (Jefferson, 1978, p 220) and other stories which are ‘methodically introduced into turn-by-turn talk... techniques are used to display a relationship between the story and prior talk’ (Jefferson, 1978, p 220). In simpler terms, these two types of locally occasioned stories can be called spontaneous stories and intentional stories.

An example of local occasioning in a spontaneous story is seen in Mr. H’s case where there are several instances in which his TPNs were motivated by student questioning. It is interesting to note that students were not specifically requesting to hear a story, but simply asking him a question related to what they were discussing which then prompted his storytelling.

In *The New Model* (see appendix K for full transcript), students are discussing in which companies they would buy stock. One student mentions she would buy stock in Apple to which Mr. H says he would not buy that stock now. In line 1, ‘that’ refers to ‘Apple stock’.

Extract 5.1 (Story Preface 1: *The New Model*, H-C-050712-2-11)

- 1 **T** I t[↑]hought about buying some of that
- 2 I'm not I'm not going to buy it now. (-)
- 3 **S** ((asks if Mr. H would buy an iPhone 5 if it existed))

In line 3, a student asks Mr. H a hypothetical question which begins Mr. H’s TPN about how he does not buy new products simply because they are new; he buys only when his own product has broken. This TPN is about how his phone had broken and he had asked a student about her phone, that is, if she would recommend it. This TPN is an example of a locally occasioned story because it was co-produced with other students (see section 5.2.5.3 for further evidence of how this TPN was locally occasioned). Finally, appendix JJ is a full

transcript of Ms. L's 90-minute lesson on volunteerism and it shows how TPNs are locally occasioned or embedded in a language lesson.

Immediately following the story preface is the first element of Labovian narrative structure, the abstract.

5.2.2 Abstract

The abstract (ABS) is optional and signals the start of a narrative by either summarizing the story or marking the upcoming story's general proposition (Cortazzi, 1993). The general proposition tends to go beyond the actual events of the narrative. Moreover, the abstract may describe the most reportable event (Labov, 2013; see section 5.2.4 for a discussion of the most reportable event).

From the 97 TPNs, 21% include an abstract. Thus, abstract samples are somewhat limited; however, they are quite varied in their presentation. Generally, abstracts tend to appear in more fully-formed TPNs, that is, narratives with five or six Labovian elements. Abstracts were found in at least one of all teachers' TPNs. M-sensei employed the abstract element 41% of the time. Mr. H used it the least, 9%. Since J-sensei had mostly fully-formed five- or six-part narratives, her TPNs almost always had an abstract, 75% of the time. Finally, Ms. L used abstracts in 25% of her TPNs.

Four types of abstracts have been identified in the database: (1) abstract as summary, (2) abstract as proposition, (3) abstract as interest arouser, and (4) abstract as summary/proposition with interest arouser combination. These four types will be discussed below along with examples from the dataset.

5.2.2.1 Abstract as Summary

A summary is a concise description of a story. The TPN *Charity* (see appendix L for full transcript) is said while Ms. L is discussing types of volunteer jobs in the U.S. based on a handout (see appendix M) she is going through in a lesson on volunteerism. This TPN is in a

sequence of four TPNs in a row, with three of them (*Charity* included) about the volunteer Women's Club Ms. L belonged to as a university student.

Extract 5.2 (Abstract 1: *Charity*, L-C-101112-2-6)

19 ABS **T** so every yea:r UCLA st↑udents get together
 20 ABS and they have this (-) big (-) school °festival.° (-)
 21 ABS for one week. (-)
 22 ABS and °a::ll the money goes to charity.° (-)

The placement of this abstract is interesting because it comes towards the end of the TPN and appears between the resolution and evaluation. This is not the typical placement of an abstract which is usually before the orientation. However, it can be argued that the above is indeed a summary of the story and acts as an abstract. One reason for the abstract being towards the end of the TPN is because teachers often summarize or reiterate what they had previously said, especially in second or foreign language classrooms where comprehension might not have been understood the first time around (Wong-Fillmore, 1985). Successful language lessons, according to Wong-Fillmore, include repetitions which are 'not necessarily identical, but there are small changes in them which may in fact serve to call the learner's attention to places within such expressions where forms can be substituted' (ibid., p 40). Repetition may carry at minimum two important roles in the language classroom: (1) as a reinforcement of information and (2) as a method of checking comprehension (Chaudron, 1988). Thus teachers can use this information to adapt to the needs of their L2 (second language) learners and realize that teacher self-repetition may be targeting students in several ways.

5.2.2.2 Abstract as Proposition

A proposition suggests what a story is going to be about and it is often shorter than a summary. Taken from M-sensei's dataset, *Indian English* (see appendix N for full transcript) takes place during a class activity in which some students are presenting their research to the whole class. After their short presentations, the discussion turns to language and cultural identity. M-sensei is providing feedback to the students who had just presented in front of the whole class.

Extract 5.3 (Abstract 2: *Indian English*, M-C-093011-2-2)

5 ABS **T** Indian↑ ↑English. ok. (-)
 6 ABS if you have a Dell compu↑ter, (-)
 7 ABS and (-) u::m (-) has erm (-) technical probl↑em (-)
 8 ABS you call the Dell servi↑::ce (-)

This abstract shows that this TPN will be about Indian English and its connection with Dell's customer service. It is a general fact that customer service agents, especially for computer-related products and/or technical issues, are often outsourced to India-based representatives. This abstract is not a summary of the TPN, but rather a general proposition of what this TPN entails, Indian English and Dell technical services. No other details were shared making this more of a proposition than a summary. M-sensei then tells a story about his daughter who lives in Australia who had computer issues and called Dell's technical support. She ended up talking to a person with 'heavy Indian accents' and was subsequently able to resolve her computer issue.

The next abstract acting as a proposition was part of a TPN (see appendix O for full transcript) told at the beginning of Ms. L's class while students were settling into their seats, perhaps as a way to help students feel relaxed and comfortable. The class topic was Halloween; there was Halloween music playing in the background and Halloween decorations were hung throughout the classroom. Because this particular TPN was not noted in my observation field notes, it can be assumed that this was said to a small group of students as opposed to the whole class.

Extract 5.4 (Abstract 3: *The Room Has to Have a Costume*, L-103112-5-13)

1 ABS **T** we:ll↑ the ↑ro:om has to have a cost↑u::me (-)
 2 ABS °no?° (-)

In this abstract, Ms. L is suggesting the upcoming story's proposition. It is interesting to note how Ms. L is encouraging the students to interact with her as evidenced in line 2 with her 'no' followed by a pause. However, there was no student uptake at this point in the TPN. The TPN is about a time in university when she decorated her apartment in a Christmas theme for a Halloween party.

5.2.2.3 Abstract as Interest Arouser

As mentioned in section 5.2.1, the story preface is very similar to the Labovian abstract. One aspect which is not mentioned in the Labovian abstract definition is appealing to one's audience. Different from the Labovian abstract, a story preface can act as an 'interest arouser' (Sacks, 1992). Thus, it is suggested that a TPN can act as a teaching tool to aid teachers in capturing student attention. Sullivan (2000) believes that if students are motivated by storytelling they may pay more attention to classroom discourse.

The TPN (see appendix P for full transcript) from which Extract 5.5 stems takes place at the end of the extensive reading activity in J-sensei's class. In pairs, students had just shared summaries of their graded readers and J-sensei tells this story to the whole class.

Extract 5.5 (Abstract 4: *The Shinkansen*, J-C-100212-2-2)

1 ABS **T** >I want to tell you something u:::m, < (-)

This abstract is quite different than any thus far presented because it is very short, only one line. It signals that J-sensei is about to embark on a story, but it neither summarizes nor introduces the story's proposition. It is simply a signal of the beginning of a story, or a story preface; it is an interest arouser. J-sensei's direct speech is what Sinclair and Coulthard (1975) label a 'metastatement' which functions to express what the upcoming discourse is about. The directness of her speech by employing 'I want to' in line 1 shows some sense of urgency as well as the fact that this line was said in a faster way than J-sensei's normal speech rate. The elongated 'u:::m,' in line 1 shows that J-sensei may be gathering her thoughts and preparing to tell a story. Other Labovian elements of *The Shinkansen* TPN are further explored in this chapter.

5.2.2.4 Abstract as Summary/Proposition + Interest Arouser

Teacher storytelling in the classroom differs in some aspects from conversational storytelling. Because a teacher often considers the academic motivation for sharing a story, including both a pedagogical motive (i.e., a summary/proposition) and an audience attention

seeker (i.e., an interest arouser) is helpful, and this combination of summary/proposition + interest arouser is most commonly seen in the four teacher case studies.

An example of a combination of a proposition and an interest arouser is *Jazz Dancing* (see appendix Q for full transcript) which was said during a teaching demonstration lesson in M-sensei's class. Students had first led their own language lesson, and then M-sensei begins providing feedback on how to make effective use of one's textbook. This TPN was said to the whole class. M-sensei is going through the parts of a textbook chapter entitled 'Keeping Busy' (see appendix R) and showing students how to work with each section. The section which prompted M-sensei's TPN, *Jazz Dancing*, is from an advertisement in the chapter called 'Lifestyle Managers 4 You'. 'Lifestyle Managers 4 You' is aimed at busy people with a hectic lifestyle who need a Lifestyle Manager to do routine things around the home such as cooking, cleaning, shopping, and so on.

Extract 5.6 (Abstract 5: *Jazz Dancing*, M-C-102111-4-11)

18 ABS **T** whe:re? (-) are you likely to: find this (-) text? (-)
 19 ABS who? (-) is this (-) aimed at. (-) °ok?° (-)
 20 ABS surely, (-) this a:d is not aimed at me::? (-)
 21 ABS it's not aimed at m↑e:: (-) ok? (-)

In this abstract, the story's proposition is suggested. M-sensei is about to embark on a storytelling of how he does not need a Lifestyle Manager. Lines 20-21 were spoken in a playful tone as evidenced by the elongated 'me::?' in line 20 and the even more exaggerated 'm↑e::' with elongation and higher intonation in line 21. It can be assumed that M-sensei does not consider himself the intended audience for this advertisement; he does not need a lifestyle manager. M-sensei's interest arouser can be seen in lines 20-21 where he uses the repetition of 'not aimed at me' to emphasize that he does not require the services of a Lifestyle Manager. Furthermore, his playful tone of voice and his large smile when telling this abstract act as an interest arouser.

The playfulness in M-sensei's voice in this abstract shows evidence of the performativity function of storytelling (Wolfson, 1976, 1982; Langellier, 1999). According to Wolfson (1982), performed stories or performed narratives have at least one of the following

features: (1) direct speech, (2) asides, (3) repetition, (4) expressive sounds, (5) sound effects, and (6) motions and gestures.

An example of an abstract as a summary plus an interest arouser is *Corrosion* (see appendix S for full transcript) which takes place while M-sensei is leading a teaching demonstration lesson; he is showing students how he would teach a particular lesson on nuclear energy. The students have just listened to a CNN news clip in which the term ‘corrosion resistant’ was used. M-sensei is demonstrating how a teacher can explain difficult vocabulary by personalizing the situation. This TPN is not about M-sensei, but about someone he knows, K-sensei who is a colleague in the same university department.

Extract 5.7 (Abstract 6: *Corrosion*, M-C-101411-3-7)

13 ABS **T** for example, (-) K[↑]-sensei's ski: boots, (-)
 14 ABS **Ss** ((quiet laughter))
 15 ABS **T** well he- he- he enjo-
 16 ABS he [↑]used to enjoy skiing. (-) ok? (-)

This abstract is a summary of the TPN which is about K-sensei, his ski boots, and the fact that he used to enjoy skiing. It is assumed that the narrative will explain why K-sensei no longer enjoys skiing, which is most likely related to something that happened to his ski boots. In line 16, the interest arouser is M-sensei's use of the verb form ‘used to’. With this type of verb form, students are naturally going to want to know the reason why K-sensei no longer enjoys skiing.

This abstract is the only one from the four case study teachers which includes student interaction. The students are laughing in line 14 either at the mention of K-sensei or his boots; it is unclear which. It can be assumed that most or even all students have taken K-sensei's class(es) and know who he is. In lines 13 and 16, M-sensei raises his intonation which acts as a further interest arouser for the students. In this TPN, M-sensei tells the amusing story of how K-sensei's ski boots ‘cracked and split’ due to corrosion.

A final example abstract, *Screaming in Spain* (see appendix T for full transcript), comes from a TPN which was said towards the end of Ms. L's Halloween-themed class. Ms. L has put on loud wind and rain howling noises in the background, has turned off the

classroom lights, is dressed in a vampire's cape, and is slowly walking around the room. This TPN is an actual class activity – the purpose is to tell ghost stories to the students.

Extract 5.8 (Abstract 7: *Screaming in Spain*, L-103112-5-16)

1 ABS **T** <one of the things
 2 ABS that we enjo::y (-) on Halloween? (-)
 3 ABS ↑is ↑telling (-) ghost stories.> (-)
 4 ABS and I will ↑tell you ↑↑two stories↑
 5 ABS that are actually true (-)

This abstract implies the story's proposition and does it very clearly as well as dramatically as seen in lines 1-3 with the slowing down of her speech, in line 2 with the elongated vowel sound in 'enjo::y', the pauses in lines 2, 3, and 5, and the higher intonation in certain words in lines 3 and 4. These exaggerated ways of speaking illustrate the performativity aspect of narratives (Wolfson, 1976, 1982; Langellier, 1999) and act as an interest arouser.

5.2.2.5 Summary

This section presented a range of examples of abstracts used by teachers in the classroom. The following conclusions can be drawn about abstracts in TPNs: (1) an abstract almost always appears as part of longer, five- or six-element TPNs, (2) the abstract is either a summary of the story, a proposition of the intended story, an interest arouser, or a combination of summary/proposition and interest arouser, and (3) the abstract often contains slowed-down speech, elongated sounds, higher intonation, and word stress to gather student interest or generate student reaction.

5.2.3 Orientation

The orientation (ORI) is optional and presents the characters, the setting, and the circumstances of the TPN. In the database, 84 of 97 total TPNs include an orientation, so the teachers in this study regularly employed an orientation in their TPN. Important features of the orientation follow.

According to Labov (2013, p 27), the ‘heads of clauses in the orientation are most often *be*, *have*, and other stative verbs, and for the ordinary behavior of the participants, most often the past progressive’. Also, an adverb of time in the orientation such as *now*, *last summer*, or *a long time ago*, can mark that a TPN is about to take place (Cortazzi, 1993).

The orientation normally follows the abstract though it can appear in other sections of the TPN where it is most appropriate (Labov, 2013). In this study, however, the orientation either appeared after the abstract or at the beginning of a TPN where no abstract was present.

5.2.3.1 Orientation Based on Student Level

The level of detail provided by teachers in the orientation may depend on the level of the students they are teaching. There appears to be an identifiable pattern between those who teach lower-level students and those who teach higher-level students in the way the teachers present their TPN orientation as explained in this section.

Lower-level students, those whose English is at the beginner or low-intermediate levels or whose reasoning skills may still be developing, may require detailed orientations in order to follow the TPN. Whereas higher-level students, those with intermediate to advanced levels of English and who may regularly utilize higher order thinking techniques, may not need as many details in the orientation because they can predict the unspoken elements themselves.

In section 5.2.2.3, J-sensei’s unique one-line abstract was presented in Extract 5.5 (see appendix P for full transcript). It was followed by this very typical orientation presented in a clear and logical manner. This TPN takes place at the end of the extensive reading activity in class and is told to the whole class.

Extract 5.9 (Orientation 1: *The Shinkansen*, J-C-100212-2-2)

2 ORI **T** I ↑went to ↑Osaka, (-) on Sunday. (-)
3 ORI .hhh there: wa:s a:: (-) ↑teachers' ↑conference? (-)
4 ORI by ↑↑this company? (-) P*****. (-)
5 ORI P***** >K*****.< (-) this company? (-)
6 ORI there was a ↑teachers' seminar or conference? (-)
7 ORI it was a:: (-) kenshuukai? [workshop] for teachers, (-)

8 ORI like (-) elementary schoo::l, junior high school,
 9 ORI high school university teachers. (-)
 10 ORI and ↑I was asked to:, (-) give a talk, (-) a l↑ecture. (-)
 11 ORI at that conference? (-)

The order in which J-sensei describes the orientation is:

1. Who: I (J-sensei) (line 2)
2. Where: Osaka (line 2)
3. When: Sunday (line 2)
4. What: teachers' conference (line 3, repeated in line 6)
5. Why: to give a talk (line 10, relexicalised as 'a lecture' in line 10)

It could be that J-sensei was very detailed in her orientation because the students were Freshmen who perhaps need more guidance and language scaffolding (Ellis, 2012). J-sensei uses a linguistic marker typical for TPN orientations, the *be* verb in lines 3, 6, and 7.

The following orientation stems from M-sensei's TPN (see appendix U for full transcript) which took place during a class activity in which he was showing students how to teach using the grammatical structure 'used to'. This TPN is the fourth in a series of four showing this particular grammatical structure and is shared with the whole class.

Extract 5.10 (Orientation 2: *Play Mamagoto*, M-C-111111-6-16)

6 ORI **T** =yeah play hou::↑se (-)
 7 ORI ye:ah I used to do that. (-)
 8 ORI → ev↑en ↑now I do. (-)
 9 ORI → yo - you don't? (-) anymore? (-)
 10 ORI → I do it↑ even ↑no:w (-)

The order in which M-sensei describes the orientation is:

1. What: play house (lines 6-7)
2. Who: I (M-sensei) (line 7)
3. When: sometime in the past as evidenced through 'used to do' (line 7)
4. Where: unknown
5. Why: unknown

In this case, M-sensei has left out the place (where) and the reason (why) as well as provided vague details about the time (when). It can be assumed that the place is 'in/around the house' since that is where most people who play house, that is children, do this kind of activity. Furthermore, the reason for this story is perhaps not necessary and may be addressed during its telling. Several time markers are used throughout this orientation. In line 8, 'now' has both a higher intonation and is stressed. In line 10, 'now' has three elements: higher

intonation, vowel elongation, and word stress. In line 9, another adverb of time is present 'anymore'. The combination of these three time markers show that M-sensei is about to begin a TPN.

It is interesting to note the contrast between J-sensei's orientation of *The Shinkansen* and M-sensei's orientation of *Play Mamagoto*. J-sensei clearly addressed all aspects of an orientation: who, what, where, when, and why. M-sensei, on the other hand, only explicitly addressed two: what and who. This suggests that there may be a difference between the types of students one is teaching. J-sensei is teaching Freshmen or lower-level students, whereas M-sensei's students are all Seniors or higher-level students. When considering the five aspects of an orientation (who, what, when, where, and why), it is interesting to note how many the four case study teachers use in this study. J-sensei uses an average of 4.6 out of five of these. Ms. L, who teaches Sophomores with one more year of education than J-sensei's students, uses 3.2 wh- orientation aspects. Both Mr. H and M-sensei who are teaching a mixture of Juniors and Seniors use three out of 5. It seems like a pattern may be emerging in that J-sensei is clearly explaining her orientations in much more detail compared to the other teachers. However, it may be difficult to make such claims based on the small sample size in this study.

Therefore, with lower-level students, it may be necessary for teachers to clearly communicate all aspects of the orientation in order for students to understand what is being said. For higher-level students, certain elements can be omitted and students will still be able to follow the story (see section 8.6.2.1).

5.2.3.2 Orientation of an Artful Narrator

Artful narrators, coined by Labov, present lengthy orientations or orientations that weave together orienting information along with evaluative statements (Labov, 2013). Some instances of the artful narrator are evident in the dataset, in particular, J-sensei as examined in the previous section with her longer orientations and Mr. H as presented in this section who includes evaluative comments with his orientation. There were 10 instances of orientations

with evaluative statements in the dataset, one from M-sensei, three from Ms. L, and six from Mr. H.

In this example, Mr. H is telling the whole class how technology, specifically telephones and cell phones, has changed family and social relationships over time. The TPN, *A Telephone in the Kitchen* (see appendix V for full transcript), leads into the students being assigned homework for the following week on technology and addiction. The evaluation in line 1 marks the beginning of the TPN; there is no abstract.

Extract 5.11 (Orientation 3: *A Telephone in the Kitchen*, H-C-050712-2-15)

```
1 EVA  T → ↑I:::: think I'm lucky. (-)
2 EVA      → I >t↑think I'm really lucky< (-)
3 ORI      because I'm 42 years old. (-)
4 ORI      I come from a different generation than you guys. (-)
5 ORI      when I was a kid, (-)
6 ORI      <we had> (-) <a telepho:ne in the kitchen.> (-)
```

Lines 1 and 2 are evaluative statements; Mr. H believes he is lucky. In the orientation, it is unclear why he is lucky; however, it will be made clear by the end of the TPN. It might be said that he is lucky because he is ‘from a different generation’ in line 4, but it is not a clear explanation as to why he believes he is lucky. His two evaluative statements act as hooks to get the audience interested in finding out why he is lucky. Thus, initial evaluations may also have an interest arousing function.

5.2.3.3 Summary

The following conclusions can be made based on the above discussion of the orientation element of a TPN: (1) the orientation is almost always present in a TPN, (2) for lower-level English language students it might be beneficial for teachers to provide a clear and logically-flowing orientation by addressing the following: who, what, where, when, and why, (3) linguistic markers such as adverbs of time may aid students in noticing an upcoming TPN, and (4) an artful narrator, such as Mr. H, may include evaluative comments with the orientation.

5.2.4 Complication

The main element of a narrative is the complication which describes a series of events ending with a result or the resolution. The complication follows the orientation, and is often told in the simple past, but also sometimes a speaker may use the historical present (Wolfson, 1976, 1982; Labov, 2013).

The conversational historical present (CHP), as Wolfson (1982) terms it, is always seen in alternation with past tense forms and occurs only in performed narratives (see section 5.2.2.4 for a description of performativity in narratives) because direct speech is employed. The storyteller decides (1) whether to use the CHP alternation or not, and (2) if using it, at which point in the story to switch between the CHP and past. The function of the CHP alternation is not only to act as a dramatic device, but to also organize the story into episodes (Wolfson, *ibid.*). Use of the CHP alternation may aid students in following the storyline more easily because the story episodes are clearly separated.

Returning to the role of the complication, Cortazzi (1993) claims that a complication ‘shows a turning point, a crisis or problem, or a series of these. At the very least, it must present an event of interest’ (p 46). This ‘event of interest’ is often referred to as ‘the most reportable event’ (Labov, 1997, 2013) and is the reason why the story is being told.

The simplest narrative contains only a complication; however, in my dataset this type of narrative was not found among the four teachers. The simplest narrative found is one with a complication and an evaluation (M-sensei and Mr. H) or an orientation and a complication (Ms. L). All 97 TPNs include a complication. As mentioned in section 5.2, the complication is a typical component of a TPN, and must always be present to be considered a narrative.

There are myriad examples of the complication to present from the database, however, I have chosen two particular examples to discuss because they demonstrate how the length of the complication may be related to student understanding. The first complication is rather long and is part of a five-element TPN, whereas the other one is quite short.

5.2.4.1 Longer Complication, Lower-level Class

A fine example of a lengthy complication comes from J-sensei's class. This TPN (see appendix P for full transcript) takes place after the extensive reading activity and is told to the whole class (see section 5.2.2.3 for Extract 5.5 (abstract) and section 5.2.3.1 for Extract 5.9 (orientation) of *The Shinkansen*).

Extract 5.12 (Complication 1: *The Shinkansen*, J-C-100212-2-2)

12 COM T so I went. (-) to Osaka. (-)
13 COM and (-) typ[↑]h[↑]oon was there, (-) ((laughing))
14 COM the typhoon ((laughing)), (-) near Osaka
15 COM and ((laughing)) (-) I was going to^{wa:rd} the °typhoon°
16 COM but [↑]it was OK, it wasn't bad, (-)
17 COM >you know,< it was, (-) do::wn south (-)
18 COM like (-) ahh south of ahh (-) Kii Peninsula? (-)
19 COM Kii Hanto Kii Peninsula
20 COM so >it was< (-) quite far. (-)
21 COM so, (-) it [↑]wasn't, (-) too bad, (-)
22 COM but I went (-) and I gave a [↑]lecture? (-)
23 COM → .hh [↑]can you [↑]guess what kind of things
24 COM → I (-) talked about? (-)
25 COM → can you [↑]guess:? (-)
26 COM → what did I talk about. (-)
27 COM → to the teachers. (-)
28 COM → °can you guess?° (-) ((laughing)) (-) °yes°
29 COM S → ((makes a guess))
30 COM T → .hhh it is important (-) then to
31 COM → read in English exactly
32 COM [↑]how did you [↑]guess? ((laughing)) (-)
33 COM .hhh [↑]I wonder how you guessed. (-)
34 COM .hhh OK so (-) I talked about extensive reading. (-)
35 COM yes:: (-) again, (-) ((laughing)) (-)
36 COM → so I go, (-) anywhere, (-)
37 COM → to promote extensive reading yeah (-)
38 COM → please come [↑]there (-)
39 COM → yes::
40 COM → I go, (-) \$and I explain about\$ extensive reading? (-)
41 COM → I do anywh- (-) I- I (-) I would go anywhere, (-)
42 COM → to do that. (-)
43 COM so I went to Osaka. (-)
44 COM [↑]a:nd? (-) a::hh (-) on the way ba::ck, (-)
45 COM I took >the shinkansen [bullet train],
46 COM the typhoon was,< (-) ahh
47 COM going toward the a (-) ea:st? (-)
48 COM >I think it was< (-) going toward (-) Nagoya, (-)
49 COM \$area,\$ ((laughing)) ok? (-)
50 COM but I had to, (-) go home. (-)
51 COM a::nd I took the [↑]shinka:nsen, (-)

52 COM and a::h (-) ↑it was moving, (-) ok? (-)
 53 COM it wasn't bad (-)
 54 COM and, (-) by the ↑time we got to
 55 COM ahh ahh a::hh (-) ↑↑Maibara, (-)
 56 COM ((laughing)) ah ↑shinkansen ↑stopped (-)
 57 COM bec↑ause, (-) the ty↑phoon was, (-)
 58 COM ahh now near ah Toyohashi? (-)
 59 COM around that time? (-)
 60 COM and then, (-) ahh bet↑ween Kakegawa? (-)
 61 COM and a::h (-) a:h what (-) a::h (-)
 62 COM what was the n- name of the station, (-)
 63 COM ah ↑Mikaanjo ((laughing)) (-)
 64 COM between Kakeyo and Mikaanjo, (-)
 65 COM ahh the ↑wind (-) was like ↑30 meters. (-) 30 meters. (-)
 66 COM >you know< very strong wind, (-) very strong wind, (-)
 67 COM so shinkansen stopped there. (-)
 68 COM so ↑that me:ans, (-) shinkansen
 69 COM >all the< shinkansens (-) stopped (-)
 70 COM in, (-) a:t station so (-) a- at Nag↑oya station
 71 COM there were too: many (-) shinkansen (-)
 72 COM that were staying there. (-)
 73 COM so (-) ↑no platforms. (-) ((laughing))
 74 COM for new shinkansen to come in, (-)
 75 COM yeah fo- no lines, (-) no lines. (-)
 76 COM OK, so: (-) my shinkan↑sen, (-) had to sta:y, (-)
 77 COM at, (-) Maibara? (-) for ↑two and a half hours. (-)
 78 COM ((laughing)) ↑two and a half hours I was, (-)
 79 COM on the train, (-) shinkansen. (-)

In the complication, J-sensei is telling the story of her trip to Osaka to give a lecture on extensive reading for in-service teachers. On the way back home, a typhoon hit Japan and delayed her shinkansen [bullet train]. J-sensei has re-created her typhoon adventure and has done so using mostly the simple past tense. It is suggested that in lines 38-39 J-sensei employs the CHP when she says 'Please come here' and 'Yes' with an interesting use of the simple present in lines 36-37 and 40-42 surrounding the dialogue. Before line 36 and after line 42, the simple past was used which creates the CHP alternation feature of narratives.

The Shinkansen is one of the few TPNs in which a teacher attempts to involve students in the storytelling. This may be a multi-purpose teaching strategy: (1) to confirm student comprehension of past knowledge, that is, to see if students remember J-sensei's teaching passion, which is to spread the importance of reading and (2) to break up a lengthy teacher monologue and give students the opportunity to speak. In lines 23-31, J-sensei strives

to involve students in her TPN. She asks them three times in lines 23, 25, and 28 ‘can you guess’ as to why she was in Osaka. In line 28, her request is said in a dramatic whispered voice perhaps to make a plea to students. Finally, in line 29, a student (Takashi, one of the student participants) makes a correct guess as seen in J-sensei’s approval in lines 30-31 with confirmation in the word ‘exactly’.

In this TPN, the most reportable event is the fact that J-sensei is stuck on a shinkansen for a long time; it is an unusual event in Japan as Japan’s shinkansen system is known for being highly reliable in terms of time; therefore, it may come as a surprise for students to hear that not only was J-sensei stuck in a typhoon, but that the shinkansen stopped moving as well. That this is the most reportable event as opposed to the typhoon can be seen because J-sensei mentions the shinkansen in several lines, 45, 51, 56, 67-69, 71, 74, 76, and 79. Her frequent repetition of ‘shinkansen’ and the fact that J-sensei does not substitute the noun ‘shinkansen(s)’ for its personal pronoun ‘it’ or ‘them’ may suggest she is teaching a lower-level English class.

J-sensei’s use of repetition in this TPN is worth mentioning because she employs self-repetition numerous times throughout the TPN. Repetition is seen in the following lines: 14 (typhoon, Osaka), 18 (south), 19 (Kii Hanto [Kii Peninsula], Kii Peninsula), 21 (it wasn’t too bad), 25 and 28 (can you guess?), 33 (I wonder how you guessed), 65 (30 meters), 66 (very strong wind), 75 (no lines), and 78 (two and a half hours). Most of these repetitions are key facts about the story development and are perhaps said to dramatize the event. Other reasons for using repetition were discussed in section 5.2.2.1.

5.2.4.2 Shorter Complication, Higher-level Class

The shorter example of a complication comes from Ms. L’s TPN, *Buckeye State* (see appendix W for full transcript). This takes place during a class activity in which students are learning facts about the different U.S. states. In this activity, Ms. L had a number of 25-cent coins with different U.S. states represented on them. Students then chose a coin and based on the state represented on that coin had to complete a worksheet (see appendix X) individually

in class using their smartphones or borrowed iPads from Ms. L to search for more information about that U.S. state. As students report back to the whole class on their findings, this TPN is shared. A student is talking about Ohio and its nickname being the Buckeye State. Ms. L asks the student if she knows what a buckeye is. She replies negatively and this TPN begins, which is said to the whole class.

Extract 5.13 (Complication 2: *Buckeye State*, L-C-100312-1-1)

14 COM **T** and my grandma- my grandfather used to carry one
 15 COM in his pocket
 16 COM and I said
 17 COM gran↑↑dpa what's ↑that? (-)
 18 COM wo:::w it's a buckeye (-)
 19 COM what's that?
 20 COM w- w::ell it's a nut from the tree:: in Ohio

Ms. L is recounting the moment in time when she learned what a buckeye was; for her, this is the most reportable event. Lines 17-20 show the conversation between Ms. L and her grandfather and is presented using the CHP alternation. Line 16 is said in the simple past, whereas the dialogue is said in the historical present using direct speech which is a feature of a performed narrative. By using ‘grandpa’ in line 17 instead of ‘grandfather’, Ms. L may be implying that this conversation took place when she was a young girl since ‘grandpa’ is a title more likely used by a young person than a grown adult. The use of ‘grandpa’ also makes the story more immediate and personal. Also, Ms. L’s intonation rises significantly in line 17 when she says ‘gran↑↑dpa’; she is attempting to sound like a young girl.

In contrast to J-sensei’s lengthy complication above, Ms. L’s complication is much shorter possibly because her students are one year further along in their English studies, and therefore, continual repetitions of the reportable event are unnecessary.

5.2.4.3 Summary

Summative observations of the complication are: (1) they are always present in a TPN, (2) they contain the most reportable event, (3) they may vary in length suggesting teachers consider the level of student comprehension (see section 8.6.2.1), and (4) the use of CHP alternation may aid in student attention/noticing.

5.2.5 Evaluation

Personal experience narratives typically contain an evaluation which emphasizes the importance of the result and answers the question of ‘What’s the point?’ In other words, it gives meaning to the narrative. The evaluation often precedes the resolution, but it may be seen in other parts of a story. Peterson and McCabe (1983, p 60 quoted in Cortazzi, 1993, p 48) argue that ‘[n]arratives do not merely inform: they convey the importance of the narrated events and tell how those events should be interpreted and weighed by the listener’. Thus, the evaluation plays a key role in a narrative; Riessman (1993, p 21) calls it ‘the soul of the narrative’ and Labov calls it the ‘raison d’être’ (Labov, 1972a, p 366).

Occasionally, the evaluation is represented by a series of events that could have occurred which are said in conjunction with the actual events that happened which Labov (1972a) terms comparators. As Labov (2013) explains, ‘[n]egatives, comparators and *irrealis* modals like *would*, *might*, *could* are recruited for this purpose [evaluation of the narrative]’ (p 30, emphasis in the original). Other evaluative elements commonly present in personal narratives which are considered commonplace are: (1) intensifiers such as gestures, expressive phonology, quantifiers, and repetition, (2) correlatives such as the progressive tense, which can suspend the action in the evaluation, and (3) explicatives which provide explanations (Labov, 1972a).

The evaluation is almost always present in a TPN; 90 out of 97 TPNs contain an evaluation. As mentioned in section 5.2, the evaluation is a typical component of a TPN.

5.2.5.1 Typical Evaluation

To continue the discussion of J-sensei’s *The Shinkansen* (see appendix P for full transcript) in which the abstract (see section 5.2.2.3), orientation (see section 5.2.3.1), and complication (see section 5.2.4.1) have already been discussed, it is now time to turn to its evaluation. The evaluation is in two parts; the first part appears after the complication and before the resolution, while the second part appears after the resolution; thus creating a

sandwich effect, EVA-RES-EVA. *The Shinkansen* is told to the whole class towards the end of the extensive reading activity.

Extract 5.14 (Evaluation 1: *The Shinkansen*, J-C-100212-2-2)

Part I.

78 EVA **T** so (-) ↑BUt ↑that was good, (-)
 79 EVA I ↑didn't (-) I didn't a::h (-) ↑mind it. (-)
 80 EVA I didn't ↑mind it,
 81 EVA it was O↑K (-)

Part II.

102 EVA **T** I was so ↑lucky:, (-) ((laughing))
 103 EVA so I could en↑joy thi:s (-) on the shin↑kanse:n. (-)
 104 EVA when it was, you kno:w? i- i- it was ah stopping, (-)
 105 EVA for a long time I didn't mind, (-)
 106 EVA gre:at. (-) yeah, great chance to ↑read this

In the evaluation, which appears with the TPN's resolution (see section 5.2.6.2 for further analysis of the resolution), J-sensei describes why she did not mind her lengthy time on the shinkansen: she had a book to read; this is the 'raison d'être' of the TPN. In line 102, she says 'I was so ↑lucky:', followed by laughter which may be a sign that she realizes the irony of this particular statement.

Labov (1972a) presents two types of evaluation: external evaluation and embedded evaluation. External evaluation occurs when narrators step out of the story to provide the evaluation to the listeners. However, in an embedded evaluation, narrators quote themselves at the moment in the story by either quoting what they were thinking, what they said to someone else, or how a third person was evaluating them at that time. When reading the entire TPN, it is clear that J-sensei has stepped out of her TPN in this two-part evaluation; she has interrupted the flow of the narrative, which is an example of external evaluation. In this case, she is clearly emphasizing the reason for telling the story, and by making it explicit to students there is no question about her pedagogical motives for telling this TPN.

Repetition is a type of intensifier, which is often used in evaluations, and its role is to intensify a particular action (Labov, 1972a). J-sensei uses repetition in lines 79, 80, and 105 with the phrase 'I didn't mind' and in line 106 with 'great'. Repetition can also aid in student

comprehension (Wong-Fillmore, 1985; Chaudron, 1988; VanPatten & Benati, 2010). Line 106 is an explicative; J-sensei is explaining why she was so lucky and why she did not mind being on the shinkansen. Thus J-sensei's use of intensifiers and an explicative may aid in student learning.

Labov (2013) discusses the ideas of objectivity and credibility in relation to the evaluation, which is part of the social activity framework presented in Chapter 2. He claims, '[t]he general principle is that the more objective the evaluation, the more it contributes to the credibility of the narrative' (p 31). The subjective emotions of the speaker can decrease the objectivity of a story, whereas the notion of objectivity as seen in third-party witnesses or silent objects, such as an empty cup on the table or a damaged car sitting on the side of the road, in a story can increase a story's objectivity. Labov (ibid.) terms this the 'scale of objectivity'. J-sensei uses a variety of subjective emotional words and phrases in the evaluation of *The Shinkansen* such as 'good' in line 78, 'didn't mind' in lines 79, 80, and 105, 'OK' in line 81, 'so lucky' in line 102, 'enjoy this [the book]' in line 103, and 'great' used twice in line 106. Based on Labov's scale of objectivity, this evaluation would be more towards the subjective and unbelievable end of the spectrum. It is clearly J-sensei's personal opinion that being stuck on the shinkansen for two and a half hours was a great happening. Other people may have interpreted the unfortunate situation differently as Takashi reveals in his diary:

The more interesting thing in her story was that she was not bored during that waiting time on Shinkansen, for two and a half hours!! I must have gotten tired from reading books if I was in her situation.

(Takashi, Diary, 10/02/12)

J-sensei's evaluation is a typical evaluation in that various evaluative elements are present such as intensifiers and an explicative. Also, this evaluation shows much subjective emotion which is present in other TPNs. Generally, the TPNs in the dataset are on the subjective end of the evaluation spectrum and this can be considered unsurprising since teachers are telling personal experience stories embedded with their own prejudices.

5.2.5.2 Implicit and Explicit Evaluation

Overall, the four teachers in this study had explicitly stated evaluations. However, in some cases, the evaluation may have dual roles and it may be both implicit and explicit. Out of the four teachers, M-sensei had the most cases of this dual purpose type of evaluation.

In this exemplary evaluation, *Keep my Schedule Flexible* (see appendix Y for full transcript), M-sensei is commenting on being a teacher, not only on one's responsibilities in the classroom, but also those which teachers may have outside of the classroom. This TPN is said during M-sensei's teaching demonstration lesson to the whole class. In the lesson's handout, there is the expression 'pressed for time' and other words associated with being busy. Here, M-sensei is attempting to show students how a teacher can explain its meaning by telling a story. In this TPN, he talks about how he sometimes goes to observe students practice teaching in elementary, junior high, or high school English language classrooms. He suggests going early to the observation appointment so as not to be pressed for time.

Extract 5.15 (Evaluation 2: *Keep my Schedule Flexible*, M-C-102111-4-10)

- 11 EVA **T** this, (-) makes a difference. (-) °ok?° (-)
12 EVA → ↑do:n't go (-) >ten minutes
13 EVA → before the appointment< (-) °ok?° (-)
14 EVA → ↑get there, (-) if you could, (-)
15 EVA → ↑thirty minutes before the app↑ointment (-)
16 EVA and then (-) you have your own time. (-)
17 EVA enjoy nice cup of coffe:e, (-) etcetera. (-) °ok?° (-)

In this evaluation, M-sensei provides a comparator 'don't go ten minutes before the appointment ok get there if you could thirty minutes before the appointment' which utilizes linguistic markings such as the negative 'don't go' in line 12, and in line 14, the irrealis modal 'could'. A comparator is used to compare the events which did occur to those which did not (Labov, 1972a). His repeated use of 'ok' followed by a pause in lines 11, 13, and 17 may indicate M-sensei's method of showing the 'raison d'être' of his TPN as well as confirming that students are indeed listening. However, there is no student interaction evident in the evaluation, and therefore it is unclear if students are grasping the significance of his words.

It seems in this evaluation that the *raison d'être* is to go to planned meetings allowing plenty of time beforehand which can be termed the explicit evaluation; however, Hiro notes the true *raison d'être*, that is, the implicit evaluation, in his diary:

Taking into consideration that he was explaining the meaning of a word “hectic”, I think the reason for this personal talk is *to add an explanation of it as well as to demonstrate how to explain it*. He talked this story, or did demonstration, to show his seminar students the way he would teach a word. Eventually I think M-sensei wants his seminar students to immitate or at least to get the essence of teaching techniques of how to explain the meaning of a word.

(Hiro, Diary, 10/21/11, emphasis mine)

A little more than half of M-sensei’s TPNs had both implicit and explicit evaluations. In these dual purpose evaluations, the explicit evaluation was almost always in reference to self, while the implicit evaluation was about education. This seems reasonable since his class is about English language education and how to be an effective teacher and he often used himself as an example to show how to teach grammatical features or vocabulary.

5.2.5.3 Recipient Design in Evaluations

Considering the social activity framework, evaluations may also show particular features of recipient design, as evident in Mr. H’s TPN, *The New Model* (see appendix K for full transcript) which was discussed in section 5.2.1. Hutchby and Wooffitt (1998, p 134) claim that ‘stories are designed in numerous ways ‘for’ their particular recipients, and the telling provides opportunities for recipients to react to, display understanding of, or otherwise become involved in the telling’ (see for example Jefferson, 1978; Polanyi, 1989; Sacks, 1992). As seen in this TPN’s evaluation in Extract 5.16, students are interacting with Mr. H.

Extract 5.16 (Evaluation 3: *The New Model*, H-C-050712-2-11)

21 EVA	T	I don't <u>buy</u> the (-) the (-) n- (-) <ne:w mode:l cycle> (-)
22 EVA	S	((says she understands))
23 EVA	T	and there's <u>lots</u> of people like me. (-)
24 EVA		but there's lots of people a <u>l</u> so
25 EVA		that (-) that <u>buy</u> on that (-)
26 EVA		they'll <u>line</u> -up outside the store, (-)
27 EVA		even though that's working just <u>fi</u> ne (-)
28 EVA		they'll <u>buy</u> a new one just <u>bec</u> ause. (-)
29 EVA	S	((mentions he likes the looks of it))

30 EVA T I ↑↑think it's kind of ↑cool yeah

In this example, two different students are participating in the TPN. In line 22, one student is displaying understanding of the point of the story and in line 29, a second student becomes involved in its telling. As one of the few examples of student interaction in the telling of TPNs, this extract suggests a few possibilities. One idea may be that students feel more comfortable interacting in smaller groups with the teacher. Another possibility may be that more proficient students find it easier to interact. Lastly, the theme of the TPN can greatly influence whether students will interact or not. In this case, the discussion was about cell phones and smartphones, an item that all students have and sometimes use in class and which Mr. H keeps nearby when teaching since he uses it as a timer.

5.2.5.4 Summary

Some final observations of the evaluation narrative structure element are: (1) they are almost always evident in a TPN which suggests that teachers often provide a reason why they are telling stories, (2) they are almost always recognized by students in either the diaries⁹ or interviews (see Chapter 7 on learner reaction and student learning opportunities), (3) evaluations may have a dual purpose of being explicit and implicit, (4) evaluative elements such as intensifiers, comparators, correlatives, and explicatives (Labov, 1972a) exist in TPNs which may aid students in better comprehension of the story, and (5) they allow for recipient design which can increase instances of classroom interaction.

5.2.6 Resolution

The resolution follows the evaluation or coincides with it, and describes how the complication ends or is solved. Many short narratives simply contain a complication and resolution (Labov & Waletzky, 1967), although this type of TPN does not exist in this teacher dataset. Almost two-thirds of the TPNs in this study contained a resolution.

⁹ One reason for students identifying the evaluation in their diaries is because one of the diary prompts asked students to consider the reason why their teacher told the TPN.

5.2.6.1 Linguistic Marker ‘so’

The use of the conjunction ‘so’ to mark an upcoming resolution is evident in 23% of the resolutions. It is suggested that teachers sometimes use ‘so’ as a signal to aid students in noticing the ending of a TPN. Mr. H used it in seven of his 56 TPNs, Ms. L in three of 20, J-sensei in two of four, and M-sensei in one of 17. According to Merriam-Webster (2015), ‘so’ can be ‘used to say the reason for something’ or it can be ‘used in speech to introduce a statement or question’; it seems a combination of the two definitions are being used in the TPNs. ‘So’ is being said to provide a reason or ending to the story while at the same time it is introducing a statement.

M-sensei’s *Play Mamagoto* (see appendix U for full transcript) is an example of the use of ‘so’ as an indicator of the resolution. This TPN was said to the whole class during an activity in which he was demonstrating how he would teach the grammatical point ‘used to’. The orientation of this TPN was previously discussed in section 5.2.3.1. M-sensei is explaining how he used to play *mamagoto*, that is play house, and how he does it in present times with a neighborhood girl who visits him in his garden.

Extract 5.17 (Resolution 1: *Play Mamagoto*, M-C-111111-6-16)

17 RES and so: (-) rel[↑]uctantly (-) I join her.

5.2.6.2 Longer Resolution, Lower-level Class

In contrast to M-sensei’s very short resolution, J-sensei’s *The Shinkansen* (see appendix P for full transcript) resolution is rather long, 20 lines. The abstract, orientation, complication, and evaluation of this TPN have been previously discussed. The resolution is the last element in this TPN and there is no coda. This TPN is said at the end of the extensive reading activity to the whole class and is located between the two-part evaluation. J-sensei had just said that she did not mind sitting in the shinkansen for two and a half hours.

Extract 5.18 (Resolution 2: *The Shinkansen*, J-C-100212-2-2)

82 RES T >why< (-) why (-) why was it ok? (-)
83 RES tell me. (-) why was it OK:? ((laughing)) (-)
84 RES to be? (-) on the shinkanse:n? (-)

85 RES for a long ↑time (-)
 86 RES ↑↑tell me ↑somebody (-) ((laughing))
 87 RES S ((Student says [J-sensei had a book.])
 88 RES T [((makes noise)) (-) YE:s, (-)
 89 RES BECause I had a ↑book (-)
 90 RES YEA::H ((clapping noises)) ((laughing)) (-)
 91 RES how did you guess? (-) ((laughing))
 92 RES ↑↑because I ↑had a ↑↑book, (-)
 93 RES I ↑↑have I- (-) ↑you know I ↑always carry a ↑book, (-)
 94 RES I told you right? (-)
 95 RES I always always always carry a ↑book (-)
 96 RES ahh in my bag right? (-) in my ba:g. (-)
 97 RES oops (-) i::n this pl↑astic bag right? (-)
 98 RES ((laughing)) the ↑waterproof plastic bag (-)
 99 RES and at ↑that time, (-)
 100 RES I had, (-) a ↑Penguin reader (-) OK::? (-)
 101 RES a:nd, (-) and I was in the middle of reading it

J-sensei is using an interesting approach in this TPN; she is encouraging her students to state the resolution of her story. In lines 82-86, J-sensei encourages students to engage with her in the storytelling process by asking them: Why was I OK on the shinkansen for so long? Here, J-sensei is attempting to co-construct meaning with the students. J-sensei and Mr. H are the only two teachers who do this by asking the students questions and even they only do it twice each. This type of teacher questioning may be rare for a number of reasons. It is possible that teachers wish to tell their TPNs from beginning to end, without interruption, or teachers are pressed for time and do not want to deviate from their lesson plans too much. It may also be that teachers realize an interruption to the flow can stop any dramatic excitement that may have been building up.

Again, J-sensei's use of repetition in the resolution may mark the low language level of the students. She repeats the resolution in lines 89 and 92. She emphasizes the fact that she always carries a book in lines 93 and 95, and that she keeps her bag safe in a plastic bag in lines 96 (repeated twice), 97, and 98. The linguistic marker 'because' is used to signal the resolution in J-sensei's TPN as seen in lines 89 and 92.

It is interesting how both Sayaka and Takashi note the resolution in their diaries and write similarly:

The Shinkansen has been stopping there for 2 and half hour, but she didn't mind because she had a book to read. She killed time enjoyfully thanks to the book.

(Sayaka, Diary, 10/02/12)

Her Shinkansen didn't move, but she was not worried or bored because she had some foreign books. She enjoyed them on Shinkansen.

(Takashi, Diary, 10/02/12)

Sayaka even repeats some of J-sensei's wording in her diary, for example, 'she didn't mind' which J-sensei often repeated in the evaluation of this TPN (see section 5.2.5.1) and 'she had a book', an almost exact repetition of lines 89 and 92 in the resolution.

5.2.6.3 Summary

Based on the above analysis, the following conclusions can be drawn about the resolution: (1) it is not always present in a TPN, (2) it may vary in length perhaps depending on the student level, that is the longer the resolution, the lower the level of students, (3) it sometimes appears with the evaluation, and (4) linguistic markers such as 'so' and 'because' sometimes signal the beginning of a resolution, thus assisting students in following a TPN.

5.2.7 Coda

The optional coda is found at the end of a narrative and takes the listener back to the present moment in time. It is a signal that the narrative is finished (Cortazzi, 1993), and may 'contain general observations or show the effects of the events on the narrator' (Labov, 1972a, p 365). Furthermore, the speaker can continue a discussion of how a story's character may have changed after the story or provide a moral lesson (De Fina & Georgakopoulou, 2012). Also, the coda 'reinstates normal turn-taking mechanisms' (Cortazzi, *ibid.*, p 47). In this database, only 14% of the TPNs included a coda. The following sections describe the different roles of the coda in TPNs.

5.2.7.1 Coda as Seen in Conversation

The first coda example, from Mr. H's *McDonald's Everyday* TPN (see appendix Z for full transcript), shows a typical coda. This TPN is said to a small group of students of which Maki and Aya are a part. The students are discussing the stock they would potentially invest in given a large sum of USD.

Extract 5.19 (Coda 1: *McDonald's Everyday*, H-C-050712-2-13)

12 COD **T** but (-) every time I ↑smell McDonald's, (-)
13 COD even now I can't, (-) can't eat it. (-)

Since the coda's function is to bring the listener back to the present moment, this is seen with the adverbs 'every time' in line 12 and 'even now' in line 13. Also, as explained above the coda may show the effects of the events on the speaker, and this is shown in line 13 when Mr. H says 'I can't can't eat it'. The 'it' refers to McDonald's food which seems to have left a lasting impression on him.

5.2.7.2 Coda as Classroom Management Technique

In the coda element, teachers use this opportunity to return back to the topic of discussion or request students to perform a task or answer a question.

An example of a coda showing a return to the class topic is seen in M-sensei's TPN, *Indian English* (see appendix N for full transcript). This TPN is said to the whole class during a discussion on language and cultural identity. In this TPN, M-sensei is discussing his daughter's encounter with a Dell computer customer service representative who spoke Indian English.

Extract 5.20 (Coda 2: *Indian English*, M-C-093011-2-2)

32 COD **T** well, but anyway, um (-)
33 COD i- it's ↑this kind of identity you see (-)

In this coda, M-sensei is employing several linguistic markers in line 32, 'well', 'but', 'anyway', 'um' (see section 5.2.7.3 for further discussion of linguistic markers) as well as two

pauses to show that this TPN has come to an end and there is a return to the original topic of identity (line 33).

Another educational function of the coda is its use as an explicit signal of the end of a narrative. J-sensei's use of the coda is quite different from that of other teachers because it appears short and abrupt, which may be due to her teaching lower-level proficiency students. In her TPN, *In Front of the Elevator* (see appendix AA for full transcript), her longest TPN, she tells the students of a book she is reading and intertwines her reading of the book with the plot of the book. This story is told at the end of the extensive reading activity to the whole class.

Extract 5.21 (Coda 3: *In Front of the Elevator*, J-C-102312-5-4)

200 COD T OK:: so much fo::r my talk

J-sensei returns to the present time with the use of 'OK' and by explicitly mentioning that her TPN was 'my talk'. Sinclair and Coulthard (1975) state that the turn-initial position of 'OK' is called a 'frame' which is often employed in teacher talk. Other examples of teacher frames are 'right', 'well', 'good', and 'now' which function 'to indicate boundaries in the lesson, the end of one stage and the beginning of the next' (Sinclair & Coulthard, *ibid.*, p 22). It is this framing marker which indicates to students that the TPN is coming to an end. After the framing marker, J-sensei goes directly into the next class activity which is teaching reading strategies from the textbook. This is clearly an example of an abrupt topic change (Morris-Adams, 2014). Both Sayaka and Takashi notice this TPN perhaps due to its length of 7 minutes and 35 seconds and because of J-sensei's sudden change from the TPN to the next class activity. Clearly signposting the end of a TPN may aid in student noticing and possible learning.

5.2.7.3 Coda Markers

A variety of discourse markers are used by teachers to move from the story back into the lesson. Discourse markers are 'words or phrases which are normally used to mark boundaries in conversation between one topic or bit of business and the next' (Carter &

McCarthy, 1997, p 13). It may be that these discourse markers function as signaling devices for students to notice that a TPN has finished.

Linguistic and functional (i.e., sounds) markers in the coda most used by the teachers in this study are ‘but’, ‘um’, and ‘so’. Less frequently used markers in the coda are ‘ok’, ‘and’, ‘well’, ‘anyway’, and ‘ah’. Words such as ‘well’, ‘ok’, and ‘so’ are called pre-closing devices and ‘but’ may be a signal of a speaker returning to a previous point (Schiffrin, 1987). Extract 5.20 (see section 5.2.7.2) is an example of M-sensei returning to his point of the class discussion on cultural identity by using the discourse marker ‘but’ in line 32.

5.2.7.4 Summary

Based on the few codas in TPNs, the following conclusions may be made: (1) the coda is not an essential element in a TPN; it is clearly optional, (2) the coda often begins with a topic change marker such as ‘but’, ‘um’, ‘so’, etc., to aid students in noticing the end of a TPN, (3) the coda, when present, is often very short, (4) the coda holds an educational role in that it can return to the class topic of discussion or may ask something of the students such as a question or a task to complete.

5.3 Second Stories

A second story arises from a first story and is usually told by a different teller than the first story (Sacks, 1992) and a second story is in some way related to the preceding story (Jefferson, 1978). These second stories provide another example of how notions of conversation analysis (CA) are evident in classroom storytelling (see section 5.2.1 for story preface); however, CA’s role in this study is simply to inform the already established analytical frameworks, the Labovian narrative structure framework and the social activity framework. In this dataset, however, there were two types of second stories: (1) teacher second stories told by the same teller (the teacher) and (2) student second stories told by a different teller (the student). Although there is only one example of the former in the dataset, there are 10 cases in the latter.

5.3.1 Teacher Second Stories

The one and only example of a teacher second story is M-sensei's *Jazz Dancing* (see appendix Q for full transcript), the abstract of which was examined in section 5.2.2.4 (Extract 5.6). The second story is indicated by the italicized narrative elements in the left-hand column in lines 64-80. In this TPN, M-sensei is showing students how to make effective use of one's textbook while teaching and he is speaking to the whole class. In the first story, M-sensei tells students how because of his wife being out of the house at jazz dancing lessons he ends up doing most of the housework and subsequently drinking more beer. In this teacher second story, M-sensei starts talking about his cleaning robot beginning on line 64.

Extract 5.22 (Teacher Second Story 1: *Jazz Dancing*, M-C-102111-4-12)

54 EVA **T** =which I shouldn't. (-)
55 EVA but we: (-) uh (-) >we manage.< (-) ok? (-)
56 EVA it- it's fu::n (-) actually. (-)
57 EVA I enjoy doing, (-) housework (-) ok? (-)
58 EVA 'cause I am not (-) pressed for \$time\$ (-)
59 EVA I'm >not pressed for time.< >you know.<
60 EVA it- (-) it's ↑not that, (-)
61 EVA I have to do this and that, (-) before the:n (-) ok (-)
62 EVA you ↑know by tomor↓ro::w (-)
63 EVA or by (-) next week perhaps (-)
64 COM >we have a cleaning robot in our house< (-) ok? (-)
65 COM we rel↑ease the r- rob↑o:t (-)
66 COM and this °robot,° (-)
67 COM cle↑ans and sw↑eeps the floo::r, (-)
68 COM in the living room. (-) ok? (-)
69 COM there's a thre↑shold (-) so, (-) we just lift ↑up (-)
70 COM a- and (-) put it (-) in the other sect↑ion, (-)
71 COM goes over, (-) ((laughing)) (-)
72 COM ↑very interesting, (-) robot. (-)
73 COM it's a female robot. (-)
74 COM she ta↑lks (-) in >female voices yes< (-)
75 COM sh- >she actually talks back< (-)
76 COM like "empty me?" (-)
77 COM "clean my bo:↑dy" she says (-) (((laughing)))
78 COM **Ss** (((laughing)))
79 COM **T** Really. (-)
80 COM **Ss** ((laughing))

The second story contains simply a complication and is about M-sensei's cleaning robot. The main story evaluation in lines 54-63 does not present any prompt to the cleaning robot; however, it could be suggested that while reminiscing of the times he has enjoyed cleaning in

lines 56-57 of the main story evaluation, that it is perhaps at this point that M-sensei remembers his cleaning robot and how it adds to his enjoyment of cleaning.

Because there is only one example of a teacher second story in this study, it is difficult to argue what its impact has on students. Hiro, M-sensei's student participant, does mention the main story in his diary, however, he does not comment on this second story.

5.3.2 Student Second Stories

Student second stories can be found in both the student diaries and student interviews. There are eight such stories in the diaries and two in the student interviews. Among the 10 student second stories, seven are from Maki and Aya, Mr. H's students, and three are from Kanako, Ms. L's student.

In one exemplary case, Maki, Mr. H's student participant, retells the same second story in both her diary entry and in her interview. What is interesting to note about this is that the diary was written soon after the lesson, whereas the interview was conducted at the end of the semester, about one month later, yet similar second stories were told. In his short TPN, *What Does That Mean?*, Mr. H explains how he does not use direct translation in his head to talk with his father-in-law in Japanese.

Extract 5.23 (Student Second Story 1: *What Does That Mean?*, H-C-062512-8-53)

1	ORI	T	yesterday my (-) my lovely wife's father
2	ORI		came over for <u>coffee</u>
3	COM		my wife was out, (-)
4	COM		so it was just <u>papa</u> and I ta [↑] :lking and, (-)
5	COM		↑he doesn't speak Eng [↑] lish, (-)
6	EVA		and I'm >not going to go,< (-)
7	EVA		wha:t does tha:t mea:n. (-)
8	EVA		O↓K, I want to say <u>this</u> .

Maki, in her diary, writes:

My discussion partner and I both learned English through listening and speaking like babies acquire a language, and we are not actually conscious of the process of how we are using Japanese and English.

(Maki, Diary, 06/25/12)

In her interview, when discussing which TPN she will most remember which is *What Does That Mean?*, Maki tells a similar second story to the one told in her diary entry above:

Ah, because I myself use my language that way 'cause I learned English in an early age and I don't translate Japanese or English by () and but sometimes I see many students, Japanese students, who translate what they're going to say in head before they speak and it takes so much time and they always stuck in their speech and I feel that language should not be that way.

(Maki, Interview, 07/27/12)

These two second stories are prompted from the same TPN which was told in a lesson on language. Therefore, it is unsurprising that Maki's stories are also about language and specifically her use of the English language.

Sacks (1992) explained how a recipient exhibits a proved relationship or a claimed relationship with the teller. In a proved relationship, the recipient demonstrates an understanding by sharing a second story (cf. Sato, 2002), and in a claimed relationship, the recipient might simply say 'I know what you mean'.

What is important to note here is that in casual conversation the proved or claimed relationship is usually shared with the main storyteller immediately or soon after the telling of the main story. In this study, however, it is unclear if students shared second stories in the classroom either with the teacher or with their classmates because the microphone was focused on the teacher talk. When asked if students shared second stories in their small groups, Maki, Mr. H's student, responded that students do indeed do this. Detailed studies on the recipient of second stories and the effect this has on the telling are lacking and may be an interesting area for future research.

An example of a student second story exhibiting what may be a proved relationship comes from Aya, one of Mr. H's student participants, in her diary. In his TPN, *Turn Off My Cell Phone* (see appendix BB for full transcript), Mr. H had talked about cell phone addiction and how he turns off his cell phone while on vacation. Aya reacts to this TPN in her diary:

I liked his story, but I am not sure if I can agree with him. In February, I studied abroad for a month, and I could not live without my smartphone. Since I did not bring my computer with me, I used my smartphone to text, call, and skype with my family in Japan. I found myself searching for Wi-Fi areas, and even though I knew it was not such a good thing, I was very

addicted. For me, my smartphone was a great tool to communicate, and I don't think I can live without it. However, I think I cannot deny the fact that 'smarphone abuse' is a serious problem, and I will have to respect his side of the story as well. In that context, I think he gave me a very good point of view, which I will have to think about myself.

(Aya, Diary, 05/14/12)

This diary entry suggests that Aya has understood Mr. H's story, disagrees with him, and explains why through her second story of her own addiction to her cell phone. Student tellings of second stories may be an indication of student understanding and learning.

5.4 Embedded Stories

An embedded story is a shorter story within the main story and most of the longer TPNs in this dataset contain an embedded story. Polanyi (1989) calls an embedded story a story sequence and maintains that it is usually told by primary and secondary storytellers. However, in this study, embedded stories are only told by the primary storyteller, the teacher. M-sensei has no embedded stories in any of his TPNs, while Mr. H has two embedded stories in one of his lengthy TPNs, J-sensei has one, and Ms. L has three such stories. Thus there is a total of six embedded stories in the dataset. These stories are of interest because they pose several questions: (1) Do embedded stories differ in terms of internal structure compared to main stories?, (2) Do students notice these shorter, embedded stories?, and (3) Do embedded stories distract or complement the main story? Before addressing these questions, an example of an embedded story will make this phenomenon clear.

An example of an embedded story is Ms. L's *Oregon* (see appendix CC for full transcript). In this TPN, Ms. L is talking to the whole class. Students are reporting back on their research of U.S. states and they are now discussing Oregon. Ms. L first begins by mentioning the beauty of Oregon and then she begins this embedded story about her mother.

Extract 5.24 (Embedded Story 1: *Oregon*, L-C-100312-1-2)

6	ORI	T	my <u>mo:m</u> moved (-) from (-) Los [↑] Angeles (-)
7	ORI		to:: (-) Oregon (-) in 2002 (-)
8	ORI		she was eigh:ty two. (-)
9	COM		she <u>bought</u> a house, (-)
10	COM		the <ma::n she <u>bought</u> the house from,> (-)
11	COM		became her husband.

12 RES *they got married (-)*
 13 EVA *she was eighty three*
 14 EVA *he was ninety (-) ((laughing)) (-)*
 15 EVA *miracles happen. (-)*

Similar to second stories (see section 5.3), embedded stories arise from something which was mentioned in the main story. In this case, it was the mention of Oregon in line 3 which must have prompted Ms. L to think of her mother living there. After this embedded story was told, Ms. L resumes with the main story about the beauty of Oregon.

When this embedded story was mentioned in the teacher interview, Ms. L stated that she did not recall telling it. Other teachers may also fail to recall embedded stories since they are not main stories, and therefore, may not be as pertinent or connected to the reason for telling the TPN.

Returning to the questions presented at the beginning of this section, embedded stories do have similar internal structure to main stories. Unsurprising, half of the embedded stories follow the ORI-COM-EVA structure, which is the most common structure identified in this database. Also, out of the six embedded stories, four were noticed by students mainly in their diaries. Finally, it does not appear that embedded stories are a distraction to the main stories overall, except perhaps for the example given above about Ms. L's mother marrying in her 80's. Kanako and Momoka in their diaries as well as Momoka in her interview mention this particular embedded story and fail to discuss the main story, which was about the beauty of Oregon. This is interesting as it indicates that, while teachers are unaware of their embedded stories, there is evidence that students notice them. Therefore, they still function as input to learners and may have a role in creating opportunities for language learning.

5.5 Use of Language in Teacher Personal Narratives

Table 5.2 summarizes the language functions, devices, and discourse markers used by teachers in their TPNs and a more detailed discussion of some of the more salient ones are discussed in the next few sections.

Table 5.2 *Language Function and Use in Teacher Personal Narratives*

Narrative Element	Language Functions and Markers
Abstract	summary, proposition, interest arouser (speed of speech, elongated sounds, directness of speech, intonation changes, pauses)
Orientation	<i>be</i> verb, adverbs of time, who/what/when/where/why
Complication	CHP alternation (simple past and historical present), most reportable event, length depending on level of students, repetition
Evaluation	comparators, negatives, irrealis modals, intensifiers (repetition), explicatives, subjective emotions, recipient design leading to student interaction
Resolution	repetition, ‘so’, ‘because’
Coda	adverbs of time to bring it back to the present moment, ‘but’, ‘um’, ‘so’, ‘ok’, ‘and’, ‘well’, ‘anyway’, ‘ah’

5.5.1 Repetition

Based on Table 5.2, teachers employ a variety of linguistic techniques to aid students in following stories, with repetition being a key device. Referring to Chaudron (1988), Brown and Larson-Hall (2012, p 43), in defining teacher talk, state:

... teachers do speak more slowly and use simplified vocabulary to beginners, more simplified compared to intermediate and advanced learners. Teachers made frequent use of pauses, which help with listening comprehension (though the teachers’ pausing may be evidence of their thinking and modifying language on the fly more than a conscious effort to help comprehension). Teachers, generally speaking, also use exaggerated pronunciation and self-repetition.

(Brown & Larson-Hall, 2012, p 43)

Teacher self-repetition was seen in the complication, evaluation, and resolution narrative elements in this study and is often mentioned as a key aspect of teacher talk (Chaudron, *ibid.*; O’Neill, 1994; Ellis, 2012), and as seen in the dataset, it was used by teachers in their TPNs perhaps for improving student comprehension (Chaudron, *ibid.*) and for helping students notice language input (see section 7.4 for student learning opportunities).

Similar to Chaudron’s claim, among the several functions of repetition in storytelling, Lipman (1999) maintains that one reason is to reinforce information. On a discussion of repetition in general, of either teacher self-repetition or student repetition of teacher’s words, Duff (2000, p 110) declares that ‘[f]requency of exposure to input is a fundamental factor in determining its saliency and the likelihood that it will be noticed and acquired or that

significant connections between forms and meanings will be made' establishing that teacher self-repetition in TPNs may aid in student noticing and possible learning.

5.5.2 Adverbs of Time

Students can learn not only through repetition, but also through linguistic markers such as adverbs of time which are heavily used in the orientation and coda. Adverbs of time have three main functions: (1) to tell when, (2) to tell for how long, and (3) to tell how often (Edufind, nd).

When the adverbial phrase is placed at the beginning of a sentence it emphasizes the time element, and this may be seen in oral narratives. Some examples of the orientation from the dataset are: (1) *Volunteer Firefighters* (see appendix J for the full transcript) which begins with 'every summer', (2) *The Room Has To Have a Costume* (see appendix O for the full transcript) which begins with 'one, one time', and (3) *McDonald's Everyday* (see appendix Z for full transcript) which begins with 'years ago'. Because most TPNs do not have this fronting of the time adverb, it is unclear if fronting these adverbs aids in more student noticing or not. Whether fronted or not, however, students do notice these adverbs of time. For example, in *McDonald's Everyday*, Maki noted two adverbs of time in her diary, 'every day' in line 4 of the TPN and 'for about a week'¹⁰ in line 6; thus suggesting that adverbs of time may help students when given the task to retell a story.

5.5.3 Verb Tense

Verb tense also plays a role in student language development. The simple past tense is often used in TPNs since these stories tend to be about the past, however there are also several cases of stories of the past being recounted in the present tense perhaps as a way to include the recipient. Recurring present time stories are also included in the definition of TPNs, of which there are 24 in the dataset. The past tense can either describe a past state or action, and what is especially interesting with TPNs is the juxtaposition of the simple past

¹⁰ Maki did not note the 'about' in this phrase.

with the conversational historical present (CHP), in other words, the dialogue which took place in the past.

It is interesting how speakers can move smoothly between the two verb tenses, whereas students, lower-level ones in particular, may have difficulties with this. The placement of these two tenses together acts as signposts for students in the complication of a story. When the teacher moves from the mostly past tense storytelling to the CHP or dialogue, and then back again, students may notice this shift in talk. When in the CHP, students may feel like they are an active part of the story and are presently there in the story. Thus the CHP may be an important key in pulling students into a storytelling.

5.6 Chapter Conclusion

This chapter has provided a detailed micro-analysis of the internal structure of TPNs through the use of the Labovian structural approach. Specific examples from the dataset were used to illustrate the narrative elements of abstract, orientation, complication, evaluation, resolution, and coda. Linguistic markers used by teachers were highlighted throughout the chapter as being salient to student noticing and possible learning.

The next chapter will attempt to analyze further attributes of TPNs focusing mainly on the purpose for telling TPNs and themes presented in these teacher stories.

Chapter 6

~Findings II: Purposes & Themes~

6.1 Introduction

Having done a micro-analysis of the internal structure of teacher personal narratives (TPNs) in the previous chapter, it is now time to focus on broader issues such as TPN purposes and themes as seen through the lens of the social activity framework (see section 2.3.3). These aspects can complement the comprehensive narrative structure analysis in that teachers can look beyond the linguistic roles and functions of TPNs and deeper into their affective motivations and functions in language learning. While the previous chapters mainly addressed structural and linguistic characteristics of the TPNs as well as when and how teachers use personal narratives in the classroom, this chapter seeks to present the purposes of TPNs in the lesson and to introduce the themes portrayed in these stories.

6.2 Purposes of Teacher Personal Narratives

In order to have a better understanding of teacher motivations for telling personal experience stories in class, a deeper investigation of teachers' reasoning is now presented. Part of the second research question seeks to understand the reasons for teachers telling TPNs in class. Why teachers tell certain stories can be related to recipient design; in other words, as teachers construct their stories, that particular audience for that particular story is considered. This section describes data from a variety of perspectives: from the four case study teachers, from the student participants, from the researcher, and finally, from other university teachers in Japan.

6.2.1 Teacher-given Reasons

Five reasons for telling TPNs were identified in the teacher interviews and these are listed below. The significance of the reasons varies both in terms of the number of comments

made and the number of different teachers who made them, and these aspects are discussed in detail in the sections below.

1. To enhance curriculum
2. To increase teacher-student rapport
3. To aid in student growth
4. To perceive teacher as person
5. To proselytize for a cause

In the list above, the notions of teacher-student rapport and teacher as person are not to be confused. For teacher-student rapport, the teacher must mention some connection building with students; it can be regarded as a two-way relationship; whereas, for teacher as person, the teacher is attempting to share parts of his/her life, interests, personality with students; it can be seen as one-way compared to teacher-student rapport in that it is the teacher attempting to tell more about themselves and there is neither mention of the student nor a relationship with the student in this type of reason.

6.2.1.1 Enhance Curriculum

All four case study teachers mentioned they tell TPNs to enhance the course curriculum; in other words, the TPNs they tell tend to be relevant to the lesson. The Japan-wide questionnaire teachers confirm this finding since enhancing curriculum was the top reason for telling TPNs at 31% as well as five comments being shared in the open-ended question. Using TPNs to enhance the course curriculum seems to be the most widely cited reason for telling TPNs.

Ms. L made four comments about this particular reason, whereas the other three teachers each made one comment. Ms. L states the following in her interview when asked why she tells TPNs:

Examples. It [TPN] gives the students examples of real life situations and sometimes it helps me to relate the information to the students on maybe a different level. That maybe they can understand it more if it's a personal story rather than if it's just something in the news or just something in a book

or in a worksheet, which is kind of cold and removed. If there's a story that goes with it maybe they can identify more with it or either remember it more.

(Ms. L, Interview, 01/24/13)

Ms. L views a TPN as a learning strategy that can aid in student comprehension and even information retention. To support this notion of TPNs providing examples, one questionnaire teacher stated that TPNs are used to:

illustrate a point that's relevant to what I'm teaching so that it sheds light on a historical aspect of what I'm telling them.

(Respondent #31, Japan-wide teacher questionnaire, 2013)

Another teacher writes that TPNs are a 'flexible supplement and tool, but not a basis for instruction' (Respondent #7, Japan-wide teacher questionnaire, 2013). It seems that TPNs are seen as a means to enhance the curriculum but not a substitute for it.

M-sensei shares a similar view:

I want to show my students an example of how you can relate your personal experiences to what you have read, to what, for example, you have read in the course book.

(M-sensei, Interview, 02/08/11)

Like Ms. L, M-sensei discusses the notion of looking beyond the textbook and personalizing course material. Personalization is an oft-recommended technique in ELT (Tomlinson, C., 2000; Tomlinson, B. & Masuhara, 2013; Igielski, 2014) so that students can see how the material is related to them beyond merely the textbook. In other words, it may give significance to what students are learning. Mr. H also mentions how he uses TPNs to enhance course curriculum:

Also, I think I have a ton of weird stories that have points to them that I can use, and I use a lot of those strange things that I've seen or done or whatever. They're kind of regular, but then there's always some kind of weird surprise at the end where the students can laugh and once they laugh... Laughing is also another way to open doors or break down barriers and if they think it's funny they'll understand the point, but also they'll enjoy the act of studying as well. Personal stories tend to be good that way.

(Mr. H, Interview, 07/25/12)

Mr. H discusses how humorous TPNs can make the class more enjoyable. Through amusing TPNs he can deliver the course content in a way that enhances what some students may consider to be a dull topic. This may be a method of implicit learning where students are learning, but not necessarily noticing this learning (Rebuschat & Williams, 2013).

J-sensei comments on how she enhances the curriculum by ‘mak[ing] the reading experience more realistic’ for students (J-sensei, Interview, 12/11/12). She does this by sharing stories of her reading experiences on the train, subway, and escalator.

In sum, teachers have stated that TPNs are used to supplement their course curriculum by providing examples from the textbook and sometimes doing it in a witty manner. The following section discusses another important reason for sharing TPNs, to enhance teacher-student rapport.

6.2.1.2 Teacher-student Rapport

The reason with the most comments received and acknowledged by two teachers is to increase teacher-student rapport and six of eight comments were made by J-sensei. J-sensei seems most concerned with establishing a good teacher-student rapport and this is evident in her statement below:

One [reason] is that the students should know that I’m also a learner or a reader and that I’m a reader that enjoys reading in daily life and I want them to feel that I’m part of the community, like reading community. It’s difficult for them to look at the teacher and think that the teacher is part of the group or part of the community, but I hope they’ll feel that the teacher is a person who enjoys reading and who can share experiences with the students. I want them to feel close to the teacher, so having the feeling that we share something together...

(J-sensei, Interview, 12/11/12)

J-sensei wishes to be acknowledged by her students as both a learner and reader like them. She wishes that she and her students can share in this reading experience together and be in the same reading community. Examples of J-sensei talking about her reading habits can be seen in three of her four TPNs (see appendix DD for *My Summer Reading*, appendix P for *The Shinkansen*, and appendix AA for *In Front of the Elevator*). It may be that J-sensei believes that learning is not simply a student activity, but it is a jointly-produced activity between teacher and students, thus creating a stronger bond between them. This notion of ‘doing things together’ is supported by Farrell (2015, p 27) when he claimed that ‘Teaching is a relational act because it is difficult, if not impossible, to separate the people (teachers and learners) from the act (teaching and learning)’.

In addition, Mr. H made two comments about teacher-student rapport. In his interview, he said:

One, of course *I want to connect with the students in a way*, and often if the students know me a little bit better, whether it's speaking with me, communicating with me in class one on one of course they are going to get to know me a little bit, but I'm trying to open a door so to speak and trying, let them see a little bit of my life and how I look at life and hopefully if they like what they see, *they'll sort of come into my world or let me into their world a little bit more* and I find personal stories tends to open that door a little bit quicker than not.

(Mr. H, Interview, 07/25/12, emphasis mine)

Mr. H claims that TPNs are a key to connecting with students, to establish and maintain teacher-student rapport. Teacher-student rapport allows the teacher and students to see into each other's worlds which may make instruction more comprehensible and enjoyable for students when potentially difficult concepts are seen through the teacher's personal experience.

In the Japan-wide teacher questionnaires, 73 out of 80 teachers claimed they tell TPNs, and these teachers were asked to identify the reasons they tell TPNs based on a list provided (see appendix E for questionnaire) and they were allowed to check as many as they pleased. Similar to the case study teachers, the Japan-wide teachers maintain that rapport is one of the top reasons for telling TPNs. Twenty eight percent of respondents listed rapport as a reason. In the open-ended comments section at the end of the questionnaire, teachers further shared their reasons and how they actually use TPNs in the classroom. The most mentioned reason, with six remarks, in this section was about rapport. Comments included:

It's [TPNs are] an integral part of creating a sense of community, of connecting with students at a personal level...

(Respondent #17, Japan-wide teacher questionnaire, 2013)

PNs [TPNs] provide an excellent connection to students...

(Respondent #69, Japan-wide teacher questionnaire, 2013)

Thus teacher-student rapport can be considered one of the main reasons why teachers tell TPNs in the language classroom as evidenced by the case study teachers and supported by the Japan-wide questionnaire teachers. The next section reveals how Ms. L encourages her students to be more critical learners.

6.2.1.3 Student Growth

Ms. L sees one of the roles of TPNs as aiding in student educational growth, especially in terms of thinking more critically and being a more reflective learner. She commented on student growth three times in the data. In her interview, she says:

I hope that the stories are positive examples for them [students] or something that triggers something in them to think about situations, to think about social issues, to think maybe about how it can improve this world, to also have them reflect on their own culture, and I guess in some way to kind of to help open them up or to change them more or something so that they grow in some way.

(Ms. L, Interview, 01/24/13)

Although the other teachers did not discuss this particular aspect, Ms. L seemed quite intent on helping students push themselves in the way they think. Also, since her course was about American culture and social issues, one of the reasons she told TPNs was to have students reflect on Japanese culture and social issues through her TPNs. As mentioned in section 4.6.4 and discussed in section 6.2.2.3, the type of class taught may have considerable influence on the use of TPNs.

6.2.1.4 Teacher as Person

Both M-sensei and Mr. H mention their use of TPNs in order to present aspects of their private lives to students or for students to see them as people and not simply as teachers. Each of them made one comment about this aspect. The Japan-wide questionnaire teachers list ‘teacher as person’ as the third most popular reason for telling TPNs at 21%.

Interestingly, neither J-sensei nor Ms. L mentions this as a reason for telling TPNs. One reason may be the gender make-up of the classes. All four case study classes were predominantly composed of female students, about 80%. In an attempt to possibly relate more to their female students, M-sensei and Mr. H shared parts of their lives with them. M-sensei states the following, however, it is not related to his female students:

I want them to see what I do, who I am and how I feel at any moment... I want to communicate my whole person to them.

(M-sensei, Interview, 08/16/11)

Through TPNs, Mr. H hopes that students will ‘see a little bit of my life and how I look at life’ (Mr. H, Interview, 07/25/12) and similar to the two male case study teachers, a male Japan-wide questionnaire teacher writes:

PNs [TPNs] help to make the teacher more of a human and less of an impersonal object in front of a classroom.
(Respondent #23, Japan-wide teacher questionnaire, 2013)

It is unclear if gender plays a role in the notion of teacher as person, but it is interesting that the comments about teacher as person came from male teachers in predominantly female student classrooms in M-sensei’s and Mr. H’s cases. The gender of both teachers and students may therefore be a factor in the telling of TPNs. Although no conclusions can be drawn from this study, gender is an area that would merit further investigation.

6.2.1.5 Proselytize for a Cause

According to the case study teachers, a final reason for telling TPNs in class is to proselytize for a cause and this reason comes solely from M-sensei. He is the only teacher who acknowledges that his cause has become part of his teaching:

... I want to communicate to my students this clear message, that every single human being is part of the nature and if any species in this lifecycle or in this food chain is damaged eventually existence, our existence, will be threatened and I want to tell them this message. And it’s more important than studies themselves ‘cause these will be the future mothers and fathers who could have some kind of influence. I’ve been trying to communicate this message to them.

(M-sensei, Interview, 08/16/11)

M-sensei has a strong passion for nature and some of his TPNs reflect this love of his (see Extract 6.12 in section 6.3.8 for *Fall Colors*). However, in his first interview, Hiro states that he and other students are bored of M-sensei’s nature stories:

Eighty percent of the personal story from M-sensei was about nature and I and other students were bored about his stories, about nature so what I learned is just his passion for nature...

(Hiro, Interview, 08/03/11)

In Hiro’s second interview, he admits that the students had had enough of M-sensei’s personal stories and asked M-sensei for the class format to change to allow students more

autonomy and control over the class, thus providing M-sensei with fewer opportunities to share his TPNs:

Hiro: OK, well I think that the amounts of personal story decreases this [fall] semester compared to the last spring semester because we had a talk in the beginning of this semester how to manage this seminar, and M-sensei have agreed that he gives most of the time to students and the students can do what they want to do. So that means he has less time to talk with his story like a lecture style and keep those times to students. So the amount of personal story decreases. And as we had fed up with his story that we listened in the spring semester and no one, or hardly no one, got laughed after hearing the story. Most of the students just listening and ignoring just kind of things in the fall semester. So like I think the well over, beyond the frustration, we just ignore it.

B: Was there a point where people were frustrated with the stories?

Hiro: Some of the students were worried or just didn't find any benefits in listening to his story. I heard at the beginning of the semester, this semester.

B: Oh, like you could hear, your classmates were talking about it?

Hiro: Right I was talking actually with them.

B: Ah OK.

Hiro: Yeah, and they said they want to change the management of the class.

B: Because there were too many personal narratives?

Hiro: Because that personal story, personal narratives has completely different from our topic, or seminar themes.

B: Oh, that's really interesting.

Hiro: And we hardly finds any interest, or maybe we had heard enough of it from the third grade [Junior year], you know the fourth grade [Senior year], this is the last grade.

(Hiro, Interview, 12/21/11)

Although M-sensei had good intentions in sharing his love of nature with students, these good intentions seemed to have failed in the fourth and last semester of his four-semester length seminar class when the students demanded change. M-sensei too noticed a change in the classroom atmosphere in the final semester of his course when he notes:

So, the first spring semester was OK, but the second [fall] semester was disaster, you know, especially the atmosphere changed drastically after this girl came up to me and asked me to let them do what they'd like to do in their own way.

(M-sensei, Interview, 01/23/12)

What is surprising to note is that M-sensei is not fully aware of why the students asked for this change. As Hiro noted, he believes the change was because students were bored of M-sensei's TPNs, but in his interview, M-sensei believed it was because students 'had lost their direction for where they were going' and that he 'may have to revise this way of seminar management... give more specific guidelines and give a bit more tightly structured for kinds of activities they [students] engage in' (M-sensei, Interview, 06/06/12).

What this may suggest is that proselytizing for a cause can have unsuccessful classroom moments (see section 8.3.3).

6.2.1.6 Other Reasons

Five reasons for telling TPNs by the four case study teachers have been presented in this chapter thus far. There are, however, other reasons which were mentioned by the Japan-wide teachers in their questionnaires. The main ones will be highlighted in this section.

In the open-ended final question of the survey, several teachers mentioned 'getting students' attention' and 'TPNs as language input' as reasons for telling TPNs, and these are discussed next.

6.2.1.6.1 Student Attention

Four teachers commented on how TPNs seem to generate student interest and attention in class. One teacher wrote:

Students seem to really listen when I share PN [TPN].
(Respondent #76, Japan-wide teacher questionnaire, 2013)

Another teacher notes that TPNs are used to 'revivify student attention' (Respondent #21, Japan-wide teacher questionnaire, 2013). Thus TPNs can be used as a classroom management technique, particularly in classes in which students are having difficulties focusing on lesson materials or topics, or perhaps they are simply bored (see section 6.2.2.4 for a further discussion of TPNs as a classroom management tool from the students' perspective).

There is some evidence to support this point from the student data. Maki confirms that being a student participant for this study has made her more attentive to what her teacher, Mr. H, says in the classroom compared to before. She claims:

Well, this experience [being a research participant] was really good for me and made me more attentive in the class and I could listen to his [Mr. H's] personal story as more objective, and more objective and well interesting. It was well I so quickly I'm guess 'cause I need to write a diary and notes. I need to write my opinions and what I thought too. Not only what he told. So that made me think and listen to his story more quickly and objectively and that helped me remember and think about the topic we've done in the class more deeply.

(Maki, Interview, 07/27/12)

Maki notes that because of the weekly diary, she felt she had to pay more attention to what Mr. H was saying and thus she got more out of this experience than had she not been a participant. This extra awareness of TPNs helped her consider the course topic in more depth. Maki's attentiveness in class may be related to the notion of student noticing of TPNs which is discussed in section 7.2.1.

6.2.1.6.2 Language Input

TPNs as a means of providing authentic language input for students was commented on by seven teachers in the questionnaire results. Many of the comments focused specifically on how teachers' personal experience stories provide opportunities for student listening practice:

[TPNs are] good for listening practice
(Respondent #45, Japan-wide teacher questionnaire, 2013)

... it's a good time for them [students] to listen and comprehend more unstructured use of English.
(Respondent #76, Japan-wide teacher questionnaire, 2013)

I think they [TPNs] are a great way to... reinforce vocabulary and listening.
(Respondent #73, Japan-wide teacher questionnaire, 2013)

It is surprising that none of the case study teachers mention language input as being one of the reasons they tell TPNs, yet two teachers recognize that students may feel they learned language from the TPNs (see section 7.3.3).

Another questionnaire teacher maintains that TPNs provide a context for learned language and grammar:

They [TPNs] are great for contextualising target language and grammar.
(Respondent #57, Japan-wide teacher questionnaire, 2013)

M-sensei showed his students how they could incorporate grammar points and vocabulary through TPNs in their language lessons and did this on several occasions when his students were doing demonstration language lessons for potential junior high and high school students (see appendix S for *Corrosion* targeting ‘corrosion’ as a new vocabulary word and appendix U for *Play Mamagoto* targeting ‘used to’ as a grammar point).

Overall, it seems that teachers believe TPNs are:

... essential for modelling the use of language, whether at the vocabulary, grammar or discourse level – particularly the latter.
(Respondent #17, Japan-wide teacher questionnaire, 2013)

In sum, TPNs may provide an authentic model of language in action for students in the English language classroom. Being aware of this potential learning opportunity, teachers should consider telling TPNs as part of their curriculum (see section 8.4.1).

The following section presents student accounts of the reasons teachers tell TPNs in the classroom.

6.2.2 Student-given Reasons

Although teachers may have clear ideas about why they are telling stories, it does not mean that students necessarily perceive or understand the same reasons. As mentioned in section 6.2.1.5, Hiro and other students in M-sensei’s class had developed a rather negative view of his stories which could actually be counterproductive to the teacher’s intention of proselytizing. Analysis of the student interviews revealed both similarities and differences in their perceptions of the reasons why teachers tell stories. Five reasons for telling TPNs were identified in the student interviews, from most number of comments to least number of comments, and therefore not necessarily listed in order of significance, they are:

1. To enhance curriculum

2. To perceive teacher as person
3. To increase teacher-student rapport
4. Used as a classroom management technique
5. To aid in student growth

6.2.2.1 Enhance Curriculum

Similar to the teacher-given reasons, most student comments were that TPNs are told by teachers to enhance the curriculum. Like Ms. L who made the most comments about enhancing the curriculum through her TPNs, Ms. L's students made four comments about this reason:

Because I think many of them [Japanese university students] have never been to America and we don't know about America so much. To tell her personal story, it's more easily to understand American, easy to understand difference from Japanese and American problems and history.

(Momoka, Interview, 12/19/12)

Because if we share the personal story, it's seems more similar to us. American current situation kind of I feel it's kind of far because I live in Japan. But like if someone I know tell me about this, this make feels more closer.

(Kanaoka, Interview, 12/17/12)

Momoka and Kanaoka claim that because of Ms. L telling TPNs in class, they feel they have a better understanding of the curriculum, the social issues and history of the U.S. For Kanaoka especially, she feels closer to the issues and can see links between the U.S. and that of her life in Japan because she notices similarities between the two countries.

Similarly, with two comments, Maki and Aya from Mr. H's class feel closer to the course topics because of Mr. H's TPNs. They say:

Well I think I believe cause he think that his personal stories might have some connections to students and students can feel more, more, more comfortable and familiar with the topic.

(Maki, Interview, 07/27/12)

I think he's really good at connecting his stories to the class...

(Aya, Interview, 07/23/14)

Maki and Aya both use some form of the word 'connect' when discussing why Mr. H tells TPNs. They see how the TPNs connect to the curriculum which is a way to enhance the

curriculum, while at the same time Mr. H is tending to the affective aspect of teaching, by helping students feel more ‘comfortable and familiar’ with the material which gives emphasis to the concept of personalization mentioned in section 6.2.1.2 by the teachers.

Finally, Takashi in J-sensei’s class shares why he thinks his teacher tells stories in class:

My teacher wants us to learn important points from their personal stories. My teacher, J-sensei, tells not only interesting stories, but important stories in the personal stories. For example, as I told you that as from before, she likes to read English or foreign books on the elevator; it is a surprising story, but it is also important story. We shouldn’t waste time so and OK things like that. So we can learn a lot of things from her personal stories, important stories and interesting stories, so we have to listen carefully. Listen to our teacher’s story carefully. There are many important points in the personal stories.

(Takashi, Interview, 12/19/12)

Takashi sees that J-sensei tells stories to make a point which is ‘find time to read whenever you can’ which is what J-sensei had hoped students would learn from her through her TPNs showing she reads whenever she can as depicted in section 6.2.1.2. This is an important part of her reading class curriculum, to help students see the importance of reading anywhere and everywhere; in other words, to make time for reading in their busy lives.

Interestingly, neither of M-sensei’s students claimed that TPNs can enhance the course curriculum. Possibly his students felt that they were not learning from the TPNs and this may be one of the reasons why they asked him to change the way he manages his class as seen in section 6.2.1.5.

Thus, student learning can be seen through a different lens to that of a textbook – that of real life experience of another older person, their teacher. Because they are learning through their teacher’s personal experience, the subject matter seems more real, relevant, and connected to them mentioned by both the teachers and students in this study. Also, the real-life images created from the TPN can aid students in better understanding and connecting with the material.

6.2.2.2 Teacher as Person

The comment of seeing the teacher as a person comes mostly from M-sensei's student participants with four out of five comments. This does not seem surprising as M-sensei clearly wanted to be perceived as a person as seen in section 6.2.1.4. M-sensei often talks about his hobby, his passion which is nature, and both of his student participants noted that his reason for doing this was to see him as a person, not simply as a university professor.

... he [M-sensei] just wants students to know about himself by telling his personal story like what he likes to do ... Main reason is to attract students to his hobbies like nature. Because once he said if you are interested in seeing nature with me I'm always welcome to go to some park near the university and so he think about nature things. He wants someone to enjoy his hobby together.

(Hiro, Interview, 08/03/11)

Yuriko: In order to help us know him better.

B: Why do you think he wants you to know him better?

Yuriko: I think he believes it's important to develop relationships between the teacher and students, to boost trust between each other and things like that.

(Yuriko, Interview, 02/01/11)

What is interesting to note with Yuriko is that she first claims that M-sensei wants students to 'know him better' which is related to seeing the teacher as a person, but then when asked further about this, she asserts that M-sensei reveals information about himself in order to 'develop relationships between the teacher and students'; in other words, to develop teacher-student rapport. In this case, we can see the close association between 'teacher as person' and 'teacher-student rapport'. When teachers reveal themselves as people with possible similar experiences as students, it can enhance classroom rapport.

As mentioned above in his interview (see section 6.2.1.5), M-sensei noted his desire to communicate the importance of human and nature co-existence as well as wanting students to see him as a whole person. His love of nature is part of who he is, and both he and his students noted this similar reason for telling TPNs. However, as seen in section 6.2.1.5, it can have detrimental effects to classroom learning and thus TPNs should be seriously considered by teachers in terms of relevance.

Mr. H's student, Maki, also sees her teacher as a person when she states:

... he tells the personal stories his private stories and we can see his personality from there, from his stories.

(Maki, Interview, 07/27/12)

Perhaps what Maki is saying here is that she feels that knowing a teacher's personality is an insider's view of knowing a teacher as a person.

As seen in section 6.2.1.4 on teacher-given reasons, only M-sensei and Mr. H mention 'teacher as person' as a reason for telling personal stories. Therefore, it makes sense that the male teachers' students would also notice this purpose as described in this section. Quite interesting here is the fact that J-sensei's and Ms. L's students did not mention 'teacher as person' as a reason for telling TPNs and the reason for this may be as mentioned in section 6.2.1.4, gender-related. Thus TPN use in relation to teacher and student gender seems to be an area for further research.

6.2.2.3 Teacher-student Rapport

Two female student participants, Yuriko, M-sensei's student with one comment, and Maki, Mr. H's student with two comments, believe their teachers tell TPNs to increase teacher-student rapport. The previous section shows Yuriko's comment about teacher-student rapport. Section 6.2.1.2 demonstrated how teacher-student rapport is one of the reasons why Mr. H tells TPNs, thus showing how Mr. H and his student, Maki, provided corresponding reasons.

Although J-sensei mentioned rapport as being her main reason for telling TPNs (see section 6.2.1.2), neither of her student participants commented on this notion. There are several possible reasons why this noticing did not occur. One reason why J-sensei's students might not have noticed the role of TPNs in developing rapport may have to do with their year in university; they are Freshmen (1st Year), new to the university system, new to taking several English courses in one semester, and their maturity level. It may be that they are too young, or have not yet experienced a strong teacher-student rapport in their previous educational experiences. Another reason may be linguistic; the students were solely focused

on trying to understand J-sensei's messages or language in her TPNs they missed the true message. Yet another reason for this discrepancy may be that because J-sensei's class is so structured (see section 4.6.4), students are unable to see the affective ways in which she is attempting to communicate with them. In other words, because students know what is expected of them due to the lesson following the same format or structure every week, students may be focusing more on the tasks demanded of them and not see the personal qualities coming from their teacher.

It is interesting to note that all comments about teacher-student rapport were only made by female students about their male teachers; however, it is unclear from this limited dataset what type of relationship, if any, there may be between gender and rapport. Maki notes:

Maki: ... we can feel more friendly to the teacher and not as student and teacher, but some like kind of friends... But he is a teacher, a great teacher, and helps us pretty much in class but at the same time he's very friendly and nice and when he comes to our group and see how it going with us and tells us some stories in the group he always kneel down and get his eye level with us.

B: Ah, you noticed that.

Maki: Yes, and we feel like he's not above us, but he's same level with us. That way I feel more comfortable and friendly to him.

(Maki, Interview, 07/27/12)

Maki asserts that part of her comfort level with Mr. H is due to his body placement in class; he crouches down to students' level and talks with them eye-to-eye which is an example of physical alignment (Atkinson, 2011; 2013; Atkinson *et al.*, 2007). This was something noted in the observation field notes as well. The alignment of teachers to students will be further discussed in Chapters 7 and 8.

6.2.2.4 Classroom Management Technique

Telling TPNs as a classroom management technique such as to take up class time or to arouse the interest of bored students was mentioned by the two male student participants,

Hiro from M-sensei's class with one comment and Takashi from J-sensei's class with two comments. In his interview, Hiro states:

From what I saw in his [M-sensei's] class, he loves to talk about himself and the main reason is just to kill time or so. Just to share the information what he has experienced what he likes to do, with students.

(Hiro, Interview, 08/03/11)

By using the expression 'to kill time' with its negative connotation, Hiro may be complaining about M-sensei's use of TPNs. Further reasons for this negativity towards TPNs were explained in section 6.2.1.5.

According to the Japan-wide teacher questionnaire, five teachers out of 73 who tell TPNs mention taking up class time as a reason for telling TPNs. Thus filling extra class time with TPNs does not seem to be what teachers perceive that they regularly do.

Takashi from J-sensei's class believes TPNs can help with student attention when he says:

So most student tend to be tired of class so J-sensei prevent to be tired, so she sometimes talks about interesting stories and we can focus on the class if J-sensei told us interesting story.

(Takashi, Interview, 12/19/12)

Thus this concept of TPNs as a classroom management technique is similar to the idea of gaining student attention as examined in section 6.2.1.6.1.

6.2.2.5 Student Growth

A final reason students claim is to aid in their own growth. Students believe that TPNs are told to encourage them to think more critically as well as to increase their language skills. Aya, one of Mr. H's students, says in her one comment:

Well I think sometimes he had a reason and sometimes he just told personal stories just to make the class like more interesting, but I think like when he told personal stories he wanted us to think about our own, like what we think about his stories. So I don't think he just told stories because he just wanted

to or, but he wanted us to think about it what he said.

(Aya, Interview, 07/23/12)

In her interview, Aya also acknowledges that Mr. H uses TPNs as a tool to encourage student critical thinking.

In terms of improving language skills, Sayaka, J-sensei's student, states in her one comment:

She always teach us reading the book, reading English book is good for us to improve our reading skills, so she and she know many books, more books than us so she always introduce about good books for us and read more and she want us to improve our skills so she always teach us.

(Sayaka, Interview, 01/15/13)

In this instance, Sayaka recognizes that J-sensei is trying to help students with their language skills and she is doing this through reading. By reading along with her students, not only is J-sensei acting as a role model, but she is showing students how she can grow through reading, such as keeping a vocabulary log of new words, in hopes that they will see the same in themselves.

A final overview comparing teacher-given and student-given reasons is presented in the following section.

6.2.2.6 Comparison of Teacher and Student Reasons

Teachers and students seem to perceive the same four main reasons for telling TPNs: to enhance the curriculum, to increase teacher-student rapport, to see the teacher as a person, and to encourage student growth. Where the teachers and students differ is in the following two reasons: to proselytize for a cause (teachers) and TPNs being used as a classroom management technique (students). These findings show that teachers and students are predominantly agreeing on the same reasons why teachers tell TPNs in the class. Table 6.1 presents a comparison of teacher and student reasons by teacher. It is interesting to see the similarities and differences between teachers and their own students.

M-sensei and his two student participants both state the same top reason for M-sensei's telling of TPNs, to see the teacher as a person. Similarly, Mr. H and his students agree that the main reason is to enhance teacher-student rapport, although the students also mentioned enhancing the curriculum to be as equally important as classroom rapport. Lastly, Ms. L and her students shared the same reason, to enhance curriculum.

Table 6.1 *Comparison of Teacher and Student Reasons by Teacher*

Teacher	Teacher Reasons	Student Reasons
M-sensei	<ul style="list-style-type: none"> • <i>Teacher as person</i> (2)¹¹ • Enhance curriculum (1) • Proselytize a cause (1) 	<ul style="list-style-type: none"> • <i>Teacher as person</i> (4) • Teacher-student rapport (1) • Classroom management technique (1)
Mr. H	<ul style="list-style-type: none"> • <i>Teacher-student rapport</i> (2) • Enhance curriculum (1) • Teacher as person (1) 	<ul style="list-style-type: none"> • <i>Teacher-student rapport</i> (2) • <i>Enhance curriculum</i> (2) • Teacher as person (1) • Student growth (1)
J-sensei	<ul style="list-style-type: none"> • <i>Teacher-student rapport</i> (6) • Enhance curriculum (1) 	<ul style="list-style-type: none"> • <i>Classroom management technique</i> (2) • Enhance curriculum (1) • Student growth (1)
Ms. L	<ul style="list-style-type: none"> • <i>Enhance curriculum</i> (4) • Student growth (3) 	<ul style="list-style-type: none"> • <i>Enhance curriculum</i> (4)

As for J-sensei, the main reason differs between the teacher (teacher-student rapport) and students (classroom management technique), but this may be due to student maturity (see section 6.2.2.3 for a discussion of why this discrepancy may have occurred) or because of the structured lesson format (see section 4.6.4). The only common reason among them is to enhance curriculum because the students were very much aware of why J-sensei discussed her reading habits with them.

In sum, teacher- and student-given reasons for telling TPNs can be divided into three distinct categories as seen through the social activity framework: (1) affective encompassing notions of teacher as person and teacher-student rapport, (2) pedagogical including ideas of enhancing curriculum, aiding student growth, providing language input, and finally (3) methodological which views TPNs as a classroom technique to gain student attention. However, the majority of reasons stems from the first two mentioned, affective and pedagogical, suggesting that these two areas should be more heavily emphasized in teacher education programs in order to better prepare teachers to meet their students' expectations. In particular, the findings on affectivity align with the concept of humanistic teaching which is 'an approach to learning which places a strong emphasis on establishing good relationships' (Hall & Hall, 1988, p 15) and is concerned with the whole person. This will be further discussed in Chapter 8.

¹¹ () = number of comments and the top reasons are italicized.

6.2.3 Researcher Analysis

As a researcher, I have attempted to present the case study teachers' and their students' voices from their interviews as well as those voices of the Japan-wide university teachers in the questionnaires. Since this study is underpinned by the constructivist paradigm, I now turn to my own analysis of the purpose of the TPNs. Although the teachers and students have identified reasons for telling TPNs in their interviews and questionnaires, they have not mentioned specific TPNs being told for a certain reason in the dataset; the teachers and students were speaking in general terms. Therefore, in this section, I aim to present examples of TPNs and demonstrate how they exemplify the reason because it adds a further depth and perhaps an outsider's perspective to the analysis of reasons for telling TPNs.

While the teacher- and student-given reasons were data-driven categories, for the researcher analysis, I chose to see how the TPNs in this dataset fit in with those groupings found in previous research. Therefore, influenced by the literature review in this thesis (see section 2.4.2), four reasons for telling TPNs were identified based on categories previously identified in other research (Nussbaum *et al.*, 1987; Downs *et al.*, 1988; Norrick, 2000; McBride & Wahl, 2005; Kreps Frisch & Saunders, 2008; Salli-Çopur, 2008) and one category was added by me. All five of these researcher-based reasons stem from my own curiosity of the language classroom and were inspired by my own reasons and concerns about telling TPNs. Thus 'to perceive teacher as person' was included in the analysis because I wished to discover how teachers portray themselves other than as a classroom teacher. Many of the reasons overlap with the teacher- and student-identified reasons in this study and some are new. The five researcher reasons are listed below and Table 6.2 categorizes these reasons by teacher:

1. To enhance curriculum (Nussbaum *et al.*, 1987; Downs *et al.*, 1988; McBride & Wahl, 2005; Kreps Frisch & Saunders, 2008;)
2. To be irrelevant or unconnected to lesson topic/materials (Downs *et al.*, 1988)
3. To perceive teacher as person (mine)
4. To self-aggrandize (Norrick, 2000)

5. To increase teacher-student rapport (Kreps Frisch & Saunders, 2008; Salli-Çopur, 2008)

Table 6.2 *Researcher-identified Reasons*

Teacher	Enhance curriculum	Irrelevant to lesson	Teacher as person	Self-aggrandize	Teacher-student rapport
M-sensei (out of 17)	13	1	0	1	2
Mr. H (out of 56)	53	0	1	0	2
J-sensei (out of 4)	4	0	0	0	0
Ms. L (out of 20)	19	0	0	0	1
TOTALS	89	1	1	1	5

Ninety-two percent of the TPNs were categorized as enhancing the course curriculum, and thus is the number one reason identified. This is a similar finding to that of the teacher- and student-given reasons and therefore, no further discussion will be presented (see sections 6.2.1.1 and 6.2.2.1 for further discussion).

Another reason, to increase teacher-student rapport, is the second most cited reason by me and it was often in the form of small talk said at the beginning of class. An example of a TPN told to establish teacher-student rapport was told by Ms. L at the beginning of her Halloween class. She told this TPN, *The Room Has to Have a Costume*, to a group of students as everyone was getting settled in their seats.

Extract 6.1 (TPN 1: *The Room Has to Have a Costume*, L-103112-5-13)

1 **T** we:ll↑ the ↑ro:om has to have a cost↑u::me (-)
2 °no?° (-)
3 ONE ONE time I had a (-) a Christmas
4 I- was- (-) >it was when I was at university,< (-)
5 I had a Hallow↑teen party, (-)
6 and I decorated my: (-) apartment (-) for Christmas.
7 **Ss** ((laughing))
8 **T** p↑eople said
9 ↑↑why is it Chr↑↑istmas in ↑he::re? (-) h-
10 a- (-) my ap↑artment has a ↑costu::me (-)
11 °oooh°
12 **Ss** ((laughing))
13 **T** diff↓erent.

As seen in lines 7 and 12, Ms. L is able to get students to laugh and has perhaps used this TPN as a way to engage students and to help them feel comfortable.

The TPN which was irrelevant, unconnected, or detached (Ochs & Capps, 2001) from the course content was about the air conditioning unit in M-sensei's classroom, entitled *Air Conditioning*. This TPN was triggered by me opening the windows to get some fresh air because it was hot in the classroom which made M-sensei think of his use of air conditioning in the summer time.

Extract 6.2 (TPN 2: *Air Conditioning*, M-C-093011-2-1)

1 **T** is it
2 **B** hot
3 **T** yeah, (-) shall I turn on the ↑air conditioner? (-)
4 you >don't know?< (-)
5 ah:: I will set it low (-)
6 and see (-) how you feel. (-) ok?
7 **Ss** ((talking))
8 **T** I never used (-) ai:r condition↓i::ng (-)
9 ah (-) this summer. (-) at home (-)
10 never u↑sed air conditioners. (-) >never ever.< (-)
11 **Ss** ((laughing))
12 **T** ↑this summer, (-)
13 it w↑asn't so ba::d, (-) it w↑asn't so bad. (-)
14 >you know to write my academic paper,< (-)
15 I ↑went to a local public li:brary (-) to w↑ork, (-)
16 I (-) took my comp↑uter (-)
17 took several books and pap↑ers
18 and copies of (-) a- articles? (-)
19 and worked↓ there. (-) °ok?° (-)
20 because (-) i- it's (-) it's a bit hot at home. (-)
21 **Ss** ((laughing))
22 >I mean< (-) it's more eff↑i:cient (-) right? (-)
23 'cause (-) ↑li:braries are (-)
24 automatically ↑air conditioned, (-)
25 it's like using public transportation >you see.< (-)
26 or coming to the University A library. (-)
27 instead of (-) ah (-)
28 with your ↑air conditioning
29 ↑on at hom↑e a- and do some work. (-)
30 .pff much more efficient.

When a personal narrative is triggered by something happening at that time in the current situation, this type of TPN is termed an environmentally cued narrative (Ervin-Tripp & Küntay, 1997); in other words, the environment or situation prompted a TPN to be told.

However, environment, in this case, is not to be confused with M-sensei's proselytizing about nature.

To illustrate teacher as person, in his TPN, *I Failed Terribly* (see appendix EE for full transcript), Mr. H admits a fault; he had an unsuccessful lesson in the past and therefore he is trying this activity again, but with improvements. He is a teacher, but also a person. In this TPN, he is showing students that he is not a perfect teacher; that teachers make mistakes, learn from those mistakes, and try again. Perhaps he is trying to demonstrate to students that they too can be like him in terms of their language learning; they are not perfect English speakers, they make mistakes, they learn from them, and they should try again.

To self-aggrandize refers to teachers talking highly about themselves. There was one instance of this occurring in the database. In his TPN, *Material Designer* (see appendix FF for full transcript), M-sensei tells students about his accomplishments in terms of being the head of an editing committee for high school textbooks to be approved by the Japan Ministry of Education and other teacher manual publications on team teaching. Some people may interpret this TPN as boasting, but others may view it as informing students of his knowledge of English language material design and how they should make use of his knowledge by asking him about it. It is interesting to note that Hiro, M-sensei's student, did not note this in his diary or discuss it in his interview, and thus may not have felt like M-sensei was showing off his achievements.

6.2.4 Summary

As evidenced from the teacher-given reasons, student-given reasons, and the researcher analysis, the main reason for telling TPNs is to enhance the course curriculum. TPNs are used as a supplement to the course material to aid students in making connections between the material and real life. Other key reasons for telling TPNs are to create and maintain teacher-student rapport as well as to see the teacher as a person. These three main reasons demonstrate that TPNs fall mainly into two types, affectively-oriented and pedagogically-oriented stories.

The affective stories are ones to help teachers connect on a personal level with students. These stories allow students to see their teachers as someone other than simply their teacher, but perhaps as a parent, child, colleague, man/woman, or friend. The following section on TPN themes presents further insights into this notion. Although considerations of identity construction are beyond the scope of this thesis, the findings suggest that this would be an interesting area for future research.

Through TPNs, the teacher and students are able to build stronger relationships with each other and there is a feeling of closeness to one another which can lead to student motivation or interest as seen in Hiro's interview:

... knowing about the teacher or finding an interesting things about the teacher sometimes gets your motivated in learning the subject that teacher is teaching like a personal attachment or something...

(Hiro, Interview, 12/21/11)

Some of the Japan-wide questionnaire teachers confirm what Hiro said when they wrote:

I think if students connect with me on a personal level, they will be more motivated and try harder in class.

(Respondent #45, Japan-wide teacher questionnaire, 2013)

Although most of my students are lower-level & have little/no motivation to study English, PNs [TPNs] seem to evoke a true communicative need/desire in my Ss [students].

(Respondent #53, Japan-wide teacher questionnaire, 2013)

Although it is beyond the scope of this thesis to discuss motivation in language learning, there seems to be a connection between telling TPNs and increasing student language learning motivation (Farrell, 2015).

Considering the social activity framework from which to analyse the stories, most TPNs in this study can be considered objective in that the story experience was the teacher's direct experience (Labov, 1997, 2013), and the more objective the story, the more believable or credible it is. This notion of credibility was addressed by one of the Japan-wide questionnaire teachers:

I sometimes make the PNs [personal narratives] up. The purpose is to get students to relax and revivify student attention. Pedagogical lying (?) [sic]

(Respondent #21, Japan-wide teacher questionnaire, 2013)

Teacher untruthfulness suggests new interpretations of the TPNs and its effects on the purposes of telling TPNs, particularly the affectively-oriented purposes which are based on classroom relationships and teacher disclosure of the private self, and therefore the concept of ‘pedagogical lying’ warrants future investigation.

The following section moves from the analysis of TPN reasons to the themes seen in teachers’ stories.

6.3 Themes in Teacher Personal Narratives

Now that the main reasons teachers tell TPNs have been examined, it is time to look at the topics or themes that arise in the TPNs to see if certain ones are more prevalent than others and what this may mean. Furthermore, establishing links between the themes and the reasons for telling TPNs as written in the first half of this chapter may afford some interesting findings.

Riessman (2008) advises doing both content and structural analyses because it enhances the quality of the overall analysis, in contrast to simply doing one type of analysis. Thematic analysis looks at the content of a text and can explain the meaning or function of the narrative, and is considered ‘the most commonly used method of analysis in qualitative research’ (Guest *et al.*, 2012). Thematic analysis studies the events that transpire in the story, the experiences that people have, and the meanings that appear (Riessman, 2005, 2008). Research focusing on the content of narratives ‘tell[s] us about the social world’ (Elliott, 2005, p 42) because it is through stories that people learn how the world functions, how people react to various situations, and so on. Conducting a thematic analysis is useful for theorizing across a number of cases because common thematic elements can be identified across research participants and the events they report (Riessman, 2005). Thus, by conducting a thematic analysis, it can be revealed what teachers talk about in the language classroom and how this talk may be a reflection of the social world.

Seven main themes were identified in the TPNs (see section 4.5.3 for an explanation of how the thematic analysis was carried out) through a close reading of the evaluation

narrative structural element in the TPNs (see section 5.2.5 about the evaluation).

Unsurprisingly, themes tended to be linked to lesson topic, however, some interesting or divergent cases were found upon closer examination of the TPNs in the lessons and are presented in this section. Table 6.3 lists the seven themes from most common to least common (see appendix I for further details).

Table 6.3 *Main Themes in Teacher Personal Narratives*

Main Themes	Number of TPNs	Sub-themes
1. Social issues	27	<ul style="list-style-type: none"> • topics that invoke discussion or controversy such as gender roles, volunteerism, donating to charity, gun control, alcohol and so on • services provided by the government/state/city such as health care, maternity/paternity leave, stores/companies, restaurants and so on
2. Education	24	<ul style="list-style-type: none"> • being a teacher • issues related to teaching and learning
3. Technology	17	<ul style="list-style-type: none"> • the advancement of technology whether it be household appliances, computer software or hardware, and the Internet
4. Employment	12	<ul style="list-style-type: none"> • related to one's job • related to other people's job • looking for employment
5. Language	10	<ul style="list-style-type: none"> • issues of language learning • mention of a certain language
6. Culture	5	<ul style="list-style-type: none"> • aspects of a culture such as a holiday, traditions, customs
7. Private self	2	<ul style="list-style-type: none"> • oneself • one's health • hobbies • family • friends

In M-sensei's case, many of his TPNs seemed to be about himself which may be why his students requested a change in his lessons and teaching style (see section 6.2.1.5 about this issue). However, it may be that his students had simply misinterpreted his TPNs; perhaps students had only considered the surface level theme (or the complication narrative element) of his TPNs, which were mostly about himself and his hobby, and therefore became frustrated with his stories. However, had students paid particular attention to the latent or deeper level of his TPNs, or the evaluation of the story, they may have seen his pedagogical point. More about this issue is discussed in section 6.3.3.

6.3.1 Overview

According to Table 6.3, the predominant theme among the four teachers with 27 TPNs is social issues, while language, culture, and private self rank towards the bottom. The idea of language and culture being towards the bottom seems a bit surprising since this study takes place in four English language classrooms. One would assume that in such a classroom, the focus would be on language or learning the language, as well as on cultural aspects associated with the language. However, as seen in this study, this is not the case. One reason for this may be that students have had six years of English education by the time they enter university in Japan, meaning they have had much time to *learn* the language. Thus in university, students are focused on *using* the language they have learned and this may be why teachers tell few TPNs related to language learning since students have much experience with this already. Another reason for few TPNs with the themes of language and culture may have to do with the type of lesson; for example, in all of the case study classrooms, no teacher's main focus was solely on vocabulary or grammar teaching, and thus, there were few stories about language itself or language learning.

In addition, each teacher's own predominant theme is unsurprising as it matches each teacher's course theme. M-sensei's seminar course is on language teacher education and his main TPN theme is education. Mr. H's course is on various world issues with technology being one of the class topics, and this was his principal theme. J-sensei's course is a required reading course and thus her TPNs tend to be mainly about language, while Ms. L teaches American social issues which reflects her major theme. This suggests that, for the most part, teachers are telling TPNs related to their overall course objectives and tend not to deviate from this goal. Perhaps in an attempt to maintain teacher-student rapport, M-sensei sometimes shared TPNs about his private self (see section 6.3.8 for a further discussion of private self). To summarize, because the themes tend to complement the lesson or course curriculum, theme, or goal, it could be argued that the main reason for telling TPNs is to enhance the course curriculum (see section 6.2.4).

6.3.2 Social Issues

The broad theme of social issues includes topics that invoke discussion or controversy such as gender roles, volunteerism, and gun control as well social services provided by the government, state, or city such as health care and childcare leave. Since both Mr. H and Ms. L deal with social issues in their classes, TPNs with this theme seem unsurprising; Mr. H tells 14 TPNs with this theme and Ms. L tells 12. In addition, J-sensei tells one TPN about a Japanese professor winning the Nobel Peace Prize (see Extract 7.1 in section 7.4.4 for *Professor Takanaka*).

In her class syllabus, Ms. L writes ‘we will be looking at current social issues in America as well as social attitudes’. Since Ms. L’s class goal is to address social issues in America, it seems likely that her predominant theme is this. Ms. L’s 90-minute lesson on volunteerism in the U.S. was a stimulus for six TPNs about social issues and services. One of these, *The Animal Shelter*, is an example of volunteering as an integral part of American society.

Extract 6.6 (TPN 6: *The Animal Shelter*, L-C-101112-2-4)

1 ABS **T** umm (-) when I ↑was, (-) in junior high school (-)
2 ABS I volunteered (-) at (-) a an ani↑mal ↑shel↓ter (-)
3 ABS er an >animal shelter is where people take their pets
4 ABS when< they can’t (-) c- take care of them anymo::re
5 ABS or (-) lost animals °things like that° (-)
6 ORI .hhh a:nd (-) some friends and I
7 ORI went (-) to: (-) do community↑ ↑↑service (-)
8 ORI and we went every Thursday afternoon↑ (-)
9 ORI after ↑school (-)
10 COM my >mom would take us over there< ((laughing))
11 COM a:nd (-) for two or three ↑hours
12 COM we would just ↑be there, (-)
13 COM and we would greet (-) the ↑↑customers (-)
14 COM greet the people who came in↑ (-)
15 COM looking for a cat or a dog (-) .tch to adopt (-)
16 COM or >maybe they lost one< or °something° (-)
17 COM .hh and >we would ↑tell them
18 COM oh there’s a really nice dog< (-)
19 COM >do you want a dog or a cat?< (-)
20 COM >you want a big cat you want a little cat<
21 COM yo- wa- er you know< (-)
22 COM >there are these really nice< (-)
23 COM >we have some ki↑↑ttens< (-)

24 COM >would you like some ki↑↑ttens< (-)
 25 EVA °you know° ((quiet laughing))
 26 EVA so talking with: (-) the people
 27 EVA who came in to: the the ↑animal she↓lter (-)
 28 EVA that was our vol↓unteer work. (-)
 29 EVA no pay.

In her evaluation, she begins with ‘you know’ in line 25 which is used to gain ‘attention from the hearer to open an interactive focus on speaker-provided information’ (Schiffrin, 1987).

Again the evaluation shows the theme of this TPN which is about Ms. L’s volunteer work in the animal shelter. Both of her student participants noted this TPN in their diaries. Kanako wrote:

When she [Ms. L] was in junior high, she and her friend were receptionists of an animal shelter. What they did basically was greeting and talking with customers.

I think Ms. L told us these stories to tell us the *importance of volunteer*. The last [TPN] is the example to say that volunteer helps not only other people, but also our own future, especially when we desire to enter the company. Also, she did so to introduce us some kinds of volunteer works.

I found her stories interesting because I learned new things from all of her personal stories she told in this week. I did not know that there were varieties of volunteer works like those.

(Kanako, Diary, 10/11/12, emphasis mine)

On a similar note, Momoka commented about Ms. L’s TPN:

When she was in juniour high school, she helped as an animal shelter. on thursday afternoon, for 2 or 3 hours, she was talking with customer. she told us *how important volunteer is*. I don’t do any volunteer, so I have to do some volunteer and want to do something for people who want to help.

(Momoka, Diary, 10/11/12, emphasis mine)

Both students were able to locate the theme of the TPN which is the importance of volunteering, and it is interesting how both students take the TPN’s evaluation or message one step further by applying it to themselves. For Kanako, she was unaware of the myriad of volunteer positions one could undertake, and for Momoka, she now feels compelled to volunteer herself. Here we see how the students are personalizing the curriculum.

In his TPN, *My Sister’s Baby*, Mr. H discusses issues of childcare leave in a lesson on gender issues. He tells this story to a group of students who had recently finished discussing

Sweden and its childcare system, and therefore this TPN is considered relevant to the lesson topic.

Extract 6.7 (TPN 7: *My Sister's Baby*, H-C-042312-1-4)

1 ORI **T** my ↑mother just sent me pictures
2 ORI of uh (-) my:: (-) sister's baby (-)
3 ORI >she has a baby girl
4 ORI just about< (-) just 1 year old now (-)
5 COM and I was there in the s↑↑ummer time, (-)
6 COM when the baby was in (-) just like di:apers, (-)
7 COM >and that's about it,< (-)
8 COM and I was (-) cuddling it right?(-)
9 RES I ↑look at the pictures now
10 RES and the baby is standing? (-) the baby, (-)
11 RES you know the ↑hair is ↑all ↑growing out, (-)
12 RES super (-) ↑s:uper different from (-) summer time. (-)
13 RES that wa:s (-) August. (-)
14 RES it's no:w (-) >you know< 8 months later or something, (-)
15 RES tot::ally different kid. (-)
16 EVA and (-) if I was a father, (-)
17 EVA I would (-) be really upset
18 EVA if I missed (-) a lot of those years because (-)
19 EVA I'm not allowed to (-) to leave wo:rk. (-)
20 EVA Swe↑den's got a (-) really (-) nice thing,
21 EVA helps keep families (-) closer toge↑ther, (-)
22 EVA I think. (-) s↑mart

Again, the evaluation shows the theme of the TPN which is about Sweden and its childcare leave system which Mr. H calls 'a really nice thing' in line 20 allowing parents to raise their children and watch them grow. Neither of Mr. H's student participants was in this small group, and therefore could not comment on this TPN.

The social issues theme shows pedagogical connections between the theme and reason, to enhance the curriculum, as well as presents how teachers assign praise or blame (Labov, 1997, 2013) and take a moral stance (Ochs & Capps, 2001) to social issues. For example, in Extract 6.7, Mr. H reveals in lines 20-22 how he values Sweden's childcare system when he states 'a really nice thing' in line 20 and 'smart' in line 22.

6.3.3 Education

The theme of education covers TPNs which discuss being a teacher and issues related to teaching and learning. This too was a popular theme with many TPNs being about

education coming from M-sensei (12) and Mr. H (11). Also, Ms. L told one TPN about this topic.

It is unsurprising that the majority of M-sensei's TPNs are about education since he teaches a course for future language teacher educators and the sole focus of this course is on language education. What is unique about M-sensei is that nine of his 12 TPNs about education on the surface level seem like they belong to another theme, mostly about private self. However, if the latent level is considered, then it is about education. A comparison of the two types will shed some light on this phenomenon.

M-sensei's TPN *How Appropriate Is It?* is an example of a TPN that is both on the surface and latent levels about education. This story was told to introduce an activity in which students were about to discuss an article they had brought to class. It is unclear what prompted this TPN.

Extract 6.3 (TPN 3: *How Appropriate Is It?*, M-C-101411-3-4)

1 ABS **T** umm can it be u:sed for teaching, (-) English? (-)
2 ABS to: someone? (-)
3 ABS w- how (-) appropriate is it. (-) ok? (-)
4 COM when I ↑read something >you know<
5 COM I a↑lways ask (-) this question: (-)
6 COM ho:w (-) <appropriate> (-) <can this material be?> (-)
7 COM will it be of <any↑ interest to my students?>
8 COM >you know,< um (-) eve↑ry time (-)
9 COM I (-) look at, (-) pape:r a::rticles, (-)
10 COM ma:gazine articles, (-) or (-)
11 COM watch um (-) um (-) English videos documenta:ries,
12 COM >you know< I- I keep asking myself. (-)
13 EVA it's a sa↑::d aspect of being a teacher. (-)
14 EVA >because< you are al:::ways, (-) um (-) cont↑inuously, (-)
15 EVA ah (-) ↑looking for, (-) good authentic materials, (-)
16 EVA to b- be used.

In Extract 6.3, M-sensei discusses how as a teacher he often considers materials that come his way as possible teaching materials. In this case, he is talking about teaching and appropriate materials for students; this is clearly related to the theme of education. However, as seen in lines 13-16 which is the evaluation of the TPN (see section 5.2.5), he is tying his TPN in with education. In other words, the point of his story being about education is seen in the evaluation. Thus it is the evaluation of the TPN that carries the theme of the story.

In another TPN by M-sensei, *Fleece*, which on the surface level seems to be about himself, but on the deeper level is about education, differs from the previous TPN. This TPN arose when students were reading an article about UNIQLO, a clothing store in Japan, and discussing how they would incorporate it into a language lesson. During this activity, M-sensei shows students how to personalize course material as exemplified below.

Extract 6.4 (TPN 4: *Fleece*, M-C-101411-3-5)

1 ORI **T** do you often visit UNIQLO (-)
2 ORI do you buy clothes? (-)
3 ORI not really? (-)
4 COM well I used to: ah (-) buy two or three fl[↑]ee:ces
5 COM that they ha:d, (-) bu:t (-)
6 COM since >I have< three or four [↑]now, (-)
7 COM [↑]I don't have to go and visit
8 COM and buy another one ag[↑]ain (-)
9 COM >I mean< (-) once you have this flee:ce, (-) it la:sts, (-)
10 COM ah °hea::ttech is extre::mely° go::od (-)
11 COM under[↑]we::ar in [↑]heatte:ch, (-) very cheap, (-)
12 COM >[↑]yeah sure t-shirt.<(-) t- shirt. (-)
13 COM >for example I use< ah (-) heattech t-shirt, (-)
14 COM ah as my underwear (-) when I go outside. (-)
15 COM in winter. (-) ((coughs)) (-)
16 EVA ah this is my question to you: (-)
17 EVA [↑]how appo:priate (-) is this material (-)
18 EVA for teaching (-) °ok?° (-)
19 EVA for any (-) proficiency levels?

On the surface level it seems like M-sensei is simply talking about his experiences with UNIQLO. However, if looking at the evaluation in lines 16-19, the reason for telling this story is not about where he purchases his thermal underwear, but about how this news article about the clothing shop can be used appropriately in the classroom, and therefore is about education.

Extracts 6.3 and 6.4 were told in the same lesson with Extract 6.3 being told to introduce the activity and Extract 6.4 told during the activity itself. Hiro reacted to these closely-related TPNs in his diary and noted the pedagogical talent of M-sensei:

M-sensei always thinks how an article he encounters or reads is helpful for his students' education. He cares how to use those articles for his students. He added that caring too much about the article and his class is a bad aspect of teachers.

I think the article brought by seminar students to class was the cause of M-sensei's personal story. I imagine the article naturally got his attention and led him to think whether it was useful for his seminar class students or related to language education somehow. Perhaps he wanted to tell students his natural behavior of examining articles maybe to imply that he had a bit of doubt of the usefulness and appropriateness of the article brought by one of the seminar students.

I felt thankful of M-sensei's behavior of checking articles' usefulness all the time for his students. That is because I, as a student, get benefits from it and his behavior is very respectful. This time M-sensei's personal story showed much care he took for students.

(Hiro, Diary, 10/14/11)

Clearly, Hiro was not distracted by M-sensei's TPN about the fleece and t-shirt he had bought at UNIQLO (see Extract 6.4) and was able to understand the latent level of his teacher's story being about education and how to integrate news articles into a language lesson.

Similar to M-sensei, Mr. H told 11 education-themed TPNs. Because he had nearly three 90-minute class periods devoted to the topic of education, he had several opportunities to share stories about this theme. His TPN, *I Was a Carpenter*, is a good example and was told to a group of students who were talking about education. According to observation notes, Mr. H had read a student's paper on which students were taking notes as they were talking which must have prompted this TPN.

Extract 6.5 (TPN 5: *I Was a Carpenter*, H-C-061112-6-35)

1	ORI	T	when ↑I (-) when ↑I use <u>mathematics</u> (-)
2	COM		and I thought this was really interesting
3	COM		I studied it in scho:ol, (-)
4	COM		and ↑did all these, (-) <u>tests</u> and everything
5	COM		I (-) I <u>couldn't</u> understand it. (-)
6	COM		and ↑ <u>then</u> for a ↑ <u>summer</u> job (-)
7	COM		during ah high school, and uni↑ <u>versity</u> , (-)
8	COM		↑I was a c↑ <u>arpenter</u> (-)
9	COM	S	((showing surprise))=
10	COM	T	=I was < <u>building buildings</u> > like ↑ <u>this</u> (-)
11	COM		and guess <u>what</u> (-)
12	COM		math was <u>really</u> useful (-) ((laugh[ing]))
13	COM	Ss	[(laughing))
14	COM		I had to make <u>calculations</u> very quickly
15	COM		measuri::ng and <u>cutti:ng</u>
16	COM		and if you make a mistake
17	COM		you got to (-) go again
18	COM		you waste lots of <u>money</u> and <u>time</u> and everything else (-)
19	RES		↑math was, (-) < <u>unbelievably useful.</u> > (-)
20	EVA	S	((comments that it depends on the job))

21 EVA **T** it d↑epends on the job and, (-) and I-, (-)
 22 EVA when I ↑did that job though
 23 EVA I understood, (-) that that (-)
 24 EVA what we were ↑learning in ↑school
 25 EVA was actually ↑↑useful, (-)
 26 EVA **S** ((shows agreement))
 27 EVA but I didn't know it (-)
 28 EVA when I was studying it. (-)
 29 EVA I didn't know how it was used (-)
 30 EVA I didn't know the point of, (-) of
 31 EVA why we were ↑learning those things

At one point, this TPN seems to be about employment as seen in lines 6-10 when Mr. H discusses being a carpenter. However, considering the evaluation of the TPN, the focus is on learning in school.

Maki, one of Mr. H's students, was in this small group when he told the TPN *I Was a Carpenter* and had this reaction in her diary:

Mr. H told in our group about how he appreciated mathematics when he worked as a carpenter for summer job.

Our group discussed a research result of how adults in Japan don't remember what they learned in high school. I believe Mr. H mentioned his experience to make us realize that what we are learning in school, our education, should not be useless. I guess that, as a teacher himself, he didn't wish us to forget that we would appreciate what we learned some time and it might broaden our future opportunity.

To Mr. H's comment, I replied that whether what we were taught in school can be useful or not depends on what we do, and that the issue is that we don't have opportunities to appreciate our school education while we are in school and just finish it by cramming [cramming]. While I appreciate what he shared with us, I don't think the time would come when I would thank my high school mathematics teacher.

(Maki, Diary, 06/11/12)

When asked to provide further details about her final paragraph, Maki replied with the following:

I didn't like mathematics and science subjects and did not see the point of learning them in school, or I did not have any chance to appreciate those subjects to be useful in life. Especially in school, study was all 'clamming' ['cramming'] and now I don't remember what I 'studied' in high school because I didn't have interest in just memorizing numbers and difficult signs. Like Mr. H has experienced, sometimes those subjects may be useful and appreciated, but I can't help but to feel the opportunity is limited. I feel Mr. H brought the story to remind us as a teacher to motivate ourselves in education and try to make the use of what we have learned as much as possible in life. We can do it quite easily with humanity subjects like social

studies, but I find it difficult with mathematics. His story may have been an ultimate example, I feel.

(Maki, Diary, 06/11/12)

As evidenced in her diary, Maki has not concentrated on Mr. H being a carpenter, but rather was able to decipher the latent level meaning of his story which is that primary and secondary education may be useful at a later point in life.

Like the social issues theme, the education-themed stories are told to enhance the course curriculum showing a clear pedagogical link between reason and theme. Looking through the social activity lens, teachers take a moral stance and state their opinions as seen in the previous section.

6.3.4 Technology

The theme of technology encompasses the advancement of technology whether it is about household appliances, computer software or hardware, social media, or the Internet. Mr. H told the most technology-themed TPNs (16) and M-sensei told the least (1). The female teachers told none. It is unsurprising that Mr. H had so many TPNs about technology because he had one 90-minute lesson on this topic, and spent some time in the previous lesson preparing students for this topic through TPNs.

Mr. H's 16 TPNs about technology were mostly shared in his lesson on technology; however, a few are worth mentioning because they were told in other lessons. In a lesson on stock market investments, one student considered Apple as a company to invest in which prompted two of Mr. H's TPNs about cell phones (see appendix K for *The New Model*) and downloading music. Another technology TPN was told shortly after a lesson on education as students were preparing to leave the classroom. During the lesson, Mr. H had used a video from TED Talks as part of his lesson materials, and at the end of class a student asked how to access this technology, which inspired Mr. H to tell a story about these online video presentations. From these few examples, it seems that TPNs can develop from any type of lesson or student talk.

Considering Mr. H's 16 technology-themed TPNs, most were quite negative about technology, especially when the topic turned to social media. Being in his 40's and not having grown up with so much technology around him compared to students nowadays, this negative approach may have been a tactic on Mr. H's part to educate students on the dangers of technology. In his TPN, *She Thought Facebook Was Private*, Mr. H talks about an infamous Canadian who did not realize the consequences of social media herself. This TPN was told to a group of students who were discussing privacy and technology.

Extract 6.8 (TPN 8: *She Thought Facebook Was Private*, H-C-05141203-22)

1 ORI **T** C- Ca^nada there's this ah, (-)
2 ORI there's this kind of famous, (-) story
3 ORI where (-) um (-).tch this wo^man, (-)
4 ORI was i- in a ^car accident, (-)
5 COM .tch and then she got a:h, (-) in^surance
6 COM because she couldn't work, (-)
7 COM she she hurt her body too ba↓::dly (-)
8 COM s- >I don't know what part of the body,<
9 COM but something bad, (-)
10 COM and so she was taki::ng (-)
11 COM about two years off of ^work with full pa:y, (-)
12 COM because of the in^surance. (-)
13 COM except she was p^osting pictures of herself
14 COM skii:ng? (-) and hiking? (-)
15 COM canoeing? and scubadiving? and, (-)
16 COM horseback riding? and everything el::se, (-)
17 RES and the in^surance company, (-)
18 RES these are recent ^photos (-)
19 RES that's (-) ^wrong (-)
20 RES an- and she ^lost the money
21 RES and the insurance company, (-)
22 RES went ^after her. (-)
23 EVA and a:h (-) ^she thought (-)
24 EVA Facebook was private.(-)
25 EVA and discovered (-)
26 EVA it's not private. (-)
27 EVA **S** ((says Canadian woman learned her lesson.))
28 EVA **T** ((laughs)) \$^an- (-) ^and so did most\$ of Canada.

Again, the evaluation in lines 23-28 shows the theme of technology, and specifically the dangers of technology. Mr. H's student participants were not present when this TPN was told to a group of students, and therefore, no reaction is available to examine.

M-sensei's one technology TPN was about an air conditioner (see Extract 6.2 in section 6.2.3 for the TPN). Like Mr. H, M-sensei seemed to be sending students a strong message about technology, specifically taking care of the environment and using air conditioning in places which are already air conditioned such as a public or university library instead of using the one at home. It could be argued that both Mr. H and M-sensei use TPNs as a means to influence students on their use of technology. Considering the social activity framework, Mr. H's and M-sensei's TPNs are a way for them to mark their moral stance (Ochs & Capps, 2001) or assign blame (Labov, 1997) to technology.

6.3.5 Employment

Employment as a theme of TPNs is about the teacher's profession, other people's work, or anything related to general employment such as job hunting. Mr. H told 9 TPNs related to this theme, Ms. L told two, and M-sensei told one.

In contrast to the previous section in which Mr. H's technology-themed TPNs were mostly told in a lesson on technology, quite a few of his TPNs about employment were prompted by other lesson topics such as the stock market, education, or language since he had no lesson specifically on employment. This shows that TPNs, although not always related to the main lesson of the day, can also be connected to some aspect of the curriculum or topic at that specific moment in the lesson.

At times, Mr. H made a point of connecting some of his class topics to students who were job hunting or about to start job hunting. An example of this is *I Love My Job*. Before this TPN was told, students were discussing how the Japanese education system has stymied their creativity and passion, and by telling this TPN Mr. H is demonstrating to students that they can find these notions in a career they love. In line 1, although unable to discern on the recording, it can be assumed that a student asked Mr. H if he likes his job.

Extract 6.9 (TPN 9: *I Love My Job*, H-C-061112-6-33)

1	S	((asks a question))
2 ORI	T	↑yes and no, (-)
3 ORI		>I mean< yes- yes I do:, (-)

4 ORI because because this job is actually very creative. (-)
 5 COM and I do: (-) enjoy it, (-) e- e-
 6 COM when I started the class
 7 COM ↑I don't know what the time, (-) the the <time of the> (-)
 8 COM the class is going to be like, (-)
 9 COM I don't know what's >going to< (-) happen (-) exa:↑ctly (-)
 10 COM but I'm going to watch everything, (-)
 11 COM and if things start dying,
 12 COM I'm ready for the next activity
 13 COM which I've been thinking about (-)
 14 COM and I think it's >going to< (-) be interesti:ng, (-)
 15 COM and maybe I can, (-) cha:nge gears
 16 COM and (-) revive the class? (-)
 17 COM and if I can do that?> (-)
 18 COM I've had a ↑good day (-)
 19 COM and if I fail? (-)
 20 COM I learned something. (-)
 21 EVA an- so- so in ↑that sense, (-)
 22 EVA I love my job. (-)
 23 COM >you know< I hate paper work, (-)
 24 COM I hate those stupid mee:tings, (-)
 25 COM I hate I hate, (-) I hate sitting, (-)
 26 COM in a room with old old me:n talking about ah (-)
 27 COM should we (-) paint the parking lot? (-) ((laughing))
 28 EVA ↑I don't care about that

Mr. H mentions the unappealing parts of his work in lines 23-27 perhaps as a way to show students that even though he loves his job overall and particularly the teaching aspect, it still has its negatives. Again the evaluation in lines 21-22 shows that this TPN is about employment.

Although Ms. L and M-sensei told the fewest TPNs about employment, their TPNs encourage students to consider their own future employment by sending compelling messages about the realities of society. One of Ms. L's TPNs about employment (see Extract 4.3 in section 4.6.5 for the TPN) shows how Ms. L used it in class. Her two TPNs about employment were told during her class on volunteerism and how volunteer work looks good on a resume which can lead to employment. For M-sensei, his one TPN on employment was about his current work situation. This TPN was told at the end of class when M-sensei was announcing that students could visit his office to discuss their graduation theses. He is telling them of his availability.

Extract 6.10 (TPN 10: *Part-time Work*, M-C-093011-2-3)

1 COM **T** next Tue↑sda::y (-) I: (-) >go to an NPO school.< (-)
 2 COM Tues↑da:y ↑after ↑next, (-) I'm fr↓ee:. (-)
 3 COM Mond↑a::ys (-) I have to start teaching outsi::de. (-) ok? (-)
 4 COM all my income (-) goes into this family (-) account. (-)
 5 COM I have nothing le[ft.(-)
 6 COM **Ss** [((quiet laughter))
 7 RES **T** ok? (-) that's why:: (-)
 8 RES I n↑eed to do: some (-) part-time(-) work. (-)
 9 RES **Ss** ((words e.g. really, it's so sad?, too bad said in Japanese))
 10 RES **T** it's alright.
 11 RES **Ss** ((quiet laughter))
 12 RES **T** I can get by. (-) °ok?° (-)
 13 EVA so I ↑have to: (-) ahh (-)
 14 EVA come up with this stra↑tegy
 15 EVA of teaching part-t↓ime.

From a language learning point of view, this TPN is interesting because M-sensei reveals to students that he needs to supplement his income with part-time work mentioned several times in lines 3 as 'teaching outside', 8 as 'part-time work', and 15 as 'teaching part-time'.

Occurrences 'where content is re-cast in different but near-synonymous words' (McCarthy, 1998, p 113) is termed 'relexicalisation'. When he says this to students there is much reaction in line 9 and he attempts to play with their sympathy in lines 10 and 12. In a way, this TPN could be interpreted as a performance by M-sensei as he continues speaking in hopes of getting more reactions from students. Moreover, M-sensei's disclosure of having to work outside of his full-time employment in order to financially support his family is quite surprising as seen by the student reaction in line 9. However, he does not seem to be embarrassed of this fact. In sum, he may be sharing this information with students to show how the social world works in that some people need to supplement their incomes in order to live to certain standards.

Although no specific lesson was about employment, three of the four case study teachers discussed this theme with most of the instances in attempts to help students consider their own future work. Considering the purposes for telling TPNs in the first part of this chapter, the employment-related TPNs are told to enhance the course curriculum with a few exceptions whose purpose is to engage students.

6.3.6 Language

The theme of language encompasses issues of language learning or the mention of a certain language. It is surprising to note that there are so few occurrences of language compared to the other themes, particularly since these case study classes are all EFL classes. One reason for few language-themed TPNs may be because three of the four case study courses focus more on content compared to language skills. Because J-sensei's class is language focused, three out of four of her TPNs are related to language, specifically reading, which is unsurprising. An example of a language-themed TPN is J-sensei's *The Shinkansen* (see appendix P for full transcript) which was structurally analyzed in Chapter 5.

Similar to J-sensei, Mr. H tells six TPNs and M-sensei one TPN about language. Mr. H's six language-themed TPNs are somewhat expected since he teaches one 90-minute lesson on language and language learning. For this lesson, Mr. H, a professional musician, brought in his guitar and played it while comparing language learning to playing the guitar which prompted a few TPNs, such as *You Don't Start Again*.

Extract 6.11 (TPN 11: *You Don't Start Again*, H-C-062512-8-49)

1 ABS	T	I <u>hate</u> playing mu- (-) with musicians
2 ABS		who only <u>practice</u> . (-)
3 COM		they <u>ca:n't</u> <u>pla:y</u> . (-)
4 COM		the- they they (-) they <u>make</u> a mistake
5 COM		and then <u>start</u> again, (-)
6 EVA		you ↑↑don't <u>start</u> ↑again,
7 EVA		the ↑↑song's ↑↑go:ing
8 EVA	Ss	((laughing))

Knowing that the context is about language learning and not necessarily about playing the guitar, the evaluation in lines 6-8 requires some interpretation from the students. What Mr. H is trying to say is that with language learning even though you make mistakes, you keep going, you do not give up or start from the beginning; thus showing his moral stance (Ochs & Capps, 2001) on language learning.

6.3.7 Culture

The theme of culture, which includes aspects such as holidays, traditions, and customs of a country or culture, had few TPNs, five in total, with all of them from Ms. L. Similar to the language theme, it is surprising that in English language classes in a foreign country such as Japan that there are so few culture-themed TPNs.

Japan is considered a target language (TL)-removed context, in contrast to a target language (TL)-embedded context (Graves, 2008). A TL-removed context, such as Japan, can be defined as ‘contexts in which a language is learned in classrooms that are removed or separate from the contexts in which the target language is used’ (Graves, *ibid.*, p 155). In other words, Japanese students have very little exposure to English or cultures associated with English compared to someone living in Canada or the UK who may have much exposure. Considering this notion of Japan being a TL-removed context, it would be assumed that teachers would make much effort in teaching the culture associated with the language they are learning.

One reason for there being so few culture TPNs is that perhaps all TPNs contain some cultural characteristics within them, and therefore only a few are obviously about culture specifically. Since culture is defined as ‘the beliefs, customs, arts, etc., of a particular society, group, place, or time’ (Merriam-Webster, 2015), we can extract cultural elements from some of the TPNs in this part of the chapter on themes. One example is Extract 6.7 whose theme is social issues since it is about Sweden’s childcare system. Culture learned from this TPN is how Sweden is considered a family-oriented country because of its lengthy childcare leave available to both mothers and fathers. Another example comes from Extract 6.8 about Facebook and privacy issues. In this case, both Facebook culture and the culture of insurance fraud in Canada are revealed. Finally, Extract 6.9 portrays the work culture of university professors. Although it could be argued that culture is evident in almost every TPN, only those TPNs which were told with the intent of teaching culture and whose evaluations demonstrated culture were labelled with a culture theme.

Another reason for there being so few culture TPNs is that the classes in this study may not necessarily lend themselves to teaching culture. M-sensei's language education class and J-sensei's reading class may have few opportunities to discuss culture compared to Mr. H's and Ms. L's content-based courses.

Ms. L tells the most culture-based TPNs and a few have already been discussed in this thesis. Most of her culture-TPNs were told in one lesson about Halloween. Extract 6.1 in section 6.2.3 shows *The Room Has to Have a Costume* which is a short TPN to a group of students in which Ms. L explains that not only people can wear costumes, but so can a room. appendix T contains *Screaming in Spain* which is a ghost story Ms. L told towards the end of her Halloween class. Four of her five culture-themed TPNs were noticed by students in their diaries. As Kanako wrote:

As for scary stories, I think she told those because she wanted us to spend Halloween like the Americans do. Also, she may like scare students. lol
[laugh out loud]

(Kanako, Diary, 10/31/12)

Because *The Room Has to Have a Costume* was told to a group of students, the student participants may not have heard this particular story.

Although so few culture stories were told, most of them were noticed by the students in their diaries which may indicate that it is perhaps easier for students to notice cultural TPNs.

6.3.8 Private Self

The least common theme was private self in which teachers talk about personal aspects of their lives such as hobbies, health, family, or friends. Although on the surface it may seem that most TPNs are about the teacher since they are telling personal stories, only two by M-sensei were coded as private self by examining the TPN's evaluation. An example of a private self TPN is *Fall Colors* which was told at the beginning of the lesson to the whole class. The reason for telling this TPN is to engage students, perhaps to ease them into the lesson.

Extract 6.12 (TPN 12: *Fall Colors*, M-C-111111-6-12)

1 T a:nd↑ (-) >I heard some people talking
2 about fall colors< (-)
3 ABS you don't have to go far o:↑ut (-)
4 ABS to enjoy the ↑fall colors. (-) >mm ok< (-)
5 ORI you walk towards the northern ↑gate (-)
6 ORI on the ↑right hand side↑ (-)
7 ORI we have ↑se:veral kea↑ki tre:es, (-)
8 ORI with their lea:ves? (-)
9 ORI turning into, (-) yello::w and ah (-)
10 ORI brownish yellow. (-) >mm ok< (-)
11 ORI and they have ligh↑ts along the street (-)
12 ORI it's like (-) >you know< those ah (-) ↑fall colors (-)
13 ORI li↑ghted up by those ↑street ↑lights (-) beautiful. (-)
14 COM yesterday I was looking at it? (-)
15 EVA wonderful. >you know<
16 COM I was walking towards the north gate, (-)
17 EVA beautiful ↑fall colors. (-) >mm ok< (-)
18 EVA look aro↑:und on ↑campus

In this TPN, M-sensei is discussing his passion of nature and is explaining to students that they do not need to go far on the university campus to see the beautiful fall colors. It was in the previous spring semester that his students were getting tired of the TPNs where M-sensei discussed nature, and thus in this semester when the main data from M-sensei were collected, there is evidently fewer TPNs about private self.

In reaction to this TPN, Hiro wrote in his diary:

Trees around the North Gate of University A are turning its leave's color into yellow, which M-sensei says so beautiful. He recommends that students interested in seeing the autumm color of leaves should take a look at them.

In order to help students find good places to see the beautiful color changing of trees. I believe he wanted to share his abundant knowledge about nature since he loves it and he often takes a walk around University A seeking new findings of nature.

Honestly, since I had no such a strong desire to see the autumn leaves, I did not quite pay attention to his story. I was hoping a bit that he stops talking about nature shortly and starts the scheduled class contents.

(Hiro, Diary, 11/11/11)

Since Hiro does not share the same interest in nature as M-sensei, as evidenced in the last paragraph of his diary, he did not pay much attention to this story and was simply hoping class would begin. Although he wrote that he 'did not quite pay attention' to M-sensei's

story, Hiro was still able to note several details such as the north gate from line 5 as a relexicalisation, yellow leaves from line 9, and beautiful from line 17 (see Chapter 7 for a deeper discussion of student learning opportunities).

Although there were only two TPNs about private self, both were told to engage students and were clearly not meant to relate to the course content. It can be suggested that these types of TPNs are shared with students to get their attention, to engage them, or to create rapport. However, in the case of *Fall Colors*, this TPN was unfortunately interpreted in an opposite manner by Hiro.

6.3.9 Summary

It is unsurprising that the themes in the TPNs for the most part mirror the course content and therefore support the course curriculum, with the exception of the few private self TPNs which are not connected to the course materials, but rather were told to engage students or to help them feel comfortable in class. Similarly, about 7% of the Japan-wide questionnaire teachers also commented that they too want their students to relax in class, although it is unclear with which type of TPN this can be done. Based on these data, it suggests that teachers rarely use private self TPNs to engage students, and ultimately tell more TPNs related to the curriculum to enhance student understanding of the material.

The two surprising themes were language and culture because these are themes one may expect to prevail in the language classroom. One reason for there being few TPNs about language may be that language was not explicitly taught in these classes, except in J-sensei's class where she taught vocabulary in which she discussed parts of speech and grammatical concepts. In terms of culture and why there were so few TPNs about this theme, reasons for this were discussed in section 6.3.7.

This section has shown the role of the evaluation in determining the theme of a TPN. The evaluation has a dual role of telling the point and providing the theme. This suggests that teachers pay attention to these important aspects in a TPN by consciously

including an evaluation and by using particular language to guide students in understanding the point and theme of the story.

Looking through a social activity lens, TPNs, especially those considered to enhance the course curriculum, are almost always embedded in the current classroom talk in that they are related to the topic or theme of talk prior to their telling. Appendix JJ is a full 90-minute lesson transcript from Ms. L's class on volunteerism and demonstrates how TPNs can be embedded in a lesson. Although embedded stories tend not to have a distinct turn-taking format in conversational narratives (see section 2.3.3), in embedded TPNs, teachers used a longer turn to recount their stories demonstrating a difference between conversational storytelling and educational storytelling (see sections 8.3.1, 8.3.1.1, and 8.4.3 for further differences). In contrast, detached stories which are not related to prior talk are irrelevant to the lesson (see Extract 6.2 in section 6.2.3 for an example) or engage students (see sections 6.2.1.6.1, 6.2.2.4, and 6.2.3). Finally, teachers use the TPN theme to take a moral stance (Ochs & Capps, 2001) and to assign praise or blame (Labov, 1997, 2013) by voicing their opinion on the subject matter of their story.

6.4 The 'Personal' in Teacher Personal Narratives

This section considers the 'personal' in teacher personal narratives and explores how personal TPNs are and which themes may be more revealing of one's private self than others. In other words, the question posed is: *What do teachers really reveal about themselves?* Examining the 97 TPNs for examples of intimate or very private self-disclosure showed that M-sensei and Mr. H revealed themselves far more than the female teachers.

Both male teachers talked somewhat extensively about their immediate families, while the female teachers did not¹². M-sensei talked about his spouse once (see appendix Q for *Jazz Dancing*) and his children twice (see appendix Q for *Jazz Dancing* and appendix N for *Indian English*), whereas Mr. H often spoke of his spouse whom he referred to as his

¹² J-sensei briefly mentioned a conversation with her husband in one TPN. Also, Ms. L twice referred to her mother, however they do not live together and is therefore not considered immediate family.

‘lovely wife’ in 10 TPNs. In one TPN, *My Sister’s Baby* (see Extract 6.7 in section 6.3.3), he reveals that he does not have children in line 34 when he says, ‘and if I was a father’. Furthermore, Mr. H disclosed how many years he dated his wife and how long they have been married.

The kinds of intimate details which teachers reveal are explored next. M-sensei told 10 TPNs about being an active, outdoor person when he talked about enjoying nature, gardening, fishing, and skiing. Once a week, he attends a school to learn more about nature and teaches EFL part-time at another university. Not only does M-sensei discuss his own hobby with students, but also that of his wife, jazz dancing. In several of Mr. H’s TPNs, he discussed his previous employment situations beginning in high school such as carpenter, figure skating teacher, guitar teacher, junior high school EFL teacher, musician, Japanese-English interpreter, and construction worker. Since males tend to disclose the types of activities they are involved in (Gorcyca, 1993), M-sensei’s and Mr. H’s disclosure in their TPNs seems unsurprising. Finally, Mr. H revealed his age to students which no other teacher did in this study.

In contrast to the male teachers, J-sensei revealed only that she has a husband (see Extract 7.1 in section 7.4.4 for the TPN *Professor Takanaka*), while Ms. L revealed a few personal details such as visiting her mother in the U.S. every summer, her previous volunteer and part-time work positions when she was a student, having lived in a Spanish-speaking country, and being an AIDS educator. Based on the types of details divulged, the male teachers have clearly revealed what is considered more private information compared to the female teachers.

Previous research on self-disclosure shows that either women disclose more than men (Cozby, 1973; Dindia & Allen, 1992) or that there is no gender difference in the amount of disclosure (Gorcyca, 1993), yet this study shows different results from both of these cases. One possibility for more male self-disclosure in this study may be that both M-sensei and Mr. H mentioned ‘seeing the teacher as a person’ as a reason for telling TPNs (see section 6.2.1.4) and one way to do this is by revealing more intimate information to students. Their students

too cited this reason showing that they are aware of their teacher sharing private details of their lives (see section 6.2.2.2).

Next, to determine which TPNs produce more intimate details, a look at the seven main TPN themes in section 6.3 warrants some exploration. For M-sensei, 100% of his personal details come from his TPNs on education. For Mr. H, his intimate information comes from TPNs on both education and employment equally. For J-sensei, her private information comes from her one TPN on social issues, and for Ms. L, most of her private details are revealed in her TPNs on culture. Interestingly, the majority of the self-disclosures come from themes which are *not* the teacher's main course theme, with M-sensei being the exception. It is unsurprising that many personal details were told in education-themed TPNs since this was one of the dominant themes found in the database. Thus it seems there is no clear pattern as to which theme produces TPNs containing very personal teacher information, and is thus an area of further investigation.

6.5 Inappropriate Topics

Based on the previous section on themes in TPNs, it can be said that overall, teachers' TPNs reflect their course or lesson topics. However, as a language teacher and researcher, I wanted to know what topics make students feel uncomfortable, so that in the future I could consciously move away from such topics if they arose in my lessons. This is important not only for my own knowledge, but for that of all teachers who may read this study. Therefore, in the interviews, both teachers and students were asked to consider what they thought may be inappropriate topics in TPNs in general. Table 6.4 provides a summary of the topics deemed unfitting by teachers and students.

Although Table 6.4 lists a variety of inappropriate topics, it is interesting to note that some of these inappropriate topics were indeed mentioned in some of the TPNs in this study. Three TPNs could be interpreted as portraying a negative image of the teacher. In M-sensei's *Jazz Dancing* (see appendix Q for TPN), he admits that when he has to do extra cleaning he drinks more cans of beer than usual. Some students may interpret this as M-sensei being an

over drinker or alcoholic. Mr. H's *I Failed Terribly* (see section 6.2.3 for a discussion of this TPN) and *Breaking Rules* (see appendix GG for full transcript) about how he sometimes takes shortcuts or the faster way when walking or driving compared to the way everyone else goes may too portray him in a negative light. One TPN from Ms. L, *We Vote by Mail*, was about politics, but in this story, Ms. L explained how citizens can vote with absentee ballots.

Extract 6.13 (TPN 13: *We Vote by Mail*, L-C-110712-6-18)

1 ORI **T** um (-) I'm from (-) Ore (-) >I'm from Oregon< (-)
2 ORI I'm from California
3 ORI but I vote in Oregon (-)
4 ORI because that's where my address (-) is. (-)
5 ORI and we:: vote by ↑mail (-)
6 COM so:: ah everyone in the state of Ore↑gon (-)
7 COM votes by ma↓il. (-)
8 COM and if you live abr↑o::ad, (-)
9 COM we: can vote (-)
10 COM >I ↑↑don't rem↑ember how it is in Ja↑pan (-)
11 COM did they change the law?< (-)
12 COM if you live abroad? (-)
13 COM we can vote. (-) we apply (-) and they send, (-)
14 COM they mail us the vote, (-)
15 COM or: they f::a\$x

It would be difficult to claim this type of story as controversial or leaning towards one political party or another. Five TPNs could be considered sad or violent, however, the students did not comment negatively on these particular TPNs.

Table 6.4 *Inappropriate Topics from Teachers' and Students' Perspectives*

Teachers	Students
sex	creating a negative image of the teacher
divorce	criticism of others
socio-economic status	politics
relationships	religion
appearance	sex
judgment	sad or violent stories
values	boring or uninteresting stories
religion	
politics	

6.5.1 Teacher Perspectives of Inappropriate Topics

The teachers gave a variety of answers, although sex was the only topic identified by two teachers. Other inappropriate topics are divorce, socio-economic status, relationships,

appearance, judgment, values, religion, and politics. The topics of sex, socio-economic status, religion, and politics are often considered to be taboo in ordinary conversation, and therefore, it seems fitting that they are not widely discussed in the English language classroom.

When asked about inappropriate topics, M-sensei discussed topics he does raise, which to some people may seem inappropriate such as an ex-girlfriend or one's religion. He says,

Well, I talk about you know, how I met my wife, a girlfriend I had before met my wife. You know, I told them all that... I talk about being a Catholic. Students know that I am a Catholic. In fact, I tell them I am a bad Catholic.
(M-sensei, Interview, 02/08/11)

However, based on the data collected for this study, such topics did not appear in M-sensei's TPNs.

The most surprising inappropriate topics mentioned by teachers are relationships, appearance, avoiding judgment, and values. Relationships is a topic that often appears in textbooks when discussing family, friends, dating or getting married; yet, Mr. H considers how it has brought tears to students' eyes in the past and is therefore a topic he avoids if possible. It is J-sensei who mentions the other topics of appearance, avoiding judgment, and values, none of which appear in her TPNs. J-sensei discusses this in her interview:

So, no comment on personal appearance or [being] judgmental about value, like people's names, for example. I avoid not to mention any judgment on names, 'That's a good name', 'That's a unique name'. No names, because everyone's name is precious and if I praise only one person's name and the other people's names are not praised they remember that. I need to be very careful. Sometimes I praise their bags and pencil cases, that's safe. 'That's a nice bag you have', 'That's a nice pencil case you have', 'Oh this is cute'.
(J-sensei, Interview, 12/11/12)

She furthermore talks about placing judgment on people's jobs, and that students may be sensitive about this issue whether it be about their parents' or their own part-time employment. Thus it can be seen that teachers view typical taboo topics as inappropriate, but other unexpected topics are also apparent in the data such as commenting on people's appearances, making judgmental remarks, or placing value on certain points. One reason for this could be that spontaneous remarks about appearances or part-time jobs may cause

insecurities with some students, even if not directed at them explicitly. Therefore, the teachers show sensitivity towards the impact these often small statements may make on students.

6.5.2 Student Perspectives of Inappropriate Topics

Similar to the teachers, the students mention certain taboo topics, but also some surprising themes are presented. From most mentioned to least mentioned, the student inappropriate topics are creating a negative image of the teacher, criticism of others, politics, religion, sex, sad or violent stories, and finally, boring or uninteresting stories.

Most comments are about teachers creating an undesirable image of themselves by discussing their bad habits such as gambling or drinking. Takashi, J-sensei's student, says:

Takashi: Teachers shouldn't talk about slot, pachinko.

B: Oh gambling.

Takashi: Gambling, gambling or mah jong or drinking alcohol. They are not good stories I think, so they shouldn't talk about something like that.

(Takashi, Interview, 12/19/12)

Thus students may feel uncomfortable when teachers talk badly about themselves and students may be unsure how to respond to such comments.

Related to this, occasionally, teachers jokingly self-denounce themselves, for example, M-sensei's reference to drinking too much in his TPN *Jazz Dancing* (see appendix Q for TPN). However, there is no evidence from the student data in this study that they find this inappropriate or taboo. On the contrary, while Mr. H often made fun of himself in class, neither of his two student participants mentioned this as inappropriate behavior. It could be that students correctly interpreted the joking nature of the teachers' utterances, but given that teachers' negative self-image was the most common taboo subject for students, teachers need to be aware that there is a risk with English language learners that they do not or cannot interpret these as witticism. Level may again be a factor to consider as Mr. H's class is labelled as an 'advanced' English class, so students in his class may be at the stage in their English studies where they have the ability to interpret Mr. H's puns.

Similar student topics, which the teachers had also identified as inappropriate, are religion, sex, and politics. These topics do not come as a surprise, but there are instances when a controversial topic can be used in class as Maki notes in her interview:

If we are using some political affair [in Mr. H's class], then it [politics as a topic] might be appropriate.

(Maki, Interview, 07/27/12)

It is understandable that students do not wish to hear violent or sad stories in class, but as Kanako suggests sometimes they are necessary to convey an important message:

Kanako: For example, when I was in Canada, I was taking the gym class, and one day, they had guest speaker, and if we do not attend the class, we cannot get the grade... Then, we had guest speaker who talked about her experience of rape and I learned about it. I learned about a lot, but I thought that some people who maybe experience that kind of accident, not accident...

B: Situation, yeah.

Kanako: Yeah, situation, may feel bad.

(Kanako, Interview, 12/17/12)

For Kanako, she does not wish to hear 'very brutal' stories as she calls them because it can make students 'feel bad'. However, she understands why such stories are told – to help students learn important facts of life.

Finally, it is surprising that stories deemed boring or 'something I'm not interested in' as termed by Momoka (Momoka, Interview, 12/19/12) are considered inappropriate according to students' standards. Labels such as 'boring' and 'uninteresting' are subjective and challenging to determine and identify because it depends on one's taste.

In sum, the usual list of taboo topics such as sex, religion, and politics was mentioned by both teachers and students and comes as no surprise. However, it is the more unusual topics such as criticism of self or others and boring or uninteresting stories which warrant some further discussion. Since students mentioned sad or violent and boring or uninteresting stories as TPNs they do not wish to hear, this may indicate that students prefer uplifting or entertaining stories in their lessons. This reason of wanting to hear more positive-sounding TPNs may also explain why students do not wish to hear negative information either about

their teacher or someone else. Lastly, these data suggest that teachers consider what inappropriate topics might be in their context as they may not be what was expected.

6.6 Chapter Conclusion

This chapter aimed to address the notions of purpose and theme in the TPNs. It was discovered that TPNs are mainly told: (1) to enhance the course curriculum, (2) to increase teacher-student rapport, and (3) to see the teacher as a person. The purpose of TPNs could be separated into two main groups, those that are pedagogically-oriented or related to education, and those which are affectively-oriented or related to feelings, emotions, and relationships. This suggests that teaching is based on two possible premises – pedagogy and affectivity.

Seven main themes were identified in the dataset: social issues, education, technology, employment, language, culture, and private self. Some surprising themes were language and culture because there were so few TPNs about these themes especially since this study took place in an EFL environment where language and culture are concurrently taught. Also, a consideration of the ‘personal’ in teacher personal narratives revealed that the male teachers disclosed more personal information than the female teachers, and that it was the education-themed TPNs which produced the most intimate teacher details which was unsurprising. Finally, inappropriate topics were also discussed in which the typical taboo topics such as sex, religion, and politics were mentioned as well as some surprising topics such as discriminatory remarks about oneself or another person.

Chapter 7, the last data analysis chapter, seeks to address the final two research sub-questions which focus on learner reactions to TPNs and student learning opportunities.

Chapter 7

~Findings III: Student Reaction & Learning Opportunities~

7.1 Introduction

The analyses in the previous chapters have focused mainly on the TPNs and the teacher, and now it is time to focus on the learner. Therefore, this final analysis chapter will focus on the two research sub-questions which are:

What is the reaction of learners to teacher personal narratives? and

How do teacher personal narratives provide opportunities for student learning?

In this chapter, I aim to examine learners' views of TPNs through their reactions and learning opportunities. Learner reactions and opportunities for learning have already been briefly mentioned in the previous chapter in connection with both the reasons for teachers telling TPNs and the themes. This chapter will present a more systematic and detailed analysis of learner reactions and the possible uptake of TPNs as a form of language input.

7.2 Learner Reaction to Teacher Personal Narratives

This section aims to address the research sub-question: *What is the reaction of learners to teacher personal narratives?* Two notions will be addressed: (1) student noticing of TPNs and (2) types of student reactions to TPNs.

7.2.1 Student Noticing of Teacher Personal Narratives

The noticing of TPNs is important because it is the first step in leading to student learning. This noticing of input by students, Schmidt (1990, 1993) argued, is needed for input to become eventual student intake (see section 8.4.1 for a further discussion).

Table 7.1 presents student participants and their reaction occurrences to the TPNs.

Table 7.1 *Learner Reaction Frequencies*

Teachers	M-sensei ¹³	Mr. H		J-sensei		Ms. L	
Students	Hiro	Aya	Maki	Sayaka	Takashi	Kanako	Momoka
Number of TPNs Reacted To	10 of 17	7 of 21	9 of 24	3 of 4	4 of 4	13 of 19	10 of 19
Reaction Percentage	59%	33%	38%	75%	100%	68%	53%

Table 7.1 shows the number of TPNs noticed by the students in their weekly diaries. If considering Hiro's data column, for example, M-sensei told 17 TPNs which Hiro had a chance of listening to, and Hiro reacted to 10 of these accounting for a 59% reaction frequency.

Note that Aya and Maki, Mr. H's students, have different numbers of TPNs which they had a chance of listening to; this is because Mr. H told many TPNs to small groups of students and Aya and Maki were not always in the same small group, and thus had varying listening opportunities for TPNs. Taking into account the TPNs only told to the whole class, Aya and Maki both notice 4 of 12, a 33% reaction rate. One reason for the low reaction rate by Mr. H's students may be that he told more TPNs than the other teachers and therefore, students could not take note of them all.

Both Sayaka and Takashi, J-sensei's students, have a high reaction rate of 75% and 100% respectively. It may be that because there were so few TPNs told in J-sensei's class it is easier for students to notice them. Another reason may be the length of two of J-sensei's TPNs, 4 minutes and 19 seconds for *The Shinkansen* and 7 minutes and 35 seconds for *In Front of the Elevator*. Longer TPNs may be more noticeable than shorter ones. Although the data are limited, if teachers want students to notice their stories, it may be better to tell fewer and longer stories rather than several shorter ones (see Chapter 8 for a discussion of the implications).

¹³ Yuriko, one of M-sensei's student participants, is not included in this table because she was only present for the pilot study (Fall 2010 and Spring 2011). Only M-sensei's data from the main study are included here (Fall 2011).

For M-sensei's and Ms. L's students, their amounts of reaction ranged from a little over half (53%) to two-thirds (68%). M-sensei's and Ms. L's students noticed on average about 61% of TPNs and this may be because neither told too many nor any TPNs which were too short.

It is interesting to consider which types of stories are noticed and which are not according to TPN theme. For M-sensei, J-sensei, and Ms. L, the majority of their noticed TPNs are connected with the course's main theme which means for M-sensei, it is education, for J-sensei, it is language, and for Ms. L, it is social issues. However, there were no clear patterns found in Mr. H's data because his lesson topics ranged greatly as did the student noticing. For example, two TPNs each for social issues, education, employment, and language were noticed and three TPNs about technology were noted by his students. In sum, it seems difficult to make any conclusions based on the type of story and student noticing.

Now that student noticing has been examined, especially in quantitative terms, it is time to explore the kinds of reactions students have to TPNs and to look at the data through a more qualitative lens.

7.2.2 Student Reactions to Teacher Personal Narratives

As one of three diary prompts (see section 4.3.3 for diary prompts), students were asked to describe their reaction to their teachers' personal stories. Learner reactions were examined in order to understand the types of student responses. If teachers are aware of how students react to TPNs, then teachers can better formulate their stories to aid in student learning opportunities. Furthermore, student reaction in the classroom can be compared to that of recipient reaction in conversational storytelling to see whether they are similar or different entities.

Students expressed their reactions to TPNs via their diaries in 10 different ways as summarized in Table 7.2 (see section 4.5.4 for how diaries were analyzed). There was a total

of 31 diary entries among the seven participants¹⁴ and the same diary entry can demonstrate more than one reaction. The reactions are listed from most common to least common based on the number of student responses.

Table 7.2 *Types of Student Reactions to Teacher Personal Narratives*

Types of Student Reaction	Number of Responses
(1) emotional	33
(2) connecting to curriculum	11
(3) encouraged to voice opinions and discuss	11
(4) sincerity of and appreciation towards teacher	10
(5) new learning	8
(6) attempting to imitate teacher	6
(7) disregarding TPN	4

Student reactions in Table 7.2 display both positive and negative reactions to TPNs with the majority of reactions considered positive. First, a discussion of positive or aligning reactions is presented and then some examples of negative or disaligning reactions are examined.

7.2.2.1 Positive Alignment

Students are, for the most part, aligning themselves with teachers to show affiliation or connection using what Ohta (2001) describes as *aligning expressions*:

Aligning expressions are used by one speaker to show empathy, understanding, or concurrence with another. Alignment often takes the form of a secondary assessment. *Assessments* are verbal evaluations of experience that often contain an adjective and provide description of what the speaker is experiencing or has experienced, or, perhaps, a sympathetic evaluation of what one's interlocutor has experienced.

(Ohta, 2001, p 181, emphasis in the original)

The most common type of student reaction to TPNs is an emotional response with 33 such reactions present among the seven student participants. I define an emotional response as 'a response often employing an adjective or verb which displays the listener's feelings towards the speaker or the speaker's experience'. Some examples are listed below:

I thought his [Mr. H's] story was *funny*, and I *love* how he exaggerates his stories to make it *funnier*.

(Aya, Diary, 04/23/12, emphasis mine)

¹⁴ Hiro (M-sensei): four entries; Aya (Mr. H): five entries; Maki (Mr. H): six entries; Sayaka (J-sensei): three entries; Takashi (J-sensei): four entries; Kanako (Ms. L): four entries; Momoka (Ms. L): five entries

I was *surprised* to listen to her [Ms. L's] story, because I haven't thought about it [HIV/AIDS] yet seriously. And that made me *worried* about our future.

(Momoka, Diary, 11/28/12, emphasis mine)

As seen in these examples, students used verbs and adjectives to describe their written evaluation of their teacher's experience, which contrasts to the more spontaneous verbal evaluation which Ohta (ibid.) described above; however, the written evaluation or assessment in the diary is still a form of alignment.

Students often used adjectives such as *interesting*, *surprised*, *funny*, *worried*, *frightened*, or *scary* and verbs such as *laughed*, *enjoyed*, and *love* to display their emotional responses. It is basic human nature to first have an emotional response to what someone is saying, and therefore the students having numerous emotional reactions does not seem surprising. The role of emotion in stories is quite varied with stories intentionally creating emotion by being highly reportable (Labov, 1997, 2013) or tellable (Ochs & Capps, 2001); in other words, stories with great interest or that are highly unusual, such as ghost stories as seen in the database by Ms. L (see appendix T for the ghost story *Screaming in Spain*), or emotion simply being an outcome of storytelling (Moon, 2010). In other words, the emotional reactions of students in this study can be considered quite natural. Thus it is unsurprising that a high proportion of diary entries contain this sort of emotional reaction and they are often combined with other reactions as described below.

Another student reaction considered to be positive is making connections to the curriculum which is related to curriculum enhancement. In this case, students are responding to the fact that the TPN was a good example to display the concept which the teacher was presenting or discussing in class. Some examples are below:

The comparison he made between his [Mr. H's] childhood and the present is a *very good example and introduction* for our next topic and very interesting too.

(Maki, Diary, 05/07/12, emphasis mine)

I thought that the *example was easy to understand to know the role of [newspaper] headline*.

(Sayaka, Diary, 10/09/12, emphasis mine)

Furthermore, there is a correlation between the stories told to enhance the curriculum (see Table 6.2 in section 6.2.3) and the connections students make. In other words, the 11 connections to the curriculum which students made were indeed from TPNs that were found to enhance the curriculum.

In addition, it is not surprising that most reactions regarding discussion skills came from Aya and Maki, Mr. H's students, in his discussion-based course, with 10 of 11 comments. Discussion skills entail agreeing with the teacher, thinking critically, and expanding the dialogue. In response to Mr. H's TPN, *A Telephone in the Kitchen* (see appendix V for full transcript), Aya writes:

I was able to empathize with his story because I have experienced calling my friend's house and talking to their parents. It made me think about technology development and how it has changed our life greatly. Although as Mr. H said, technology has made our lives really convenient, I am not so sure that technology development is always good. I always love how Mr. H tells his stories because it is not only funny, but it has a big meaning. It makes me think deeply about the issue, but since he is not too serious, I don't get the feeling that I have to think about it, which is really good. Overall, I really enjoy Mr. H's class.

(Aya, Diary, 05/07/12)

In her entry, Aya asserts 'It makes me think deeply about the issue' to show critical thinking. Aya's critical thinking is done in a surreptitious way when she reveals that 'I don't get the feeling that I have to think about it, which is really good'. Although she is being pushed to think harder and deeper, the manner in which it is done through TPNs could be considered enjoyable.

Interestingly, it was the older students in this study, the Juniors and Seniors, who both wrote about teacher sincerity towards students and showed teacher appreciation in their diaries. Hiro, M-sensei's student, is a bit of a surprising case in that he demonstrates two extremes in his diary reactions, very positive with teacher sincerity and very negative with disregard for the TPN (see section 7.2.2.2 for an analysis of the negative reaction). In reaction to the TPNs *How Appropriate Is It?* (see Extract 6.3 in section 6.3.3 for TPN) and *Fleece* (see Extract 6.4 in section 6.3.3 for TPN), he writes:

I felt *thankful* of M-sensei's behavior of checking articles' usefulness all the time for his students. That is because I, as a student, get benefits from it and

his behavior is very respectful. This time M-sensei's personal story showed much care he took for students.

(Hiro, Diary, 10/14/11)

In this entry, Hiro is commenting very positively on M-sensei's use of helping students see how news articles can be used in the language classroom. In this case, Hiro is appreciating his teacher's sincerity in helping students. Like Hiro, Aya and Maki, Mr. H's students, appreciate the fact that Mr. H shared a personal story. It could be argued that teacher sincerity and appreciation are aspects which encourage teacher-student rapport.

Next, students reacted in their diaries about noticing their own learning with Kanako, Ms. L's student, having the most comments. In her entries, Kanako was very specific about what she had learned. For example, in response to Ms. L's TPN about a haunted house's earnings going to charitable causes (see *Charity* TPN in appendix L), she wrote:

I think this is such a good idea that people collect money to donate by holding haunted house.

(Kanako, Diary, 10/31/12)

In addition, Kanako reacts to Ms. L's TPN about how she began teaching HIV/AIDS to students (see appendix HH for *How I Got Started in This*):

From her story, I learned that we really should protect ourselves because anyone can have HIV.

(Kanako, Diary, 11/28/12)

Although it seems like students are writing about what they learned (see section 7.3 about student learning in a broader sense), and this may indeed be the case, students were asked to write their reactions to the TPN and for some, their reaction is recognizing new learning.

Yet another positive reaction is 'attempting to imitate the teacher' in which students express their desire to act or be like their teachers suggesting they view their teachers as a role model (see section 7.3.2 for a discussion of teachers as role models). An example is below:

I don't do any volunteer [work], so I have to do some volunteer [work] and want to do something for people who want to help.

(Momoka, Diary, 10/10/12)

Momoka writes this in her diary after a lesson on volunteerism in the U.S. In this particular lesson, Ms. L shares several TPNs about her own volunteer work when she was a student which prompts Momoka to consider doing volunteer work herself. She also mentions one of

the volunteer TPNs in her interview as being the TPN she will most remember (see appendix L for *Charity* TPN). She chose the TPN *Charity* because Ms. L discusses how American university students donate money earned from a university festival to charity for underprivileged children, but in Japan, money raised at such a festival is usually used for students' own benefit such as going to a restaurant for a meal or out drinking at a bar, and this large difference in spending money seems to have left an impression on Momoka. It could therefore be argued that because Ms. L took a strong moral stance (Ochs & Capps, 2001) on the issue of volunteerism, it created a stronger and perhaps more lasting impact on her students.

However, students do not always show positive alignment in their reactions and some examples of negative reactions to TPNs are in the following section.

7.2.2.2 Negative Alignment

Instances in which student alignment does not occur are disagreeing with the teacher and disregarding the TPN itself. There were six negative reactions to TPNs (two for disagreement and four for disregard for TPN) out of 83 diary entry reactions, constituting 7% of the database. This small percentage reveals that aligning negatively with teacher stories may be a rare occurrence in the language classroom because it may be difficult to argue with someone's personal experience.

An example of a disagreement comes from Aya, Mr. H's student (see section 5.3.2 for her diary excerpt). In her disagreement, Aya uses hedging such as 'I liked his story, but' as well as 'I am not sure if' followed by mitigation or an explanation by telling a student second story of being abroad and needing her smartphone. Although Aya disagreed with Mr. H, in his member checking, Mr. H responded in a positive way to it (see section 8.6.1.2).

Like disagreeing with one's teacher, another type of negative alignment found in the dataset was expressing disregard for the TPN as a waste of class time. There were very few of these reactions and all such blatant disregard reactions came from Hiro, M-sensei's student, and were about two of M-sensei's TPNs, *Jazz Dancing* (see appendix Q for full transcript)

and *Fall Colors* (see Extract 6.12 in section 6.3.8 for the TPN). In his diary (see section 6.3.8 for the diary excerpt, specifically the third paragraph), Hiro shows his indifference, yet does it in a similar way to Aya in that he expresses his frustration using hedges such as ‘quite’ and ‘a bit’. The sophistication of use of hedging demonstrates how these students succeeded in aligning negatively.

7.2.2.3 Summary

To summarize, students displayed both positive and negative reactions to TPNs in their diaries, with the majority being positive at 93%, suggesting that TPNs be considered a potentially useful classroom technique. When students positively align with teachers, this human connection and understanding may lead to better teacher-student rapport (see sections 8.4.2.1 on teacher-student rapport and 8.4.2.2 on alignment and affiliation).

Negative reactions to TPNs in this study fell into two categories, disagreement with the teacher and disregard for the TPN. Disagreement may be negatively viewed; however, if students think critically by expressing their opinions, they are in fact participating in a positive learning action – they are learning how to think critically and how to express their opinion through a disagreement. Even though there is a natural power and status differential between teachers and students, the students in this study were not deterred by this and were able to disagree. Interestingly, the students who disagreed, both in Mr. H’s class, were in fact quite advanced in their language studies and this was shown through their use of hedging and mitigation strategies.

As for Hiro’s disregard for two of M-sensei’s TPNs, this could be interpreted as expected responses considering the issues surrounding M-sensei’s use of TPNs in the previous semester (see section 6.2.1.5). When taking into account the purposes of these TPNs, *Jazz Dancing* (see appendix Q for full transcript) was told to enhance the curriculum, while *Fall Colors* (see Extract 6.12 in section 6.3.8 for the TPN) was told to engage students. However, at the end of *Jazz Dancing* there is a teacher second story about a cleaning robot (see Extract 5.22 in section 5.3.1 for this teacher second story), whose purpose is to engage

students, and this second story may have detracted Hiro from the true purpose of the main TPN *Jazz Dancing*. Thus teachers should be aware of those TPNs told to engage students as they could be easily misinterpreted by students.

7.3 Opportunities for Student Learning

In the latter part of this chapter, the second research sub-question will be discussed: *How do teacher personal narratives provide opportunities for student learning?* In this study, possible learning opportunities will be demonstrated in two ways. First, a broad view of learning will be examined from both the teacher and student perspectives; in other words, what students are learning from TPNs in general. Second, a detailed analysis of student language is presented through a cross-analysis of language found in the TPNs and in the student diaries (see section 7.4).

7.3.1 Teacher Perspectives on Student Learning

This section presents a broad view of learning from the perspective of the teachers. Prompted by the question *What do you think students learned from your personal narratives this semester?* in the interviews, the case study teachers identified five types of student learning they hoped students would perceive listed from most mentioned to least mentioned:

1. to see the teacher as a person
2. improved critical thinking skills
3. to see teacher as role model
4. help students grow or mature
5. learning can come from outside the classroom

A comment with the most breadth among teachers is that students learn about the teacher being approachable, empathetic, human, or similar to students; in other words, the teacher as a person with feelings. Mr. H with one comment, J-sensei with two comments, and Ms. L with two comments mention their expectations that students learn this about their teachers. These teachers recognize the importance of establishing an affective connection

between teacher and students, and hope that students acknowledge this compassionate side of their teachers. In her interview, Ms. L shares her insights on this emotional aspect of teaching:

I know what I would like them to learn, I don't know what they learned from it, but I would like them to learn is that *I care about them*. That *telling the stories is sharing something of me* even if it's a story about somebody else, but it's a little bit of a personal insight to your teacher...

(Ms. L, Interview, 01/24/13, emphasis mine)

In this excerpt, Ms. L asserts that by sharing a part of who she is with her students through the telling of TPNs, she is demonstrating how she cares for them which may in turn help maintain classroom rapport (see section 8.4.2.1 for a further discussion of rapport).

Improving student critical thinking skills was claimed by Mr. H with one comment and Ms. L with three comments. This may be expected since they are teaching global (Mr. H) and American (Ms. L) issues with a focus on oral/aural skills. In this type of class, students are often asked to consider new or different ways of exploring issues. However, it is interesting to note that student learning of critical thinking skills was only mentioned by the native English-speaking teachers, Mr. H and Ms. L. This may be related to the educational systems these teachers were exposed to in their youth in that in Western educational systems, students are encouraged to think critically, to be independent, and to share their opinions (Cutrone, 2009; Harumi, 2011), and therefore Mr. H and Ms. L may attempt to create such an environment in the classroom for their Japanese learners of English. In Japan, however, the educational system tends to be more traditional in comparison to that of Western countries in that maintaining group harmony is important (Harumi, *ibid.*) and student silence is often part of the Japanese cultural norm (Harumi, *ibid.*). There is evidence from the student diaries of learning critical thinking skills as demonstrated in section 7.4.5, specifically in Aya's diary. In her interview, Aya emphasizes this point again:

Um, like I think most students and like Japan people are like forced to follow rules but like Mr. H always said like there are no rules in presentation, there are no rules, and you can do whatever you like and he really said that a lot and I did not like it at first, like why don't you tell us like some topic or something but then like he told us that like that we are always we are always forced to follow rules and it's really not a good thing so we lose our creativity and I think a lot of things that he made us do was really kind of related to that and *he like made us think on our own and I think it really*

helped me.

(Aya, Interview, 07/23/12, emphasis mine)

In addition, J-sensei recognizes herself as a learner similar to her students. It may be that J-sensei sees herself in a dual role in the language classroom – as a learner and as a role model/teacher (Farrell, 2015). This duality appears in her interview:

I hope that they felt *the teacher is closer to them* and I hope the *teachers is a role model*. But still, *the teacher is the teacher*, so I am sure they feel the teacher can read faster. The teacher can read more difficult English. So I think that's what they feel vaguely or unconsciously. By telling them about my experiences sometimes in detail or sometimes with my feelings, I think they feel that *the teacher is us, the teacher is like the students, learner, reader*, that kind of person. I was hoping that.

(J-sensei, Interview, 12/11/12, emphasis mine)

Both M-sensei with two comments and J-sensei with one comment felt that students can recognize them as role models, especially in their actions such as reading books for J-sensei and demonstrating how to be a teacher for M-sensei, which are connected to the content of their courses. The native English-speaking teachers, Mr. H and Ms. L do not note this concept of 'teacher as role model', suggesting that non-native teachers may be perceived by students as potential language role models.

As discussed in section 6.2.1.3, Ms. L with three comments believes that one of her purposes for telling TPNs is to aid in student growth and again she hopes students have learned this. In her interview, she stated:

Yeah, but you don't know what that's [the TPN's] going to trigger in them later on and I hope that the stories are positive examples for them or something that triggers something in them to think about situations, to think about social issues, to think maybe about how it can improve this world, to also have them reflect on their own culture, and I guess in some way to kind of *to help open them up* or *to change them more* or something so that *they grow in some way*. I don't know that what I said has anything to do with any of that, I mean in class, I don't know if the stories had anything to do with that.

(Ms. L, Interview, 01/24/13, emphasis mine)

Although showing doubt that students actually grew in some way as seen in the last few lines of this extract, Ms. L shows hope that students opened up to new topics and changed in some way. As seen in section 7.3.2, her students both claim a closeness to social issues which in

fact shows openness, change, and growth for Momoka and Kanako, so Ms. L can be seen to have been successful in her aim for student learning with these two students.

A final type of student learning, that learning can come from outside the classroom, was mentioned by Mr. H in one comment. In his interview, he asserted:

Well, you know worst case scenario, they learn nothing. They can just turn off. But I think, again what I am trying to get them to learn is, that there's a lot of situations outside of the classroom that we can learn from...

(Mr. H, Interview, 07/25/12)

This may be a possible explanation for why Mr. H has students research every week's topic on their own and bring in a current news article from outside the classroom to discuss in the classroom. He uses current situations for his course topics.

What is quite surprising is that none of the teachers mentioned language as part of student learning, particularly since this is a study of English language classes. It may be that language learning is an obvious goal, and therefore they did not mention it. Another reason may be the type of classes the case study teachers teach; other than J-sensei, the classes are content-based and not focused on explicit language learning. Another possible reason is explained in section 6.3.1 which discusses how students have spent six years learning English in junior high and high schools, and therefore may simply want to *use* the language in their university English courses; however, the following section on student perspectives proves differently in that students do mention their desire to learn language.

7.3.2 Student Perspectives on Student Learning

What students notice in terms of their learning in the case study classes often matches with the course subject matter. As a reminder, M-sensei's class is about language teacher education, Mr. H's is about global issues, J-sensei's is on reading, and Ms. L's is on American social issues. Student learning will be addressed by considering each student's case.

In M-sensei's case, his two student participants mention two different aspects of learning. Yuriko mentions that she has learned about language learning which is directly related to the course. In her interview, she states:

Yuriko: I think it's [telling TPNs is] very effective. He told us *how effective it is to learn English on some subconscious level*. Sometimes, for example, he listens to Spanish while he's taking a walk watching those flowers and things like that, so he is learning Spanish on a more subconscious level. So we learned that it's kind of effective. You don't have to really sit in front of the desk all day and stuff like that.

B: OK, so it's kind of helped you personally with your language learning.

Yuriko: Yeah.

B: Yeah.

Yuriko: Yeah, actually I've always been doing that myself because like I'm not the kind of person who just can just stand sitting at the desk all day or anything so I just try to enjoy studying English, you know, all the time, but his story made me really realize how effective it is actually because he's a professor and yeah.

(Yuriko, Interview, 02/01/11, emphasis mine)

Yuriko's interview extract ends with her telling a short student second story (see section 5.3.2) and M-sensei's TPN helped reinforce what she has always done in terms of her own language learning. Because M-sensei is a professor, Yuriko's style of learning seems more justified because he does the same.

Hiro, in contrast to Yuriko, notes the importance of having work/life balance. He says:

... so what I learned is just his passion for nature even if he is a teacher a professor and teaching English but he thinks that teaching something and his hobby is totally different and he enjoys both things so what I learned maybe is *you can enjoy anything well or hobbies even if you are working for somebody*. And I think I'm continue pursuing my hobbies even if I started to work, start to work for somebody.

(Hiro, Interview, 08/03/11, emphasis mine)

It is interesting to note the personal learning Hiro extracts from M-sensei's class which is not related to language learning, but to what might be called 'life lessons' which is, in a way, associated with the teacher being a role model. Hiro further discusses this concept of the teacher as a role model for life in a later interview when asked why students are naturally curious about a teacher's personal life:

Well I think one of the reasons is that I see a teacher professor as a role model in life. And I could learn how to be a professor like him from, well I don't want to be a professor though, but students can learn that they can change careers from high school teacher to professor just like M-sensei did... and that's the story of his passion for change of teaching style really intrigues, really interesting to me and maybe yeah, I see professor as one role model in life.

(Hiro, Interview, 12/21/11)

This concept of teacher as role model surfaces in section 7.3.1 in this chapter.

In Mr. H's class, an advanced level content-based discussion class, Aya claims she has learned more about how to use one's critical thinking skills, while Maki mentions the improvement of her oratory skills. In her interview, Maki discusses how she failed to learn anything specific from the content of the course, but she learned this important skill from Mr. H's TPNs:

Maki: ... Well, not about the content, but *I learned some technique or skill to get the audience attention when talking about something personal.*

B: OK, can you give me some examples?

Maki: Like when he tells some stories he always gets something interesting and something a little bit surprising kind of topic. And his way of speech is always really catching, also and grab our attention, too.

B: You said his way of speech, what does he do?

Maki: He uses frank words and something like we use as friendly chat. Not something like lecture, like by a teacher; more like chatting between friends.
(Maki, Interview, 07/27/12, emphasis mine)

In this case, Maki is learning some practical language skills which she can transfer to other situations such as giving presentations, making small talk, and so on. Not only do TPNs teach students the content of what is being said, but also the manner in which the TPN is being said may contribute to student learning.

For J-sensei and Ms. L, both sets of student participants experienced similar learning. In J-sensei's class, Sayaka improved her reading speed and Takashi learned it is important to read much in English to improve. Thus, Sayaka's and Takashi's learning is a direct reflection of J-sensei's course matter.

In Ms. L's case, Momoka and Kanako claim they recognize new social issues and how those social issues can affect anyone, themselves included; in other words, they have a

closer understanding now to certain social issues. This too, is a direct reflection of Ms. L's course content.

Although the teachers did not mention any language learning outcomes as part of student learning from TPNs, students did, such as Yuriko's language learning, Maki's oral skills, and Sayaka and Takashi's reading skills. Because of this discrepancy, it may suggest that students are, in reality, more focused on their language learning as they strive to learn new language skills in their university English courses. Thus perhaps teachers might consider how students' language skills can be addressed through TPNs as discussed in sections 8.6.2.1 and 8.6.2.2 in the next chapter.

7.3.3 Teacher Beliefs of Student Learning Compared to Actual Student Learning

A further question posed to the case study teachers in the interviews asked them what they believed the students *think* they learned, and for this the teachers needed to consider learning from the students' perspectives. The teachers reference the following student learning:

1. Teacher's enthusiasm for or efforts towards something
2. Teacher as a person
3. Language
4. Gained new perspectives
5. Used as classroom management technique

The most popular comment is that students are learning about their teachers' love towards something other than teaching, with four of these comments stemming from M-sensei and one comment from J-sensei. In his first of three interviews, M-sensei states:

M-sensei: Probably the only thing they [students] have learned, what I think they learned for sure is that... They have learned that their seminar teacher is so enthusiastic about wild flowers and snow trekking. Ha ha.

B: How do you think that helps them with their studies?

M-sensei: I think it's the enthusiasm. And whatever their teacher does, if a teacher can demonstrate his or her enthusiasm about doing something new, something challenging, whatever studies he or she is engaged in, I think that

gives students very positive influences. I just want to present myself as a whole person instead of just their teacher.

(M-sensei, Interview, 02/08/11)

In his interview, M-sensei uses variants of the word ‘enthusiasm’ three times to show what he believes students have learned from him, his enthusiasm for certain things in life, and in particular, nature.

Both M-sensei and Mr. H, with one comment each, wish for students to see them not only as teachers, but also as people (see the last sentence of M-sensei’s interview above). The two points of having enthusiasm for something other than one’s profession and seeing the teacher as a person seem to be a reflection of M-sensei’s main message to his students – that students see the value of life beyond their studies; in other words, his passion for nature, and his duality of being a nature enthusiast and a professor.

The third point about language learning is interesting in the fact that teachers neither mentioned this as a reason for telling TPNs nor as what they believe students have learned from their TPNs in class. However, with one comment each, both Mr. H and J-sensei believe that students suppose they have learned something about language. Mr. H asserts:

Again, I’m hoping they learned that we are all human and language as I’ve been trying to tell them is just a tool, it’s not a cultural record, it’s just something that we need to use to communicate. And if they can learn that from my narratives, from my mistakes, from my whatever it is or, maybe they can be better.

(Mr. H, Interview, 07/25/12)

While Mr. H discusses how language is a tool for communication, J-sensei, with her constant modelling of reading, hopes that students will strive to be like her and read higher level books. She says:

I think they might say ‘In the future, I’ll be able to read higher level books like her’.

(J-sensei, Interview, 12/11/12)

The reason for this discrepancy, in that two teachers are now discussing language learning from TPNs, may be that being questioned about the mindset of the students has changed their perspectives of TPNs. They are considering learning from the students’ viewpoints and since the students are taking language classes, language learning seems to be a natural goal of such

a course. However, it should be noted that Mr. H and J-sensei are not talking about language learning per se such as vocabulary or grammar, but rather how language can be used as a tool for communication and setting long-term reading goals which is in line with the aims of their courses.

The final two learning points come from Ms. L who believes students will have claimed they have learned new perspectives and that TPNs are a classroom management technique, with one comment for each. She states:

I think it would be useful that you would hear things that maybe you hadn't thought about before. Maybe you would hear information that you never got in a book before. Maybe sometimes it's kind of not really interesting and doesn't really pertain to me, but sometimes it would be like, 'Well, I never thought about that'. I guess just stuff you wouldn't find in the worksheet, something else. It's not a listening exercise, it's sometimes more interesting than just a regular class.

(Ms. L, Interview, 01/24/13)

Here she is saying that TPNs can be 'more interesting than just a regular class' showing how they can be used as a tool or technique to enliven the regular class.

Now that teachers have shared their ideas about what they believe students have learned and what students may have learned from the students' perspectives, it is interesting to compare all three types of learning: (1) what teachers believe their students have learned, (2) what teachers believe *their students believe* they have learned, and (3) what students claimed they have learned. Table 7.3 shows there is some overlap among the three categories of learning.

To summarize, there are some common characteristics among what the teachers hope the students have learned, what the teachers believe the students have learned, and what the students claim they have learned. Although these varying categories may seem a bit confusing and perhaps there is overlap between the two teacher categories, that is, what the teachers believe and what the teachers believe the students believe, I suggest that some learning may have occurred in the four case study classrooms since students claim so in their interviews.

Table 7.3 *Comparison Summary of Student Learning*

Teacher	What teacher believes	What teacher believes students believe	What students believe
M-sensei	<ul style="list-style-type: none"> teacher as role model (2)¹⁵ 	<ul style="list-style-type: none"> teacher's enthusiasm for or efforts towards something (4) teacher as a person (1) 	<ul style="list-style-type: none"> language (1) work/life balance (1)
Mr. H	<ul style="list-style-type: none"> improved critical thinking skills (1) teacher as a person (1) learning can come from outside the classroom (1) 	<ul style="list-style-type: none"> teacher as a person (1) language (1) 	<ul style="list-style-type: none"> critical thinking (1) language (1)
J-sensei	<ul style="list-style-type: none"> teacher as a person (2) teacher as role model (1) 	<ul style="list-style-type: none"> teacher's enthusiasm for or efforts towards something (1) language (1) 	<ul style="list-style-type: none"> language (2)
Ms. L	<ul style="list-style-type: none"> teacher as a person (2) help students grow or mature (3) 	<ul style="list-style-type: none"> gained new perspectives (1) used as classroom management technique (1) 	<ul style="list-style-type: none"> closeness of social issues (2)

7.4 Student Use of TPN-specific Language

This chapter concludes by exploring the possible connection between the language used by teachers in the TPNs with the language used by students in their diary entries through a linguistic analysis. This comparison shows how the language in TPNs could affect students' language output. When learners internalize 'new knowledge or skills into their own individual consciousness' (Mitchell *et al.*, 2013, p 222), they appropriate the language or use it in new ways and in new contexts. Although it is suggested that students appropriate the language their teachers have used in telling the TPNs, this study cannot prove that the TPNs acted as a form of intake as students may have already known the particular language used in the TPNs (see section 7.4.1 for a further discussion).

Table 7.4 shows two ways students displayed TPN-specific language use with language appropriation and manipulation, either through exact or near (i.e., very close) repetition or through relexicalisation (McCarthy, 1998) which uses synonymous or near-

¹⁵ () = number of comments

synonymous wording. Repetition can be considered a type of appropriation in that students have taken the language used by their teachers and applied it to a new context, writing a diary for this study. In Table 7.4, for example, Hiro, M-sensei's student, used nine repetitions and nine relexicalisations in his diary entries for a total of 18 student learning possibilities. These 18 TPN-specific language occurrences appeared in five of M-sensei's TPNs. Taking into consideration all student participants, a total of 147 TPN-specific language instances were found of which 32% were student use of repetition and 68% were of relexicalisation (see appendix II for detailed linguistic analyses).

Table 7.4 *Repetition and Relexicalisation Instances*

Teacher	Student	Repetition	Relexicalisation	Total	TPNs
M-sensei	Hiro	9	9	18	5 (out of 17)
Mr. H	Maki	2	14	16	8 (out of 56)
	Aya	3	15	18	
J-sensei	Sayaka	6	8	14	3 (out of 4)
	Takashi	4	7	11	
Ms. L	Kanako	15	30	45	15 (out of 20)
	Momoka	8	17	25	
TOTALS		47	100	147	31 (out of 97)

7.4.1 The Output Hypothesis

Table 7.4 indicates that students noticed certain aspects of a TPN (a kind of language input) which may have become intake (see section 8.4.1 for a further discussion of noticing and input). This intake may have then turned into output (Swain, 1985, 1995; Gass, 1997; Swain, 2000). It is important to clarify that this study makes no claims to any student learning having occurred, but presents examples of the ways students appropriated or manipulated language from the TPNs. Further research about actual student language learning merits consideration. Thus the TPNs *may* have created opportunities for language learning, and having students write diaries was a way to 'push' them to produce output which can enhance one's fluency (Swain, 1995).

Swain (1995) discusses three functions of what she terms the 'output hypothesis': (1) the noticing (or triggering) function, (2) the hypothesis testing function, and (3) the

metalinguistic (or reflective) function. When writing their diaries for this study, students may have noticed certain aspects about their use of the English language in that they may have noticed certain gaps in what they know and do not know. Also, when writing their diaries, students may have been testing certain hypotheses they have about the language in that they may have been trying out new expressions learned from a TPN or from their dictionaries. The final function which Swain (*ibid.*) discussed is the reflective function, and it is uncertain in this study if students considered the metalinguistic function. Did students use language to reflect on the language they chose to use in their diaries? Introspective data collection tools such as student stimulated recall shortly after class may have helped uncover this three-part process of the output hypothesis, however, it was beyond the scope of this study to do so, and warrants further investigation. Yet this section of the thesis does consider the first two functions of the output hypothesis – that students noticed their teachers’ language in the TPNs and that students then tested out their hypotheses of the language when writing their diaries.

Before examining the two main types of student TPN-specific language output, a brief look at which theme prevails in such instances is considered next.

7.4.2 Major Theme in Student Language Use

It is interesting to consider which TPN theme provides greater opportunities for TPN-specific student language output¹⁶. In this dataset, the theme of social issues produced the most instances of student language output which may be unsurprising since social issues was the main theme identified in section 6.3. There were 61 instances of TPN-specific student language output (out of 147 total as identified in Table 7.4) from 13 TPNs (out of 31 TPNs). Appendix II shows a list of these 61 instances marked with an asterisk (*) next to the TPN’s name.

Furthermore, 45 of these TPN-specific language output instances came from Ms. L’s students who were learning about American social issues in class. In this study, social issues-

¹⁶ ‘Output’ is being used here as a general term, and is not necessarily associated with the output hypothesis.

themed TPNs provided significant opportunities for students to show linguistic manipulation of their teachers' stories suggesting that because of the complexity, newness, and possible difficulty of teaching social issues, particularly those from another culture, teachers told TPNs as a means to help students better understand important issues in society. Thus TPNs which are noticed for their content may also lead to language intake and output.

7.4.3 Repetition and Relexicalisation

Next, a look at the differences between repetition and relexicalisation merits some attention because these were the two methods in which students showed TPN-specific language output. Repetition includes both exact, word-for-word repetition as well as very close repetition with perhaps one or two words changed or deleted. Relexicalisation involves students using synonymous or near synonymous word choice with possible changes in word order as well. Examples of both types of TPN-specific output from J-sensei's *The Shinkansen* (see appendix P for the TPN; this TPN was analyzed structurally in Chapter 5) are displayed in Table 7.5.

J-sensei's case is particularly interesting because of her skillful use of self-repetition when telling TPNs (see section 5.2.4.1). She self-repeats multiple times as seen in Table 7.5 in example 6 in lines 79, 80, and 105 with 'I didn't mind' and in example 7 in lines 3, 6, and 11 with 'conference'. In example 6, Sayaka notices this expression 'didn't mind' and repeats it in her diary entry, while Takashi does the same with the lexical item 'conference' in example 7. This suggests that multiple teacher self-repetition may lead to intake and this was seen in the other three teacher-student data as well.

In terms of relexicalisation, Sayaka shows some manipulation in her use of language in example 2 in Table 7.5, when she changes her teacher's use of a noun 'to give a lecture' to a verb 'to lecture'. Further examples of student linguistic manipulation are discussed in the next section.

Table 7.5 *Examples of Repetition and Relexicalisation in ‘The Shinkansen’*

Ex.	J-sensei’s Words in TPN	Sayaka’s Words in Diary	Takashi’s Words in Diary	Type of Student TPN-specific Language Output
1	‘I went to Osaka’ (line 2)	J-sensei went to Osaka		exact repetition, changed to 3 rd person
2	‘to give a talk, a lecture’ (line 10)	to lecture		relexicalisation -noun to verb
3	‘I talked about extensive reading’ (line 34)	about extensive reading		exact repetition
4	‘it was stopping’ (line 104) ‘Shinkansen stopped’ (line 54)	the Shinkansen she took stopped The Shinkansen has been stopping		relexicalisation -was stopping, stopped→stopped, has been stopping
5	‘for two and a half hours’ (line 75)	for 2 and half hour	for two and a half hours	close repetition (Sayaka) exact repetition (Takashi)
6	‘I didn’t mind it’ (lines 79, 80) ‘I didn’t mind’ (line 105)	she didn’t mind	she was not worried or bored	exact repetition (Sayaka) relexicalisation (Takashi)
7	‘teachers’ conference’ (line 3) ‘conference’ (lines 6, 11)		Teachers’ conference in the conference	exact repetition
8	‘I go anywhere to promote extensive reading’ (lines 36-37)		J-sensei went there to spread extensive reading	relexicalisation -to promote→to spread
9	‘on the way back’ (line 44)		On her way home	relexicalisation
10	‘because I had a book’ (line 89)		because she had some foreign books	relexicalisation
11	‘so I could enjoy this on the shinkansen’ (line 103)		She enjoyed them on Shinkansen.	relexicalisation

7.4.4 Student Linguistic Manipulation

Linguistic manipulation is seen when a student alters the original language used by the teacher. In Mr. H’s TPN *Turn Off My Cell Phone* (see appendix BB for full transcript), Aya showed two instances of modification in her language. In lines 8-9 of the TPN, Mr. H says ‘I look forward to going to Canada’ and in her diary entry, Aya writes ‘he would always

be looking forward to his trip to Canada'. In line 10 of the TPN, Mr. H says 'cause I turn off my cell phone' to which Aya writes 'because he would turn off his phone'. Both of these cases show relexicalisation, however, it is done using the more complex verb tense of 'would always + verb' and 'would + verb' to indicate repetition in the past. Aya could have used the simple past or 'used to' when recounting her teacher's story, but chose not to. Her use of complex verb tenses may signal her higher English language proficiency skills.

Not only do more advanced students show linguistic manipulation, so do Freshmen. In J-sensei's TPN *Professor Takanaka* (see Extract 7.1), both Sayaka and Takashi show linguistic variation in their lexical choice. This TPN was said to the whole class as she was introducing reading strategies practice time, specifically how to form questions based on newspaper headlines.

Extract 7.1 (TPN 1: *Professor Takanaka*, J-C-100912-3-3)

1 **T** OK so this ↑morning did you hear my name a lot? (-)
2 did you hear my name a lot? (-) this morning?
3 **S** ((Can hear one student clearly say No))
4 **T** O::n TV? (-) in the newspape:::r? (-) ((laughing))
5 Takanaka::, Takanaka:: (-)
6 professor ((laughing)) Takanaka ((laughing)) (-)
7 professor >Takanaka got a< Nobel Prize? (-) ((laughing))
8 Nobel Prize? ((laughing)) this Professor, ((laughing)) (-)
9 and he↑::'s not, (-) he's not my husband. (-) OK?
10 ((laughing)) (-) no: relations. ((laughing)) (-)
11 but I (-) ↑hear this
12 Takan↑aka Taka↑naka ((laughing)) (-)
13 and >I go< (-) excuse me
14 are you talking about me:? ((laughing)) (-)
15 and my husband, (-) excuse \$me\$ (-)
16 >are you talking about< me? (-) ((laughing))
17 so. (-) ah
18 **Ss** ((talking))
19 **T** ((laughing)) has nothing to do
20 with that Takanaka-san
21 but (-) it's great right? (-)
22 >he got a< Nobel Prize. (-)
23 Professor >Takanaka,< (-) °got a Nobel Prize.° (-)
24 yeah? it's great.

In lines 7, 22, and 23, J-sensei uses self-repetition when she says ‘Professor Takanaka/He got a Nobel Prize’. In their diaries, Sayaka writes ‘He was awarded Nobel¹⁷ prize’, while Takashi writes ‘won a novel prize’. Both students used relexicalisation changing J-sensei’s verb ‘got’ to ‘was awarded’ and ‘won’ which are examples of lexical changes in the verb. It could be argued that the verb ‘to get’ is simpler than the verbs ‘to be awarded’ and ‘to win’. In terms of the latter, Takashi had to deduce that ‘to get a Nobel Prize’ means that it was won, and not something that was simply given away.

One reason students may have modified the language in their diaries compared to what their teachers said in the TPNs is that there are significant differences between writing and speaking. Since student participants may have perceived the diary entries as an academic writing assignment, this may account for some of the formalities present in the student diaries. Another possible reason may be that, through the delay of writing diaries after class, students had time to process the information and consider what to write.

What is noteworthy is whether the TPNs are actually acting as language input or not. The fact that students relexicalise may suggest that they have more advanced language knowledge than the level of the TPNs and therefore might not be receiving ‘comprehensible input’ (Krashen, 1981, 1982, 2003, 2009), but rather language that is *below* their level. On the other hand, repetition is different in that it is unknown if students knew the lexical items they were repeating or whether they had noticed them from the TPNs. This would be an area of further exploration.

The previous sections revealed that students may have received language input from their teachers’ TPNs and exhibited this possible intake through linguistic performances or output in their diaries. The following section explores how one of Mr. H’s TPNs was a catalyst for student learning opportunities.

¹⁷ Japanese students often confuse ‘v’ and ‘b’ sounds in English, and this may explain why both students wrote ‘novel’ instead of ‘Nobel’ in their diaries.

7.4.5 An Example of Student Learning Opportunities

In this final section, I present an example in which students have shown both a broader level of learning (see section 7.3.2) and an ability to relexicalise from their teacher's TPN to see how these two levels of student learning opportunities function. Mr. H's *A Telephone in the Kitchen* (see appendix V for full transcript) is said to the whole class at the end of the lesson as an introduction to the following week's class topic on technology and its addictions. Both Maki and Aya note this particular TPN in their diaries and these are displayed in Table 7.6. The three diary prompts in the far left column were given to students to aid them in their writing.

Evidence of TPN-specific linguistic manipulation is mostly seen in the first diary prompt in which students write a summary of the story. Both Maki and Aya write similar summaries: it is about Mr. H's childhood, phone use, and the 'family phone' in Maki's words (Mr. H said 'family phone' in line 110) or the 'house phone' in Aya's words (Mr. H had used the term 'home phone' in line 12). In addition, Maki also summarizes the second embedded story about Mr. H's 'lovely wife' as mentioned by him in line 133 and repeated by Maki in her diary. Table 7.7 shows a detailed account of the cross-linguistic analysis for this TPN.

Both Maki and Aya have few instances of repetition as it appears they use more relexicalisations in their diaries. The use of more relexicalisation indicates that students are unable to remember the exact wording used; however, this is not to be interpreted negatively. By using relexicalisations, students are showing they understand the content of the TPN and are capable of finding alternative synonyms as seen in examples 2 and 11 in Table 7.7. In sum, Maki and Aya show their linguistic sophistication in their diary entries through their use of relexicalisations.

Interestingly, the students have both similar and differing reactions to this TPN. They both mention their dislike for talking to friend's parents on the phone and share short student second stories about this (see section 5.3.2 for a further discussion of this phenomenon). Both students provide the same reason for this TPN which is 'to introduce next week's topic' (Maki) and 'to search about technology development' (Aya). Maki also acknowledges Mr.

H's comparison of his childhood with the present day as a good example and a good introduction for the next topic. She concludes that the TPN was 'very interesting'. In her diary, Aya stresses how this story made her think about technology development and pushed her to 'think deeply about the issue', thus making her think more critically. Neither Maki nor Aya is distracted by the first embedded story of the community water pump as it is not mentioned in their diaries.

Table 7.6 *Comparison of Maki's and Aya's Diaries for 'A Telephone in the Kitchen'*

Diary Prompts	Maki, Diary, 05/07/12	Aya, Diary, 05/07/12
Summary of TPN	Today Mr. H told us a story about his childhood and phone: how his family phone was a tool for social communication and building relationship with people when he was a child. He also talked about how people today, including his 'lovely wife', get sucked up into their mobiles and have less actual conversation.	Mr. H told us a story about his childhood and how he didn't have his own cell phone. When he wanted to call his friends, he would call their 'house phone', and when his friends wanted to call him, they did the same. He would sometimes talk to his sister's friends until his sister came to the phone, and he enjoyed it. Then, cell phones started to spread, and they got a 'family cell phone', which was really big. He said he enjoyed it because he could call someone when he is not in his house, and thought it was really convenient.
Why did Mr. H tell this TPN?	I understand that Mr. H told us these stories to introduce next week's topic. His childhood experience is something our generation rarely have, and he may have thought that we may not understand right away what and how it is to have actual social communication.	He was talking about this because he wanted us to search about technology development, and he shared the story as an example.
What is your reaction to this TPN?	It was interesting to hear that Mr. H had to keep the line by small talks when his sister's friend called and he picked the phone. I have hated to make AND receive calls on our house phone because I don't know how to interact, especially bad when I called my friend and her parent answered the phone. The comparison he made between his childhood and the present is a very good example and introduction for our next topic and very interesting too.	I was able to empathize with his story because I have experienced calling my friend's house and talking to their parents. It made me think about technology development and how it has changed our life greatly. Although as Mr. H said, technology has made our lives really convenient, I am not so sure that technology development is always good. I always love how Mr. H tells his stories because it is not only funny, but it has a big meaning. It makes me think deeply about the issue, but since he is not too serious, I don't get the feeling that I have to think about it, which is really good. Overall, I really enjoy Mr. H's class.

Table 7.7 *Examples of Repetition and Relexicalisation in 'A Telephone in the Kitchen'*

#	Mr. H's Words in TPN	Maki's Words in Diary	Aya's Words in Diary	Type of Student TPN-specific Language Output
1	'family phone' (line 110)	family phone		exact repetition
2	'kind of making relationships' (line 24)	building relationship with people		relexicalisation -making→building
3	'there's two beautiful women' (line 141)	people today		relexicalisation -two women→people
4	'lovely wife' (line 133)	'lovely wife'		exact repetition
5	'they're looking at their phones' (line 146)	get sucked up into their mobiles		relexicalisation -are looking at→get sucked up into -phones→mobiles
6	'not talking to each other' (line 144)	have less actual conversation		relexicalisation
7 & 8	'I would talk to my sister's friend until my sister could get to the phone.' (lines 18-19)	Mr. H had to keep the line by small talks when his sister's friend called and he picked up the phone.	He would sometimes talk to his sister's friends until his sister came to the phone	relexicalisation (Maki & Aya)
9	'home phone' (line 12)		'house phone'	relexicalisation
10	'if somebody needed to phone us... they'd call the home phone.' (lines 9-12)		when his friends wanted to call him, they did the same	relexicalisation -needed to phone→wanted to call
11	'cell phones came out' (line 96)		cell phones started to spread	relexicalisation -came out→started to spread
12	'big, ugly' (line 95) 'bricks' (lines, 97, 98, 99)		which was really big	repetition -big
13	'I thought that was really cool 'cause I could go on the island and we could phone my grandmother... that was so convenient. I loved that.' (lines 100-108)		He said he enjoyed it because he could call someone when he is not in his house, and thought it was really convenient.	relexicalisation -really cool (adj) → enjoyed it (v) -could phone my grandmother→could call someone -that was so convenient→it was really convenient

In summary, there is some evidence of student language appropriation in these diaries in that both students note the main story of the family phone in the kitchen and that this TPN was told to introduce the following week's topic. Linguistic analysis shows that students use

both repetition and relexicalisation with an emphasis on the latter to show possible linguistic output. Further, the two students were pushed to make connections between the topic and their own lives and to think more profoundly about the topic, as seen in Aya's diary in particular.

7.5 Chapter Conclusion

This chapter has focused on the learners and addressed how they react to and possibly learn from TPNs. In terms of learner reaction, there was a large variance in student reaction ranging from 33% to 100%, and the most typical reaction was one with emotional qualities. As mentioned in Chapter 6 in terms of TPN purposes, student learning in the broader sense may also be separated into two main groups, those that are pedagogically-oriented and those which are affectively-oriented. Student learning from the teachers' perspective is more about the affective side of learning, whereas student learning from the students' perspective is mostly related to pedagogy (see Table 7.3). One reason for this discrepancy may be that the teachers in this study who have several years of teaching experience greatly consider the human side of teaching, while the students, young and inexperienced and having grown up in a traditional educational system in Japan, are more focused on the education side of learning, and perhaps are unable to interpret their teachers' efforts at bringing out the humanity in teaching. Chapter 8 will discuss this further.

Lastly, this chapter presented evidence of student TPN-specific language use through their noticing of the TPNs as possible language input which may have become intake, and in their diaries, students may have displayed likely TPN-specific linguistic output. This possible output took two forms, repetition and relexicalisation, with the latter used more by students.

The final chapter will consider the findings which have appeared and will discuss some of the implications which these findings may have for second language learning and teaching as well as present some ideas on further studies.

Chapter 8

~Discussion and Implications~

8.1 Introduction

The previous chapters have presented a detailed analysis and initial discussion of the data from the perspectives of the four teachers, their eight students, 80 Japan-wide university teachers of English, and myself, the researcher. This study has deliberately avoided any judgements as to what constitutes an ‘effective’ or ‘good’ teacher personal narrative (TPN), but rather has attempted to explore those aspects of TPNs which have the potential to enhance both teaching and learning in the language classroom.

This final chapter of the thesis will discuss the analyses presented in Chapters 4-7 by revisiting the research questions and considering the extent to which they have been answered. Potential implications of TPNs for language learning and teaching will also be explored, but first, a look at some of the limitations of this research is important.

8.2 Limitations of the Study

In this section, a discussion of some of the study’s limitations is presented. The main dataset in this study was restricted to a small sample size (four teachers and eight students) which took place in English language classrooms in Japanese universities, and therefore, the results cannot be generalized to a wider population. However, the issue of generalizability is assumed within the positivist paradigm, while this study is situated within a social constructivist paradigm. Thus this thesis focused on providing rich descriptions to allow readers to understand the multiple case studies in sufficient detail to draw their own conclusions, known as resonance or transferability (Lincoln & Guba, 1985; see sections 3.3.2 and 3.4).

This study followed each teacher for nearly one semester or approximately nine classes, with the exception of M-sensei whose participation spanned three semesters. Some

researchers may claim this is not longitudinal, while others may assert it to be so. With the circumstances presented to me, I achieved to attain as much credibility as I could. Following teachers for more than nine classes may present a difference in data, although this too is uncertain. However, significant changes in a teacher's use of TPNs were discovered in M-sensei. There was a clear difference in his use of TPNs between semesters one and two compared to the third and final semester of data collection because students had criticized his over-usage of TPNs about private self (see section 6.2.1.5), thus it is possible for teachers to vary their usage of TPNs. Therefore, it would have been preferable to have been able to carry out a more longitudinal study.

Another potential issue may be participants' knowledge of the research topic at the beginning of the study. Due to University A's ethical restrictions, all research participants had to be informed of my research topic in detail. I could not simply state that I was researching 'teacher talk', for example. Therefore, participants' awareness of the research topic may have had an impact on the data collected from University A, in particular where the teachers may have been more conscious of telling personal experience stories, or may have told them with a view to satisfying the researcher. However, it cannot be discounted that there was an impact on all four case study teachers. Because the teachers at University A, M-sensei and Mr. H, were aware of the research topic, I chose to inform the teachers at University B, J-sensei and Ms. L, of this as well in order to have all teachers be at the same starting point with this project.

A further limitation was not being able to video record the class and audio record the students due to ethical permissions. Had there been the opportunity to capture all participants' talk, facial and body expressions, then a performative analysis (Riessman, 2005, 2008) of the TPNs could have been done. Performative analysis explores identity construction and sees storytelling as a performance (see section 8.7 for other future studies related to this topic). Furthermore, moments of interaction could have been fully transcribed to see how students co-constructed some of the TPNs.

In addition, there are limitations of diaries, questionnaires, and interviews as self-reports. Although many diary studies used the diaries as the sole data collection tool (see section 3.5.3), this study used other data which allowed me ‘to compare the outcomes of various kinds of data collection’ (Nunan & Bailey, 2009, p 302). Therefore, any worries that the diary data may have been misinterpreted should be displaced as other data collection tools were used in order to triangulate and substantiate the case studies.

Despite the limitations outlined above, there was extensive triangulation and several stages of investigation which led to a greater understanding of the research questions which are discussed in the next section.

8.3 Summary of the Findings

In order to clarify the findings of this study, I will present them in terms of the research questions posed in Chapter 1. Two research questions focused on the instructor’s use of TPNs and two examined students’ reactions to and possible learning opportunities from TPNs.

8.3.1 Characteristics of Teacher Personal Narratives

This section answers the first of the main research questions:

What are the characteristics of teacher personal narratives?

Based on the analyses in the previous chapters, there are several characteristics to highlight and discuss about TPNs. In terms of the structure of these teacher stories, the Labovian model of narrative structure seems to be the best fit for the TPNs since they are, for the most part, very monologic. Unlike stories in daily conversation which are often interrupted, the teacher stories did not have this feature and this may demonstrate how TPNs are different than stories in conversation. Due to unspoken classroom dynamic rules, teachers are not usually interrupted when talking (Walsh, 2002) and this seems to be the case in the TPNs in this dataset.

8.3.1.1 Internal Structure of Teacher Personal Narratives

Considering the overall structure of TPNs, they do, on average, contain three to four Labovian narrative elements. Two-part and six-part TPNs are rare in the dataset, and the most common elements are the orientation, complication, and evaluation. Introducing the story's setting and characters, detailing the story's events, and explaining to the recipients why the story was told are likely to be important features of TPNs because they aid students in following the story and finding meaning to it. In other words, if we consider the typical parts of a story, there is a beginning, a middle, and an end, and I now present how these elements compare with the Labovian narrative elements. The beginning of a story is like the orientation and the middle is like the complication. Usually, in a typical story, there is an end in which the audience may recognize the moral of the story or the reason for telling the story. This typical story structure is often seen in print stories, but with spoken stories, especially those which are conversational, then the end is like the evaluation, or the reason for telling the story. Thus it comes as no surprise that the most typical narrative elements in TPNs are the orientation, complication, and evaluation.

Taking into consideration the six Labovian narrative elements, the role of the abstract is important. The abstract was one of the least common elements of a TPN, yet it functions to arouse interest in the upcoming story by providing either a proposition or a summary of the story. It is the role of the abstract to get the students' attention in preparation for the TPN to come. Perhaps the abstract is underutilized by teachers because they often already have students' attention just by the simple fact that they are talking. Basic rules of classroom interaction state that when the teacher talks, the students should listen.

For the orientation, a common TPN element, its role is to stage the story; in other words, inform the audience of the setting, people, and situation. Without this important element, students may become lost and that is perhaps why it is often seen in TPNs. Unlike conversational narratives in which the interlocutors may know each other quite well and therefore the orientation is unnecessary, the dynamics are different in the classroom. Students

may not know much of their teachers, and therefore teachers need to take time to introduce the orientation of their stories.

Without a complication there would be no narrative, and therefore this must be present in a TPN. The role of the complication is to tell the plot, and the data in this study suggest that its length in TPNs may be a reflection of student language proficiency level. In other words, teachers with lower-level students tell longer complications due to self-repetitions or relexicalisation, and teachers with higher-level students may tell shorter complications with fewer or no self-repetitions. Also, in J-sensei's case in which she teaches lower-level students, she questioned students during her complication (see section 5.2.4.1). This questioning by the storyteller is rare in conversational narrative in which it is usually *the recipient* who is questioning the storyteller by asking for further details. Thus this questioning strategy of J-sensei's might be related to her students' proficiency level because this type of explicit questioning during the telling of a TPN was not used by other teachers.

The evaluation is the heart of a narrative and is almost always present in a TPN. Its role is to give significance to the story and without it, students may wonder about the meaning or importance of the TPN. Because the evaluation is a common element in a TPN based on this study and due to its importance in providing the theme and giving meaning to the story, perhaps teachers should be more explicit when stating this part of the story through the use of certain phrases such as 'So the point is...' or 'What I'm trying to tell you is...'.

It is surprising that not all TPNs contain a resolution (seen in about two-thirds of the TPNs) since the resolution is a natural continuation of the complication and its function is to show the end of the plot or events. Similar to the section above about the complication, there too seems to be a relationship between proficiency level of student and length of the resolution which seems unsurprising since the two elements are connected; with a complication comes a resolution. Considering conversational narrative in which interlocutors are familiar with one another, it may not be necessary to explicitly state the resolution since it may already be known by everyone. However, since classroom storytelling is told under different circumstances in which the teacher and students usually do not know each other very

well, it seems most natural that a teacher would finish their story by telling the resolution. Thus teachers may wish to consider telling their stories to completion by finishing with the resolution; otherwise students may feel the story is unfinished. However, students in this study did not comment on a lack of resolution deterring their understanding of the TPN.

The last narrative element, the coda, was the least seen in the TPNs and it is a bit surprising since this is the part in which the teachers move from the narrative to return to the lesson. Why was this element, as well as the abstract, not used more in the classroom by the teachers? Certain features of the coda, the use of linguistic and functional markers, show students this change from the TPN to the lesson and act as a kind of signposting. Because there were so few codas in the TPNs, it may have been difficult for students to notice this return to the lesson; however, if this were a problem, students did not mention it in any of the data sources.

Moving now from the internal structure of TPNs to other aspects of teacher stories is the concept of second stories. Prompted by the telling of TPNs are second stories, which are separate stories that follow the main story. Two types of second stories were found in this study, teacher second stories and student second stories with the latter being more common than the former. Since student spoken data were not allowed to be used in this study (see section 4.4 for reason), it is uncertain if students told second stories shortly after their teachers shared a TPN. However, students did share second stories in their diaries and interviews with me. Since second stories occur in conversational narratives (Jefferson, 1978; Sacks, 1992) and tend to be told to the speaker, this seems to be an area in which teachers can encourage students to tell their own stories in the classroom (see section 8.6.2.2 for ideas for implementation).

To summarize, all six narrative elements carry an important role in the structure of a TPN, and based on this study, the most common narrative elements are the orientation, complication, and evaluation; therefore, suggesting that teachers using TPNs in the classroom focus on these specific parts of the story in order to more effectively communicate with students. In conversational storytelling, the orientation is considered optional, while in

classroom storytelling, it is quite frequently used by teachers and it may be this way because of the differences in relationships between teller and audience. In conversational storytelling, for the most part, interactants know each other, sometimes quite well, whereas in classroom storytelling this intimacy often lacks. Therefore, an introduction to the story's setting and characters in the orientation can be considered a more necessary feature in TPNs than in conversational narratives. In addition, the simplest narrative in conversational storytelling contains only a complication. However, for the classroom this may not fare well as the evaluation element carries much importance which can affect students' reactions to a TPN. Since the evaluation carries the theme of the TPN and if it were absent from a story, students may wonder how the TPN is connected to the lesson as well as have difficulty identifying the point of the story. Thus the evaluation carries important pedagogical support for the TPN and without it, the TPN may be considered unsuccessful.

Thus TPNs take on a variety of characteristics making it difficult to clearly define an exact image of a TPN. However, from this study it is clear that TPNs differ making them unique to each teller and audience. Teachers should consider ways in which to actively make use of their TPNs by giving students further opportunities to tell their own personal narratives (see section 8.6.2.2). Lastly, telling TPNs which are connected to the theme of one's lesson seems most appropriate and may reinforce student understanding of the topic being taught.

8.3.1.2 Themes in Teacher Personal Narratives

Another characteristic of TPNs is the themes which teachers discuss in their stories. The top theme in this dataset is social issues, followed closely by education, which are unsurprising since these TPNs take place in an educational setting in which social issues are discussed. TPNs seem to mirror the lesson content, and are therefore told to enhance the course curriculum which is unsurprising.

Two themes which turned out to be interesting were language and culture. The fact that there were few TPNs about these two themes is quite surprising given the fact that this study takes place in EFL classrooms. However, two arguments for the low number of TPNs

on language in this study are presented. One possible reason could be that the students in this study had already had several years of explicit English language learning in junior high and high school. In Japan, English is primarily taught using the *yakudoku* technique (Hino, 1988; Gorsuch, 1998) with *yaku* meaning ‘translation’ and *doku* meaning ‘reading’ and is comparative to the grammar-translation method, and thus communicative approaches to teaching English are not ubiquitous in the high school classroom (Nishino & Watanabe, 2008). Because of the prevalence of *yakudoku* English classrooms, students entering university and studying English may wish to move beyond the learning of the language and into the communicative uses of English, which teachers may consciously be aware of. On the other hand, if students are used to the *yakudoku* method and since teachers are aware of this, one would expect more stories about using language, not fewer. Thus it is difficult to determine the reason for few language TPNs in this study; however, it could be that because three of the four case study classes were content courses, the type of course may have an effect on the story theme.

In terms of culture TPNs, one reason for this may be the types of courses involved in this study as mentioned above; there were no cross-cultural communication classes which seem to be the most likely type of course in which one would hear culture-themed TPNs. Another reason one could argue is that culture is evident in *every* TPN; that through each TPN teachers are defining or portraying culture, the culture of that teacher. For example, if teachers discuss what they made for breakfast, this may reveal information about a certain food culture.

Another observation regarding TPN themes is that few were about the teacher’s private self suggesting that teachers are using class time to tell appropriate and relevant TPNs to students. Furthermore, it was surprising that the male teachers divulged more intimate details about their private lives than did the female teachers in this study, which may have been due to the gender configuration of the classes and their attempts at establishing rapport with their mostly female students.

Lastly, when applying the social activity framework to the themes of TPNs, the themes may be seen as a reflection of the social world in which the teachers are assigning praise or blame through their opinions and moral stance.

In sum, the evaluation of a TPN plays a crucial role in not only confirming the theme of a TPN, but also in giving meaning to the story. Although prompted to do so, students wrote in their diaries what they believed was their teachers' reasons for telling TPNs and were able to complete this task for every diary indicating they were able to identify reasons and their teachers' (mostly) pedagogical motives.

8.3.2 Position, Audience, and Reasons for Use of Teacher Personal Narratives

The second main research question asks:

When, how, and why do language teachers use personal narratives in the classroom?

Although it was found that TPNs can occur anywhere in a lesson, there are some key places in which TPNs have potential benefits for language learners. Considering the complexities of classroom decision making, teachers make the decision as to when to tell appropriate TPNs (cf. Bailey, 1996). For example, TPNs placed either before or after a class activity may aid students in better comprehending what is expected of them; in other words, TPNs can act as a model for the activity or provide closure to it, which may be especially useful for lower-level proficiency students. When used to frame an activity, TPNs may be more on the planned end of the spectrum (though not rehearsed), and are usually told to all students. On the other hand, TPNs told during a class activity tend to be more spontaneous and are shared with small groups of students. According to the teachers in this study, either before or during an activity appear to be the positions most utilized suggesting that teachers focus on telling TPNs in these places.

There are several reasons why teachers share TPNs with students and they fall into three broad types: affective, pedagogical, and methodological, with the first two being more common than the third. It seems that the more affective TPNs, told to all students to engage or relax them, appear either at the beginning or end of class.

Teachers mostly tell TPNs to the whole class compared to a smaller audience of student groups, pairs, or individuals; this is the ‘how’ in the research question and refers to the recipients or audience involved in the telling of the TPN. One reason for telling TPNs to the whole class may have to do with education equity; perhaps teachers feel all students should be exposed to the same opportunities for learning, and therefore telling TPNs to all learners provides them with the same knowledge. With Mr. H as the exception, the classes in this study were mostly teacher-fronted, thus explaining why TPNs were mainly told to the whole class.

The final part of this research question involves the reasons ‘why’ TPNs are told. The main reason for telling TPNs is to enhance the course curriculum because TPNs can be used as a material supplement to help students in making connections between the course content and real life. Other key reasons for telling TPNs are to create and maintain teacher-student rapport as well as to see the teacher as a person. Thus these three main reasons show that there are two broad categories of reasons, affectively-oriented and pedagogically-oriented reasons, and it could be argued that these two groupings portray the dual functions of teaching which are to educate students with world knowledge, and to guide students in becoming better, well-rounded citizens.

To review, teachers tell TPNs to support classroom activities by telling students, usually the whole class, how class materials can be connected to life outside the classroom, in other words, to enhance the course curriculum. Most everyone involved in this study believes that through TPNs, classroom materials can take on new meaning, providing deeper and further learning opportunities for students while at the same time, creating better relationships between the teacher and students.

8.3.3 Learner Reaction to Teacher Personal Narratives

This section answers the first research sub-question:

What is the reaction of learners to teacher personal narratives?

Learner noticing of TPNs ranged from 33% to 100% of the total number of TPNs told in each lesson which student participants had a chance to hear. This noticing is necessary in order for possible input (in this study, the TPN) to change to intake because it is through intake that acquisition can occur (see section 8.4.1 for a further discussion).

It is interesting to note the cases of J-sensei and Mr. H now. J-sensei told four TPNs which her student participants could have noticed, whereas Mr. H told up to 24 TPNs which his student participants could have noticed. J-sensei's students noticed a very high percentage of her TPNs (75% and 100%) and one reason may be that the fewer TPNs that are told, the more noticing that can occur. For Mr. H who told many TPNs, his students had the lowest percentage of noticing (33% and 38%), and therefore it could be argued that the more TPNs that are told, the less noticing that can occur.

On the whole, students exhibited mostly emotional reactions to the TPNs which, as described in section 7.2.2, are natural, human, instinctive reactions to what people say. Most of the seven different reactions students recorded in their diaries showed positive alignment with their teachers. In other words, students were coordinating themselves in a positive way with their teachers and this will be further discussed in section 8.4.2.2. What this suggests is that TPNs allow for genuine human interaction to occur in the classroom, reflective of the type of conversation which occurs outside the classroom.

On the other hand, there was one significant negative reaction to TPNs (see section 6.2.1.5), proselytism, which should be further discussed. Although M-sensei was not proselytizing for religious purposes, some of the literature on religious or political proselytism (Johnston, 1999; Wicking, 2012) may provide insights into this classroom issue. Language teachers (Johnston, *ibid.*; Wicking, *ibid.*) claim that teachers' personal beliefs are an integral part of the classroom and that '[i]t is not possible to separate faith [or other cause] from our pedagogical beliefs and practices' (Wicking, *ibid.*, p 37). This seems to be the case for M-sensei – nature is an essential component of his being and he wishes to share its splendour with students. However, for M-sensei, his proselytism was deemed unsuccessful by his students suggesting that the manner in which M-sensei told TPNs may have contributed to

this issue. Perhaps he should have emphasized the evaluation component of his TPNs more, so that students could better see his intentions or attempt to tie in his love of nature with the course curriculum. Ultimately, a teacher's personal beliefs should 'be a force for positive and personal [student] social transformation' (Wicking, *ibid.*, p 38).

In target language (TL)-removed contexts such as Japan, language is often seen as a subject in schools. Graves (2008, p 156) explains that the 'purposes for learning a language in TL-removed contexts are varied, but the thrust is to learn language to communicate, to improve one's economic prospects, to expand one's horizons both literally and figuratively, and/or to be a global citizen'. These purposes reflect the many roles of TPNs in the classroom such as seeing how storytelling is a means of communication and gaining new perspectives from teachers' opinions on world issues.

8.3.4 Student Learning Opportunities

The final research sub-question asks:

How do teacher personal narratives provide opportunities for student learning?

Teachers and students were asked in their interviews to comment on student learning on a broader level in the case study classes. Considering the responses overall, teachers lean more towards affective learning opportunities such as seeing the teacher as a person, seeing the teacher's enthusiasm, and seeing the teacher as a role model. Conversely, the students' learning claims tend to be more pedagogically oriented such as learning about language, improving one's critical thinking or language skills, and having a better understanding of social issues. The student learning on a general level, for the most part, tends to be reflective of the course goals. It is interesting to note this discrepancy on perspectives of learning. One reason for this difference may be that the kind of teacher who tells TPNs tends to follow more humanistic teaching principles; however, this is mere speculation at this point and further research into this is necessary (see section 8.4.2 for more about humanistic education).

Considering the linguistic analysis of the student diaries, two types of language output appeared, repetition and relexicalisation, with the latter having more instances. One

reason for there being fewer instances of close or exact repetition of teachers' words may be the delay from hearing the TPN to writing their diary entries with some diaries being written up to a week after class was held. Furthermore, it could be argued that both repetition and relexicalisation are linguistically demanding tasks of students, especially for lower proficiency students. However, it is interesting to note differences in students with similar high proficiency levels. For example, Hiro, M-sensei's student, was able to both repeat and relexicalise in equal amounts, while Maki and Aya, Mr. H's students, both used very few repetitions compared to relexicalisations (see Table 7.4 in section 7.4).

With lower-level students such as J-sensei's Freshmen, Sayaka and Takashi, both students had a high probability of noticing the input of certain lexical items through J-sensei's many self-repetitions, which then may have been converted to intake, and was lastly displayed as possible output in their diaries (see Table 7.5 in section 7.4.3).

Finally, student linguistic manipulation merits some discussion. All levels of students in this study displayed variation in language use compared to the language their teachers used in the TPNs. Some possible explanations for this may have to do with inherent differences in spoken versus written language as well as one's audience. Similar to storytelling in mundane conversation, storytelling in the classroom is a casual form of teacher talk as seen in section 5.5 with teacher use of more informal language. Although teachers may use a more casual style of talking when telling TPNs, student reactions to these TPNs were written rather than spoken due to the research design of this study, and therefore perhaps produced a different type of language had they been able to react orally. Moreover, since students wrote diary entries for me, a language teacher, they may have had this type of audience in mind, and therefore may have used a more formal written style of language which may explain students' use of language alteration.

In sum, TPNs have the potential to be an effective tool for students to learn from rather than the traditional textbook 'learning to learn' activities. TPNs personalize class materials, make the learning experience more real for students, and help students see that

learning opportunities occur not only in the classroom, but also through events that take place outside of the classroom as depicted in most TPNs.

8.4 Interpretation of the Findings

Language classroom teachers use an eclectic mix of classroom management techniques to teach and TPNs should be considered one such technique. In this section, I describe how the findings of this study can influence the classroom, the teacher, and the students by examining the notion of teacher talk as an opportunity for student learning and the concept of humanistic teaching. These two ideas can be used to clarify the storytelling skills involved in telling TPNs and their effects on students as well as justify why teachers use TPNs in their teaching to build relationships with students.

The analysis reveals three key elements of TPN interpretation: (1) the internal narrative structure as seen through Labov's framework (see section 2.3.1 and Chapter 5), (2) social activity as seen through Labov's (1997, 2013) and Ochs and Capps' (2001) dimensions of conversational narratives (see section 2.3.3 and Chapter 6), and (3) student learning (see Chapter 7), which are depicted in Figure 8.1 (my illustration).

Figure 8.1 *Teacher Personal Narrative Dynamic and Its Possible Effects on Learning*

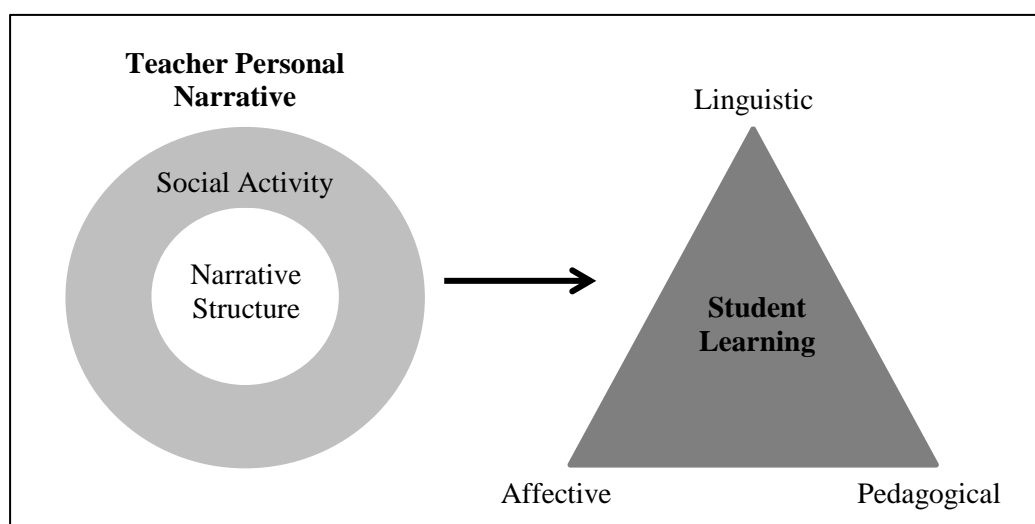


Figure 8.1 shows how a TPN could affect student learning. On the left, there is the duality of the internal narrative structure and the functions of the social activity framework which combine to create a TPN. The oral telling of this TPN might then influence student

learning, on the right, through affective and pedagogical measures on the broader or latent learning level, areas which might not be easily observable. Lastly, at the peak of the learning triangle, student linguistic output is displayed.

An interpretation of the TPN elements in Figure 8.1 is helpful in clarifying the findings of this study. Therefore, I will first examine the findings in terms of the internal structure, or teacher talk as opportunities for student learning. Then I will discuss the social activity level through the application of the concept of humanistic education, and then I will conclude with a discussion of the context of classroom storytelling.

8.4.1 Student Learning Through Teacher Talk

Students can learn from a variety of sources such as themselves, class materials, other learners, and their teachers. As discussed in section 4.6.2, the teacher makes the major contribution to L2 discourse (Walsh, 2002) and this teacher talk can be considered a sub-variety of ‘foreigner talk’ or talk that is simplified to aid comprehension. As Ellis (2012, p 115) claims, there are ‘theoretical views of L2 acquisition [which] emphasize the role of input in the language learning process’, and therefore it is important to consider input.

In the early 1980’s, Krashen (1982) asserted that if students could understand input at the level of $i + 1$ where i =current competence, and therefore $i + 1$ =the next level of competence, then students had a better chance of acquiring the second or foreign language. Krashen (ibid.) believed that this input hypothesis which uses ‘natural, communicative, roughly-tuned, comprehensible input has some real advantages’ (p 25) because students could acquire the language unconsciously. Teacher talk, specifically TPNs, may be one way of providing comprehensible input, which was discussed in Chapters 5 and 7.

In reaction to Krashen’s (1981, 1982, 2003, 2009) idea that acquisition involves subconscious learning, Schmidt’s noticing hypothesis first surfaced through his own noticing of Portuguese in the Schmidt and Frota (1986) diary study. Later, Schmidt (1990, 1993) argued that noticing was needed for input to become intake. As Robinson *et al.* (2012) claim, ‘there can be no learning without attention, accompanied by the subjective experience of

‘noticing,’ or being *aware* of aspects of the ‘surface structure’ of input’ (p 250, emphasis in the original), and therefore all learning is conscious.

It is unclear from this study whether students may be unconsciously (cf. Krashen, 1982) or consciously (cf. Robinson *et al.*, *ibid.*) learning or acquiring language or meaning through TPNs, and therefore, further research using stimulated recall may help. However, what is clear is that students are indeed noticing TPNs, with noticing ranging from 33% to 100% of the time (see section 7.2.1 for a discussion of student noticing of TPNs) and have shown evidence of TPN-specific language output through repetition and relexicalisation (see section 7.4 and appendix II). As Wong-Fillmore (1985, p 42) asserts ‘teachers in successful classes tended to use language in ways that called attention to the language itself’, thus demonstrating the potential importance of noticing, awareness, and attention¹⁸ in language learning.

In sum, although ‘no general teacher-talk characteristics can be identified as universally facilitative of L2 learning’ (Ellis, 2012, p 147), teacher talk can and does promote acquisition to a certain extent, and this study has attempted to show which features of teacher talk in TPNs may have an impact on language learning (see section 5.5.1 on repetition and see appendix II).

The next section focuses on ways to support teacher-student relationships through the notion of humanistic teaching which is addressed in the social activity framework.

8.4.2 Humanistic Teaching

First, by examining Labov’s (1997, 2013) further narrative elements as well as Ochs and Capps’ (2001) dimensions of oral narratives, it will help situate TPNs as a type of social activity (see Table 2.1 in section 2.3.3 and Figure 8.1). Other than tellership (the number of storytellers), the other dimensions take into consideration the narrative recipient or audience, and thus establishes how TPNs play a role in relationship building in society.

¹⁸ For the sake of brevity, I am using these three terms synonymously, although in second language acquisition (SLA) theories they are indeed different terms.

As shown in this study, TPNs are told by one active teller, the teacher, since this study is about the personal experience stories they tell about themselves or someone to whom they feel akin. In this dataset, there were so few instances in which students were part of the storytelling process that it appears that teacher storytelling in the English language classroom in Japan is done solely by teachers without assistance from students; however, there are of course exceptions. On the other hand, in conversational storytelling, there can be several tellers due to shared intimacy and knowledge.

Because the majority of the TPNs were told to enhance the course curriculum, the TPNs can be considered highly embedded in that they were told as they relate to the current context of the lesson or the classroom environment (see Appendix JJ for examples of TPN embeddedness in a full language lesson). Although one TPN was irrelevant to the lesson (see *Air Conditioning* by M-sensei, Extract 6.2 in section 6.2.3), it could still be considered embedded as it was about the classroom context and what was happening at that time, that is, students were opening a window because it was hot in the room which prompted its telling.

In addition, the TPNs were told in a closed, linear order, following Labov's (2013) egocentric principle which states that people tell stories in the same order in which the events actually occurred. Teachers may have done this either consciously or unconsciously to aid students in following the flow of the narrative and to have better comprehension.

The final dimensions of praise or blame and moral stance were seen throughout the TPN analysis, particularly in Chapter 6. These were discussed in the section on TPN themes (see section 6.3) and it was the evaluation which not only showed the theme, but also the teacher's stance on the topic. It seems that teachers are quite certain in their position because they did not hesitate to share their opinions on what they viewed as right or wrong (see for example the evaluation of Mr. H's *McDonald's Everyday* in appendix Z and *Breaking Rules* in appendix GG as well as Ms. L's *Volunteer Firefighters* in appendix J and M-sensei's *Keep My Schedule Flexible* in appendix Y). Because teachers are seen as an authority figure in the classroom (Yariv, 2009; Määttä & Uusiautti, 2012; Oral, 2013), this may be one reason why teachers felt comfortable in sharing their viewpoints with students. Another reason may be

that teachers wished to challenge students in their critical thinking skills by providing an alternative position.

The telling of TPNs involves two types of people, teachers and students or tellers and recipients; one does not appear without the other. In other words, they are closely linked and affect one another. Thus the act of telling TPNs is a social activity because teachers consider their audience when creating and delivering their stories. One important aspect of this social activity is the relationship or connection between teachers and students, and this now leads into the notion of humanistic education.

Humanistic teaching is a method of educating by establishing a positive learning climate through closely attending to the human relations involved in the classroom (Hall & Hall, 1988). Emotions play a key role in humanistic or affective teaching as the teacher is not only concerned with student intellectual development, but also with student emotional development (Moskowitz, 1978; Hall & Hall, *ibid.*). Although delving into the fields of communication and psychology, TPNs seem to play a role in humanistic teaching.

As mentioned in Chapter 6, one of the key aspects of humanistic education is the importance of establishing good relationships, and telling TPNs in the classroom is one way for teachers to connect with students. While it is beyond the scope of this study to enter into a further discussion of the field of humanistic teaching (see for example Stevick, 1980; 1990), the following sections will discuss the ways in which TPNs facilitate connections between teachers and students.

8.4.2.1 Teacher-student Rapport

As discovered in Chapter 6, one of the main reasons teachers use TPNs in the classroom is to create better teacher-student rapport. Rapport can be defined as ‘getting on the same wavelength as students’ and it is ‘that shared sense of oneness amongst the people in the classroom when there is a willingness to engage and focus on tasks’ (Cullen *et al.*, 2014, p 40). This ‘shared sense of oneness’ is self-disclosure and TPNs, which often encourage students to make personal connections, is a type of self-disclosure which can ‘lead to a more

trusting relationship and a deeper understanding between teacher and student' (Hall & Hall, *ibid.*, p 117).

Research shows that 'current guidelines for teachers can list decontextualised recommendations regarding how rapport can be built, leaving wide open the question of how to 'bring to life' the abstract notion of rapport' (Nguyen, 2007, p 287). TPNs are one possible method to overcome the issue of rapport being abstract because instead of simply encouraging teachers to tell TPNs, this study shows teachers through numerous examples how TPNs are structurally created, shared with students, and the student response to them.

As mentioned by Hiro, M-sensei's student, in his interview, asking questions to the teacher is a possible sign of students feeling rapport or closeness with their teacher (Haynes & Backwell, 2011). Hiro says:

I'm now thinking of what classes I take and I'm thinking of professor but I only am able imagine the teacher who talks personal stories... right now, so maybe the professor who talks about personal story is I remember more than professor who do not talk and it's interesting to go to a class with the professor who talks about their personal stories and it comes to a question see differently I feel some well friendly. I mean the professor who talks their personal story I feel some friendliness I mean like close distance with the professor... and maybe it's easier to ask questions about anything like I feel close to the professor if he talks or she talks about personal stories so it makes me easier to go and ask questions.

(Hiro, Interview, 08/03/11)

This concept supports Sakashita (1994) who asserted that teachers who self-disclose may help students in reducing any communication anxieties they may have, thus lowering their affective filters (Krashen, 1981, 1982). Factors influencing the affective filter are motivation, self-confidence, and anxiety. The ideal situation for language acquisition to occur would be to have high motivation, strong self-confidence, and low anxiety, in other words, a low affective filter. Mr. H's students may have had low affective filters and thus felt comfortable talking with him.

Creating positive rapport from the beginning of a course is encouraged and is considered a sign of effective teaching (Haynes & Backwell, 2011). Dörnyei and Murphey (2003) believe '[b]y far the most crucial and general factor fostering intermember relationships is *learning about each other* as much as possible, which involves sharing

genuine personal information’ (p 20, emphasis in the original) and although discussing student-student relationships, they recommend ‘that you [the teacher] periodically include low-risk self-disclosure activities to help classmates become more familiar with each other’ (ibid., p 20), which should be expanded to include the teacher to improve teacher-student relationships.

To conclude, teachers’ use of personal narratives in the language classroom can contribute in a positive way to the group dynamics, specifically in creating, establishing, and maintaining teacher-student rapport. As seen in Chapter 6, having a high rapport helps students consider the teacher as a person as well as encourages student questioning (Haynes & Backwell, 2011), important elements to humanistic teaching. Another aspect of this type of teaching is alignment which is discussed in the next section.

8.4.2.2 Alignment and Affiliation

Not only self-disclosing to promote teacher-student rapport, but also other notions such as alignment and affiliation play a role in humanistic teaching. When a teacher and students are aligning and affiliating, greater teacher-student rapport may be achieved. Alignment can be defined as the ‘complex processes through which human beings effect coordinated interaction, both with other human beings and (usually human-engineered) environments, situations, tools, and affordances’ (Atkinson *et al.*, 2007, p 169) and is a significant aspect of second language acquisition (SLA). Because of the natural leadership role of the teacher in the classroom, it is the teacher who initially establishes rapport through alignment and affiliation, and therefore, plays a central role (Atkinson *et al.*, 2007). Based on the teacher’s actions, students can also mirror the teacher’s movements to gain further rapport, showing that rapport is a two-way action.

There are several ways to create alignment in the classroom as described by Atkinson (2013):

1. one speaker ‘latches’ onto another speaker’s previous utterance
2. volume of speech to mirror that of someone else’s

3. confirm or repeat what previous speaker said
4. mirroring of intonation pattern of previous speaker
5. synchrony of body orientation

Points 1, 2, and 4 relate to the oral output of speakers which was difficult to show in the data due to student talk not being analyzed. However, point 3 was accomplished through the analysis of the learner diaries (see section 7.4) in which students often used repetition or relexicalisation. The last point refers to physical alignment and what people do with their bodies to show they are coordinating or aligning. Maki, Mr. H's student, mentioned Mr. H's physical and emotional (linguistic) alignments as seen in section 6.2.2.3. Atkinson (2013) further describes affiliative alignment which includes enhanced eye contact (Kendon, 1990), mutual smiling (Chartrand & Bargh, 1999), and linguistic accommodation (Ylanne-McEwen & Coupland, 2000). Although the TPNs were not video recorded, the observation field notes confirm that there was more eye contact and smiling by students and the teacher during the telling of TPNs.

Stivers (2008) defines alignment more in linguistic terms when she writes that recipients 'acknowledge the information provided in the telling and support the progress of the telling' (p 32) through the use of response tokens such as 'mm', 'hm', 'uh', 'huh', 'yeah', and head nodding. Affiliation is 'claiming access to and understanding of the teller's stance, story recipients show themselves to endorse the teller's perspective' (p 32) which can be accomplished through affiliative uptakes such as saying that something is funny, sad, or horrible. As seen in the student diaries, students produced such affiliative uptakes (see section 7.2.2) which were delayed and not immediate reactions which the literature refers to (Stivers, *ibid.*). Although these instances of affiliation demonstrate that students are indeed feeling affiliation with their teachers which leads to rapport, the fact is students are unable to support the progress of the storytelling which may affect how a teacher tells a story. Thus further inquiry into delayed versus immediate affiliative uptakes is recommended.

To summarize, Atkinson (2011, 2013) advocates for the sociocognitive approach to SLA which views social interaction and alignment as key components of SLA. With little

verbal interaction in the dataset, there was nevertheless some evidence of alignment and affiliation taking place between teachers and students, which could help in creating teacher-student rapport. The next section considers the context in which the TPNs took place.

8.4.3 The Context of Storytelling

Figure 8.1 shows the dynamics between a TPN and student learning opportunities, and now it is important to consider how the context in which stories are told can change the way one tells stories or the way one listens to them, and the interaction that occurs between teller and recipient. As demonstrated in sections 8.3.1 and 8.3.1.1, there are indeed differences between storytelling in conversation and storytelling in the classroom and these distinctions will now be further explored.

However, first, a reminder about the reasons why humans share stories with each other is important. Based on the literature review (see section 2.2), there are two main functions of storytelling: (1) to assign meaning to experiences and (2) to establish rapport with others. It can be argued that these functions operate in both storytelling contexts, everyday conversation and the classroom, but in slightly different ways because of the relationships of those involved.

In conversational storytelling contexts, particularly among family and friends, the relationship of those involved is usually a very intimate one. Due to this intimacy among interactants, storytelling in conversation can be a very dynamic and interactive process involving all participants (Polanyi, 1989).

In contrast to telling stories in everyday conversation, telling stories in the classroom involves very different interactants. In the classroom, roles are well defined and unspoken classroom interaction rules are understood such as students are not to interrupt their teacher or students are to be quiet when the teacher is speaking (Walsh, 2002). Furthermore, the teacher and students are not intimates as there are well-established boundaries between them (Aultman *et al.*, 2009; Bernstein-Yamashiro & Noam, 2013). In Japan, a country with a long history of the *yakudoku* style of English learning (see section 8.3.1.2), these boundaries may

be even more pronounced with the teacher having an authoritative role in the classroom (Hammond, 2007; Ho, 2007), thus establishing a large power distance between the teacher and students (Cotterall, 1998). Therefore, interactive storytelling as defined by Polanyi (1989) did not occur in this study.

Also, possibly due to classroom interaction rules in countries such as Japan, the TPN is a monologue with few listener features which contrasts with storytelling in daily conversation in which recipients often encourage storytelling with listening features such as response tokens and affiliative uptakes (see section 8.4.2.2). The lack of reaction from the students in this study could be due to the Japanese educational context; however, it could simply be due to classroom interaction rules; these conclusions can only refer to the classrooms in this study and cannot be used to refer to all Japanese classrooms. Thus further research is necessary to determine this.

In sum, the context of classroom storytelling is unique and different to that of conversational storytelling in that those involved play significantly different roles. In conversation, the teller and recipient roles can and do have equal power relations, whereas in the classroom, teacher and student roles are inherently uneven, thus creating a monologic, performance-like, educational story by the teacher. Before a discussion of the practical implications of the findings, it is time to consider how this study is positioned within the education field.

8.5 Contribution to Teaching and Learning

This section will situate the present study in the wider context of language learning and teaching, and show how the findings presented here can contribute to this wider field.

Most of the literature on personal experience narratives stems from those stories which take place in everyday conversation, usually among friends (Polanyi, 1989; Norrick, 2000; Ochs & Capps, 2001). Since there is so little research on teachers' use of TPNs in the classroom (see section 2.4), this study has contributed to the overall literature on classroom-based teacher narratives.

While previous studies focused on the types of narratives teachers told in the classroom (Hamer, 1999; Martin, 2000), this study chose to move beyond the well-established types to closely examine the structure, themes, and purposes of TPNs as well as present student views of these stories, all of which was lacking in previous research.

This study has further defined teacher storytelling by providing a definition of TPNs with more clearly delineated criteria (see section 2.1 for the definition and criteria). Unlike most previous classroom studies, the research presented in the thesis may have been the first of its kind to examine the internal structure and linguistic features of TPNs and has demonstrated the type of linguistic functions and features used by English language teachers in Japanese universities. This knowledge can inform teachers how to structure their own TPNs.

In addition, this study has expanded the current literature by providing detailed accounts of the reasons teachers have for telling TPNs. Previous studies (Nussbaum *et al.*, 1987; Rasmussen & Mishna, 2008) have shown that teacher self-disclosive statements are mainly told to aid in student learning by enhancing course curriculum. Although this study has similar findings and therefore confirms the existing literature, further reasons were identified such as to create teacher-student rapport and to see the teacher as a person. These two reasons emphasize the human aspect of teaching suggesting that teachers be more cognizant of the ‘human factor’ in teaching.

Unlike previous studies which relied on fewer data to capture the narrative or did not capture the narrative at all, the data collection methods in this study have provided new insights into TPNs. In their 1967 study, Labov and Waletzky’s stories were elicited during sociolinguistic interviews with no mention of the interviewer’s role in the storytelling similar to Plum’s (1988) study. In contrast, the TPNs in this study were unrehearsed stories, in other words, naturally occurring, and designed for English language learners. Furthermore, studies on self-disclosure (see for example Woolfolk, 1979; Miller *et al.*, 2014) used mainly questionnaires to gather student reaction to TPNs. In this study, the context in which TPNs were told was an important aspect of gaining a full understanding of TPNs and how they are

used in the classroom, and therefore teacher and student interviews as well as classroom observations and student diaries were able to provide a fuller picture of this type of teacher talk. Although one other study (Kreps Frisch & Saunders, 2008) used similar data collection methods, this research study was able to go one step further by examining the internal structure of the TPNs; therefore, exploring teachers' storytelling skills which Kreps Frisch and Saunders (*ibid.*) had recommended for further research.

In terms of possible learning opportunities, this study has presented TPN-specific instances of student language output (see section 7.4) while previous studies (Wajnryb, 2003; Kreps Frisch & Saunders, 2008) discussed learning in general terms such as increased student memory of lesson content, student connection between lesson content and real life, and engagement with their teachers (see sections 2.4.2 and 2.4.5). On the other hand, this study has attempted to show detailed accounts of student language output through a cross-linguistic analysis of the student diaries in comparison to the teacher talk in the TPNs which found that students use mostly relexicalisation followed by repetition when summarizing their teachers' stories.

Both Hamer (1999) and Kreps Frisch and Saunders (2008) maintained that teachers should be aware of the 'how' of telling narratives, or the storytelling skills involved, which this study has attempted. However, it is important to consider its possible implications for the language classroom, and therefore, the thesis will close with a consideration of the practical implications of the present study for teacher education and classroom practices.

8.6 Practical Implications

Thus far, the discussion has shown that TPNs have the potential to be a valuable form of teacher talk which could encourage student learning in new and unique ways. This study suggests that TPNs can be helpful in establishing and maintaining rapport which is especially important in Japan where a more informal learning environment may be considered rare. Since rapport is a significant part of being human and necessary for making connections with others, the use of TPNs in the classroom is highly encouraged. In addition, no materials are

necessary for telling stories and little preparation may be needed, especially since TPNs tend to be naturally spontaneous. Telling stories in the classroom is a natural extension of daily life in which people regularly exchange stories. Finally, when teachers assign meaning to course content by telling TPNs, students may not only have a better understanding of the curriculum, but may also learn how to personalize the curriculum for themselves. The possible usefulness of TPNs is evident.

This thesis is written with the English language teacher in mind, in hopes of clarifying the usefulness of TPNs as a teaching technique. In other words, this is a pedagogically-oriented study and therefore, this section focuses on applied or practical implications, specifically on teacher education and classroom practices. Telling TPNs may not occur naturally for some teachers and therefore, opportunities to learn about TPNs and how they can be used in the classroom through teacher education programs is presented in the next section.

8.6.1 Teacher Education Programs

Although Carter and Doyle (1996) describe storytelling techniques as part of second language teacher education programs, there is little research about teacher education programs including storytelling in their methods courses (see for example McDonald, 2009) and the teaching of how to use stories effectively in the language classroom. Suggestions for incorporating TPNs into pre- and in-service teacher education programs are listed below both advocating further awareness of TPNs.

8.6.1.1 Pre- and In-service Teacher Program Suggestions

For new teachers, perhaps unaware of the specifics of teacher talk in the classroom, part of their training can introduce the concept of teacher talk (Walsh, 2002) and what it entails by providing examples of actual classroom talk (see for example Borg, 1998). Having prospective teachers identify aspects of teacher talk as well as discuss the role of teacher talk in terms of student learning opportunities will help them become more aware of how teachers

engage with students. It would also be helpful to provide examples of teacher talk which hinders student learning opportunities (see for example Walsh, *ibid.*).

After a discussion of teacher talk, an introduction to TPNs such as their identifying characteristics and classroom examples can begin an in-depth analysis of TPN use in the language classroom. Providing audio and/or video of a few TPNs along with their transcriptions will begin the next stage of learning for new teachers. After an introduction to narrative structure, the student teachers can then label the narrative elements to see which ones may be prevalent in TPNs. Then, a focus on the kind of language teachers use to tell stories will be helpful. Having conducted a similar activity with in-service teachers in December 2014, several participants wrote in a questionnaire that they appreciated the opportunity to apply the Labovian narrative coding framework to an actual TPN example because it shows how difficult the labelling of narrative elements can be. Moreover, the workshop helped them reflect on their own practices and raised their awareness of TPNs in general. Several teachers also mentioned they appreciated hearing from their workshop partners about how and why they use TPNs. Thus the activities in the workshop seem to have benefitted the teachers in attendance.

A practical activity such as giving student teachers lesson material and asking them to think of TPNs they could use to enhance the curriculum would be a way to see if they have understood TPNs and how to make best use of them in the classroom. They could even conduct a short trial language lesson to see how TPNs can fit into an actual teaching experience. After the lesson, the group can identify areas of improvement such as missed classroom interaction opportunities or areas which could have benefitted from teacher self-repetition. Finally, a reflection of the entire experience can conclude this awareness activity.

For practicing teachers, I recommend a similar curriculum to the one previously mentioned with a few additions. For the case of in-service teachers, they can audio- and/or video-tape their own lessons and transcribe instances of their TPNs (or TPNs of other teachers if they are unable to record their own). As Walsh (2002, p 20) asserts:

Teachers can find out about their language use in the classroom by making audio- and video-recordings of their lessons. Only by working with their own data are teachers likely to be able to modify their classroom verbal behaviour. Listening to recordings or better still, analysing transcripts, can significantly raise awareness and result in more appropriate language use. (Walsh, 2002, p 20)

A further idea for in-service teachers would be to conduct peer observations and provide feedback to each other on their use of TPNs perhaps by suggesting ways to increase student interaction with teachers. Since interaction is one key to language learning, then perhaps focusing on ways for teachers to increase instances of interaction would be beneficial in a teacher education program. Walsh (2011, p 36) claims that:

[b]y helping teachers understand interactional processes more fully and by getting teachers to study their own use of language and its effects on learning, it is possible to greatly enhance microscopic understandings of classroom processes, thereby improving the quality of both teaching and learning.

(Walsh, 2011, p 36)

Finally, it is important for teacher education to address the issue of how much teacher disclosure and what kind of disclosure is appropriate to foster classroom rapport and student learning opportunities. As Newberry (2010, p 1702) attested, '[Classroom] [r]elationships involve emotional work, yet teachers are given little instruction or support for the development of personal relationships with students'. One way to address this issue of lack of teacher support is suggested by Farrell (2015) when he proposes teacher reflection groups in which experienced English language teachers reflect on the teacher-student relationships, or rapport, in their own classrooms through a discussion of 'how they [teachers] intend to build, negotiate, reciprocate, and maintain such relationships without becoming frustrated, angry, or totally exhausted' (p 33).

8.6.1.2 Member Checking Reflections

Implications of this study may aid teachers in noticing the language used in TPNs and consequently lead to higher quality of teaching and learning as evidenced by the comments provided by the teacher participants during their member checking (see section 3.3.2 about credibility).

Member checking gives research participants the chance to ‘judge the accuracy and credibility of the account’ (Creswell, 2007, p 208) and this was achieved by asking the four teacher participants for their feedback on the findings and interpretations of this study. This member checking opportunity provided the teachers with insights into their teaching which they otherwise would not have been able to receive as well as provided me with their approval of my interpretation of their data. Grammar and spelling remain as was received from the teacher participants, and M-sensei provided no comments as he may not have read his sections of the thesis.

For Ms. L, she learned how other teachers use TPNs in their lessons:

I understand more about how others used TPNs (very useful to observe this - and fun to read) and how I might better use them in class - intentionally.

(Ms. L, Member Checking, January 2015)

By reading other teachers’ accounts in this study, Ms. L has become more conscious of her own TPN use and this awareness was also noticed by J-sensei on her use of repetitions:

About my repetitions. It is interesting and surprising to see how I repeated words as I talked to students. I was not really aware of it myself. I did not do it because the students were low levels, either. In fact, they were not. That class was one of the higher levels of freshman reading classes, if not the highest. So I did not treat them as low levels at all.

Then why did I repeat so often? My guess is this. I have taught for many years and many different levels. My experience tells me that, regardless of levels, students are not paying full attention all the time. Very often they look as if they are listening and comprehending everything I say, but later I find out they were not! This is true when I speak in Japanese too. And let alone in English! Because of this long-term experience and awareness, I think I have developed a habit of unconsciously repeating important words, especially when I talk in English, to make sure that my message is getting through. One observation can be that it is a kind of ‘mothering’ which I apply unconsciously in the course of language teaching. Also it is true that I have probably taught more lower levels than higher levels, which even helped develop the habit more.

To tell you the truth, I have been aware recently that I often repeat words as I talk in Japanese in class. Sometimes I feel I don’t really like it and want to modify it. But I don’t know if I can do it because I do it quite unconsciously.

(J-sensei, Member Checking, January 2015)

It is interesting how J-sensei refers to her use of repetition as a type of mothering; a method or habit she has developed over time and uses with both lower and higher proficiency students.

The fact that this ‘mothering effect’ occurs in both Japanese, her native language, and in

English, her second language, may demonstrate that her use of repetition is a natural part of who she is as a teacher.

One aspect of a discussion-based course is for students to express themselves by agreeing or disagreeing with others. Mr. H mentioned that he was pleased that students did not always agree with him:

I'm happy to see that the students of mine got a positive experience for the most part. A couple of times a student didn't agree with my opinion and she formed her own take on my story. That was also an outcome that I desired. As long as they could justify and explain why they agreed or disagreed, I was happy. If everyone agreed with me all of the time, this would be a strange planet!

(Mr. H, Member Checking, January 2015)

Like the teacher education awareness activities previously mentioned, member checking has helped the teacher participants become more aware of their use of storytelling in the classroom. The next section considers modelling as a way for teachers to mimic behaviour they wish to practice.

8.6.1.3 Modelling as a Developmental Tool

Many teacher education programs include classroom observation as a way for prospective teachers to see what actually occurs in the language classroom. However, Johnson (1999, p 127-128) advocates otherwise when she asserts:

Simply observing teachers teach does little to help us to understand the reasoning and rationale behind teachers' instructional practices. However, when teachers explain their instructional practices, we begin to understand the wide range of instructional (and other) considerations that influence what and how teachers think about their teaching.

(Johnson, 1999, p 127-128)

Cullen *et al.* (2014) suggest modelling excellent teachers because of potential limitations of observations. I advocate combining classroom observations with modelling a teacher who uses TPNs well.

Modelling entails seeking out a teacher (called an 'exemplar') who is 'skilled at doing something that you would like to be able to emulate' (Cullen *et al.*, *ibid*, p 41), in this case, telling successful TPNs. Then, four questions about beliefs, strategies, emotions, and

external behaviors can be asked to the exemplar (Cullen *et al.*, *ibid.*, p 42), where ‘do(ing) that’ refers to ‘tell(ing) TPNs’:

1. What is important to you when you are doing that? (teacher beliefs)
2. What are you thinking about as you are doing that? (cognitive strategies)
3. What are you feeling as you do that? (emotions)
4. What are you doing in your behavior as you do that? (external behaviors)

After taking notes on these four questions and having time to reflect, it is then time for pre-service teachers to imagine modelling, or for in-service teachers to model the exemplar in their own classroom. As Cullen *et al.* (*ibid.*, p 40) claim:

This modelling tool allows people, including teachers, to explicitly model the abilities of others in ways that uncover the structure of not only the surface-level techniques, but also the deeper underlying beliefs and assumptions that facilitate such abilities, which can lead to greater professional development.

(Cullen *et al.*, 2014, p 40)

A combination of teacher observations and modelling can provide pre- and in-service teachers with more time and opportunities to observe and deeply reflect on the uses of TPNs in the classroom.

Ultimately, the overall aim is to identify how TPNs are used in the language classroom and how teacher education programs can best prepare teachers to use stories in their classrooms to promote learning. The next section discusses classroom practices.

8.6.2 Classroom Practices

The heart of language teaching and learning takes place in the classroom and therefore, it is important to address how TPNs can be successfully implemented through a discussion of practical classroom applications. The first part of this section focuses on the teachers and how they can apply the information learned in this thesis to their particular classroom contexts. The second part of this section introduces practical teaching ideas for students.

8.6.2.1 Focus on the Teacher

Since conversational storytelling and classroom storytelling both follow the same Labovian six-part narrative structure, teachers should not have too many issues with transferring their storytelling skills to the classroom. As mentioned at the beginning of Chapter 1, storytelling surrounds us and is a familiar part of our lives; it is something which humans do on a daily basis.

This study has shown that the three most common TPN elements are the orientation, complication, and evaluation. With this in mind, teachers should make a conscious effort to include these three elements when telling stories. For the orientation, it may be important to address the five Wh-questions of who, what, when, where, and why, when establishing the setting and characters of a story. Depending on the level of students, teachers can use as few (for higher-level students) or as many (for lower-level students) as they deem necessary for student comprehension (see section 5.2.3.1). Since the evaluation holds much key information and meaning such as theme, purpose, and social/relational aspects, teachers should pay particular attention to this narrative element.

Repetition plays a significant part in TPNs and is a key aspect of teacher talk (Chaudron, 1988; O'Neill, 1994; Ellis, 2012) as it can both help students reinforce information and be used to check student comprehension. Depending on the level of students, teachers can determine how much self-repetition and relexicalisation is helpful or required, particularly during the complication (see section 5.2.4.1) and evaluation (Labov, 1972a) of the TPN. For lower-level students especially, repetition may lead to more student noticing and output (Duff, 2000) as seen in section 7.4.3; thus teachers are encouraged to repeat more with such students.

The classroom is not only about improving students' language skills, but also for recognizing the complex relationships of those present. Teachers should be aware of this fact and consider how their TPNs can create, maintain, and even damage teacher-student rapport. In her work on classroom group dynamics, Hadfield (1992, p 10) asserted, '... it seems to me that very little material exists to offer suggestions for practical things a teacher can do

improve relations and atmosphere within a group'. In this sense, 'group' can refer to either the whole class as a group, or to smaller groups of students within the classroom. Stevick (1980, p 4) believes that '... success depends less on materials, techniques, and linguistic analyses, and more on what goes on inside and between the people in the classroom.' Although Stevick (ibid.) believes it is the relationships that count, it is important to consider how those relationships can be built. Through the use of TPNs, considered both a type of lesson material and a teaching technique, teachers can improve classroom relations and rapport. Whether teaching a class of five, 50, or 500 students, rapport can exist and telling TPNs is one method which may aid in rapport building.

8.6.2.2 Focus on the Learner

Teachers are not the only storytellers in the classroom as evident in the student diaries. Students themselves are capable of providing their own stories in the language classroom. Thus TPNs can be used as a learning tool, to teach students to tell stories. One Japan-wide teacher supports this claim:

... in my main job I teach small groups of adult students in my own language school. Because they are small, mature groups with a strong focus on conversation, I use personal narratives a lot. In fact, I even teach the techniques of telling anecdotes to the students and encourage them to share their own stories a lot.

(Respondent #13, Japan-wide teacher questionnaire, 2013)

Coulson and Jones (2009) assert that 'the challenge for teachers [is] to provide the scaffolding and training so that our students will be able to tell stories about themselves that are reasonably accurate, fluent and, moreover, engaging' (p 441; see for example Jones, 2002) suggesting that TPNs can be a storytelling and language model for students.

One way to aid students in gaining skills from TPNs is through the following activity aimed for lower-proficiency students. Before beginning, teachers should first model what is expected of students before students attempt to complete this task. After the modelling session, teachers should record themselves over a few lessons in which they have told TPNs. Then, in class, brainstorm any TPNs that students may have remembered by writing them on

the board. As a class, choose one or two to focus on, and depending on the complexity of the TPN and the students' level, the teacher should choose the most appropriate one. Before the next lesson, the teacher prepares an audio or video extract of the TPN for each group, and then in class and in groups, students can transcribe the stories together using their negotiation skills. After students have had sufficient time to write out the transcriptions as a group, confirm the extract with the whole class.

Next, after learning about narrative structure, student groups can identify the internal structure of the narratives and the linguistic features present, based on their current level of English. After careful analysis of the transcriptions, students can work in small groups to create their own personal narratives based on the lesson's topic. Awareness on the language teacher's part to understand what learners do with the input they make available to their learners is crucial in SLA processes. Including student personal narratives in every lesson throughout the term will reinforce the narrative structure as well as language used in narratives which may aid in acquisition.

McDrury and Alterio (2003) describe a similar scenario to the one mentioned above by having students follow these five steps:

1. story finding (story with high emotional content, reason for choosing story)
2. story telling (organize and order content)
3. story expanding (making meaning of events)
4. story processing (work with meaning, reflective)
5. story reconstructing (interrogate stories critically from many perspectives)

The main difference between the above scenario and the classroom activity I described is that McDrury and Alterio's (ibid.) stages are not based on TPNs and may not necessarily be based on personal experiences. However, their activity provides sound steps in teaching storytelling in the classroom, and may help with student noticing of TPNs in lessons.

Although this study did not show much interaction between teacher and students during the telling of TPNs, using TPNs as a basis for teaching about the wider view of co-construction in conversational narratives may be effective. For higher-proficiency students, it

would be possible to focus on narratives as a means for co-construction which can increase social engagement and rapport (Holmes & Marra, 2011). Through the use of student narratives, learners can be more active listeners while beginning to co-construct with their partner(s) ‘by using questions and paraphrase, as well as clarification requests and supportive minimal feedback, strategies which are associated with good listening’ (Holmes & Marra, *ibid.*, p 528). This practice can be done in class by having students share personal narratives while their partners more consciously use the above listening strategies. Once these have been sufficiently practiced and possibly even acquired, the next step would be for students to actively participate in the telling of each other’s stories.

In addition, exemplifying to students the uses of embedded stories and second stories in conversation may benefit more advanced learners in their storytelling techniques by showing them how to create even longer personal narratives. A similar awareness activity as described earlier in this section through transcribing and analyzing embedded and second stories may be helpful for more advanced language learners.

The next section suggests further avenues of research inquiry.

8.7 Future Research Directions

This study filled a gap in research by addressing the use of TPNs in the English language classroom in Japanese universities and there are several possible avenues for further research exploration with TPNs which are outlined in this section.

Due to ethical restrictions, videotaping of the classroom was not permitted and future research which considers multimodal aspects of TPNs would make for an interesting study.

As Stivers and Sidnell (2005, p 2) state:

Face-to-face interaction is, by definition, multimodal interaction in which participants encounter a steady stream of meaningful facial expressions, gestures, body postures, head movements, words, grammatical constructions, and prosodic contours.

(Stivers & Sidnell, 2005, p 2)

Thus TPNs could be studied from the perspectives of all modalities. Whereas this study focused on TPNs’ vocal-aural modality (Enfield, 2005) comprising spoken language

including prosody, the study of gestures, gaze, and body postures called visuospatial modality (Enfield, *ibid.*) could be further explored. Moreover, it appears that the visuospatial modality of TPNs seems not to have been researched in previous literature and remains a gap.

One area that the current study has not focused on and which could be a fruitful area for future research is that of teacher identity in TPNs. While conversation analysis (CA) focuses on the sequences of talk-in-interaction, membership categorization analysis (MCA) studies the categorizations of speakers or members of talk-in-interaction using membership categorization devices, membership categories, and category-bound activities. Stokoe (2012) describes MCA as trying to '*unpack* what is apparently unsaid by members and produce an analysis of their subtle categorization work' (p 282, emphasis in the original).

Schegloff (2007) insists that it is not the researcher who creates categories for the members, but rather, it is the members who create categories for themselves, and it is the researcher who analyzes how it was done and what it means. For example, beyond 'teacher', what membership categories do teachers reveal about themselves in the TPNs and how do they show this? What role does MCA have in revealing teacher identity? Further research combining CA and MCA in establishing teacher identities will help fill this apparent gap in the literature.

This study focused on one particular context, Japanese universities. It would therefore be useful to examine TPNs told in other teaching contexts such as preschools, elementary schools, junior high schools, high schools or adult education classes as well as universities outside of Japan. Also, researching the reactions of students from multicultural and/or multilingual backgrounds may have interesting findings.

This section suggested promising directions of further inquiry that arose from this study, which has inevitably raised more questions than it has answered. The next section concludes the thesis by summarizing the unique aspects of this study and its contribution to the field.

8.8 Conclusion

As written at the beginning of this thesis, it was Frank McCourt's (2005) autobiography, *Teacher Man*, which helped me become aware of my own use of TPNs in the language classroom at Japanese universities. Like McCourt (ibid.), I too have learned the potential relevancy of teacher personal narratives in the teaching profession:

The students never stopped trying to divert me from traditional English, but I was on to their tricks. I still told stories, but I was learning how to connect them with the likes of the Wife of Bath, Tom Sawyer, Holden Caulfield, Romeo and his reincarnation in West Side Story. English teachers are always being told, You gotta make it relevant.

(Mccourt, 2005, pp 203-204)

This study has helped in filling a gap in research by identifying how personal experience narratives are told by teachers in the English language classroom in Japanese universities. It is not only the telling that is important, but also other aspects of these narratives such as teachers' reasons for sharing intimate aspects of their lives with students as well as student learning opportunities.

A mixed methods approach was taken in this exploratory, multiple case study in order to understand the structure and various roles and functions of TPNs in the language classroom. Both teacher and student perspectives of TPNs were gathered from multiple data collection sources in order to portray an in-depth understanding of the structure and language use of teachers' personal experience stories. How students react to and learn from these TPNs inform practicing teachers and teacher educators about the possible use of TPNs in the classroom.

Teacher personal narratives are certainly a potentially valuable starting point for developing teacher awareness of teacher talk, teaching and learning of narrative analysis, and assisting language learners in developing their own storytelling skills as well as other reasons mentioned in this thesis. In sum, this thesis has made a practical contribution to the field of TESOL (teaching English to speakers of other languages) by presenting the structural and linguistic elements of teacher personal narratives, the knowledge of which may aid teachers in

communicating course material in a new and more meaningful way for student comprehension while at the same time creating stronger teacher-student relationships.

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~Appendix A~

Transcription Conventions

=	equal signs show adjacent utterances, with no time interval, being latched together
[single left-hand bracket shows the point at which overlap begins
(-)	a dash shows a short or long pause within an utterance
:	a colon shows an extension of the sound or syllable it follows
.	a period shows a stopping fall in tone (not necessarily at the end of a sentence)
,	a comma shows a continuing intonation (not necessarily between clauses)
?	a question mark shows a rising inflection (not necessarily a question)
!	an exclamation point shows strong emphasis, with falling intonation
\$	smile voice indicates laughing/chuckling voice between markers
descr↑iptio↓n	an upward arrow denotes marked rising shift in intonation, while a downward arrow denotes a marked falling shift in intonation
<u>description</u>	underline shows an emphasis of part of a word, or entire word
()	single parentheses show utterance items in doubt; if blank, no hearing could be achieved for that particular utterance
(())	double parentheses show a description of some phenomenon outside the utterance such as coughing, laughing, movement, or telephone ringing
[]	square brackets show an English translation of a Japanese word
WHAT	large capitals indicate loud volume
what	lower case indicates normal conversational volume
°what°	degree sign indicates decreased volume, often a whisper
.hhh	in-drawn breaths
> the next thing<	>. . .< indicates speeded up delivery relative to the surrounding talk
< the next thing>	<. . .> indicates slowed down delivery relative to the surrounding talk
→	an arrow in transcript draws attention to a particular phenomenon
T	teacher
S	student
Ss	students
B	Suzanne Bonn, the researcher

~Appendix B~

Teacher Interview Guide

1. Tell me about the class you are teaching this semester (the one you are recording for my PhD research).
2. Do you use personal narratives in class?
 - a. If yes, why?
 - b. If no, why not?
3. How often do you use personal narratives in class?
4. *Why do you use personal narratives in class? (if not answered in Q2)*
5. What personal narratives that you told this semester stand out in your mind?
 - a. Why do you think this particular narrative stands out in your mind?
6. What do *you think* students learned from your personal narratives this semester?
 - a. What do you think *students think* they learned?
7. What do you think students can learn from teacher personal narratives?
8. Are there certain topics you wouldn't bring up in a personal narrative?
 - a. Which one(s) and why?
9. Refer to personal narratives told by teacher. Ask follow-up Qs.
10. Is there anything else you'd like to mention about personal narratives?

~Appendix C~

Student Interview Guide

The first few questions are about the teacher who has been recording your class...

1. Tell me about what you are learning in your class with your teacher.
2. Which personal story do you remember the most?
 - a. Why?
3. Why do you think your teacher told personal stories during class?
4. What did you learn from these personal stories?

Moving onto more general questions...

5. What do you think students can learn from teachers' personal stories?
6. Do other teachers tell personal stories in class?
 - a. If yes, what kinds of stories?
7. What kinds of stories are not appropriate for teachers to tell in class?
 - a. Why?
8. Refer to comments by student in their diary entries. Ask follow-up Qs.
9. Is there anything else you'd like to discuss about personal stories?

~Appendix D~

Reflective Observation Sheet

Teacher:

Date:

Time:

Class:

Classroom:

Notes about the lesson:

Observation:

Page:

#	Time	Activity	Observer Comments	Later Reflections

~Appendix E~

Japan-wide University English Teacher Questionnaire

Teacher's Use of Personal Narrative Questionnaire

This questionnaire will take approximately 5-10 minutes to complete.

This questionnaire is aimed at teachers of any nationality who teach undergraduate English language classes in a Japanese university.

For my PhD research, I am investigating teacher's use of personal narratives in the Japanese university English language classroom. I define a teacher personal narrative as "the sharing of personal information, in the form of personal stories, by a teacher with students in the language classroom".

NEW PAGE

Teacher Information

1. Your gender
 - a. Male
 - b. Female
2. Which category below includes your age?
 - a. 20-29
 - b. 30-39
 - c. 40-49
 - d. 50-59
 - e. Over 60
3. Your nationality _____
4. Your first language(s). Check all that apply.
 - a. English
 - b. Japanese
 - c. Other _____
5. Your years of teaching experience
 - a. 1-5 years
 - b. 6-10 years
 - c. 11-15 years
 - d. 16-20 years
 - e. More than 20 years

NEW PAGE

Class Information

For the following questions, please refer to ONE undergraduate English language class you are currently teaching. This class should meet ONCE a week. All answers should be about this ONE class.

The class you choose does not necessarily have to be one in which you tell personal narratives (i.e., personal stories).

6. What type of class are you currently teaching?
 - a. Reading
 - b. Writing
 - c. Speaking
 - d. Listening
 - e. Reading/Writing
 - f. Speaking/Listening
 - g. Grammar
 - h. Integrated Skills

- i. Content
 - j. Culture
 - k. Discussion/Debate
 - l. Presentations
 - m. Other _____
7. Is this class for English majors or non-majors?
 - a. English majors
 - b. Non-majors
 8. How many students are in the class? _____
 9. What year are your students in university? Check all that apply.
 - a. 1st Year
 - b. 2nd Year
 - c. 3rd Year
 - d. 4th Year
 - e. Other _____
 10. Does your class follow the same format every week? In other words, how structured is your class from week to week?
 - a. Structured
 - b. Somewhat structured
 - c. Somewhat unstructured
 - d. Unstructured

NEW PAGE

Your Use of Personal Narratives

For the following questions, consider how you use or not use personal narratives (PNs) in the class you are currently teaching. A teacher personal narrative is defined as “the sharing of personal information, in the form of personal stories, by a teacher with students in the language classroom”.

11. Do you tell personal narratives (PNs) in class?
 - a. No, Go to Q12
 - b. Yes, Go to Q13
12. If “no”, please provide your reason(s) for not sharing PNs. Check all that apply.
 - a. I do not want students to know about my personal life.
 - b. I do not see a connection between class content and my personal life.
 - c. I view PNs as a waste of class time.
 - d. Other _____
13. If “yes”, please provide your reason(s) for sharing PNs. Check all that apply.
 - a. I want students to know me as a person.
 - b. I tell PNs using vocabulary from the day’s lesson.
 - c. I tell PNs to show how class content is connected to life.
 - d. I tell PNs to help students feel relaxed and comfortable.
 - e. I tell PNs to take up class time.
 - f. Other _____
14. On average, how many PNs do you tell in one month (4 classes/month)? _____
15. Where do your PNs fall in the course of your lesson? Check all that apply.
 - a. Towards the beginning of class
 - b. During the introduction of an activity
 - c. During the actual activity
 - d. Towards the completion of the activity
 - e. Towards the end of class
 - f. Other _____
16. Do you share PNs with the whole class, with small groups, or with individual students? Check all that apply.
 - a. With the whole class
 - b. With small groups

- c. With individual students
- 17. What other information would you like to share about PNs or your use of PNs in class?

Thank you for taking the time to answer this questionnaire. Your help with my PhD research is greatly appreciated. Suzanne Bonn

~Appendix F~

University A Explanation and Consent Forms for: (1) teacher participants, (2) student participants, and (3) student observation/recording participants

Explanation of Research (Teacher Participants)

Researcher Name: Suzanne Bonn

Affiliation: University A/Aston University

Research Title: Teacher Personal Narrative Use in the EFL Classroom

Research Outline

Thank you for considering participating in this research project. It is part of my PhD programme through Aston University in Birmingham, England. I expect to finish my PhD in March 2014, but it may be extended to March 2016 due to personal reasons. My aim is to study teacher talk in the classroom and how that affects student learning.

This is an exploratory qualitative research study using teacher audio recordings in the classroom, student diaries, and recorded teacher and student interviews as data collection methods.

These research results will appear in papers written for my PhD coursework and in the final PhD thesis for Aston University. Furthermore, I anticipate using these research results in academic publications and presentations in the future.

Methods of protecting your personal information

I understand that you may be concerned about how I will handle the information that you share with me. I will use a number of strategies to protect your personal information, and to ensure that your privacy is respected.

With your permission, I would like to audio-record with a digital voice recorder you speaking in the classroom. As soon as possible after the recording, I will transcribe parts of your lesson in a private room with no one else present. As a follow-up to these recordings, teacher interviews of about one hour or more each will be held to gather further information. Your time commitment would be the teacher interviews and checking the transcription of your recording.

While I am transcribing your talk and interview, I will immediately change your name and any person mentioned, to ensure that no real names are used in any of the written data; any significant identifying information will also be changed. I am doing this to preserve your privacy and that of the people in your life. Doing so from the moment I start transcribing is the strongest and safest way to do this.

Even though your name and those of people whom you mention will have been changed, the electronic data of these transcriptions will be kept on a flash memory stick in a locked drawer in my office or in a locked drawer at home, and will not be copied to or stored onto any computer hard disk drive. All audio recordings will be destroyed at the end of the research period. All written transcripts will be kept on file for inclusion in future research projects. If you have any concerns about how I will handle your data (transcriptions and interviews), please do not hesitate to discuss it with me.

Impact and safety management

In the interview, the questions that I would like to ask you are not designed to get you to explore painful or distressing memories or experiences. However, please let me know if you sense that a question or topic may do so, and only answer questions that you feel you can answer comfortably. You have the right not to answer any question, and to stop the interview at any point.

Informed consent

- (1) Your participation in this research is voluntary
- (2) You will not be disadvantaged by choosing not to participate
- (3) You are able to withdraw your agreement at any stage, even after agreeing to participate in this research
- (4) You will not be disadvantaged in any way by withdrawing from this research
- (5) Your data will be disclosed only if you permit it to be
- (6) Your data will be destroyed upon the withdrawal of your agreement
- (7) Your data will not be provided to a third party without your permission
- (8) You will not be informed of which students are providing data for this research project to protect their anonymity and their ability to withdraw from the project without penalty
- (9) All of your recorded data will be securely destroyed at the end of the researcher's PhD programme in March 2016.

Explained by Suzanne Bonn (researcher)

to (name of the participant) _____

on (date) _____

at (location) _____

Contact Details

If you have any questions about this research, please contact Suzanne Bonn at <bonn@*****-u.ac.jp> or at ***-***-***, or the University A Research Support Office at ***-***-***.

Teacher Participant Consent Form: PhD Research

Having received a written explanation from the researcher Suzanne Bonn on (day/month/year) at _____ (place) about the research entitled Teacher Personal Narrative Use in the EFL Classroom, I sufficiently understand the aims, significance, methodology, method of releasing the results, consideration taken regarding the methods of protecting personal information and safe management of information, and am therefore prepared to participate by providing the personal information and data requested of me. Please tick the appropriate boxes to indicate matters about which you have received an explanation and now understand.

- | | |
|---|--|
| 1 | Research outline |
| | <ul style="list-style-type: none">○ research purpose, focus, and data collection methods○ method of releasing the results○ what information and data I would like you to provide |
| 2 | Methods of protecting personal information |
| | <ul style="list-style-type: none">○ that the gathering of personal information is necessary in light of the research aims and planning○ that the data will be appropriately stored and managed |
| 3 | Safety management |
| | <ul style="list-style-type: none">○ possible physical or mental impact and pain, or risks involved, will be minimized |
| 4 | Informed Consent |
| | <ul style="list-style-type: none">○ that your participation in this research is voluntary○ that you will not be disadvantaged by choosing not to participate in this research○ that you will be able to withdraw from this agreement at any stage verbally or in writing, even after agreeing to participate in this research○ that you will not be disadvantaged by withdrawing from this research○ that your own data will be disclosed only if you permit it to be○ that your data will be destroyed upon your withdrawal from this research○ that data gathered will not be provided to a third party without your permission○ that you will not be informed of which students are providing data for this research project○ that all of your recorded data will be securely destroyed at the end of the researcher's PhD programme in March 2016. |

Date:

Name (signature)

Contact details

Legal Representative
(signature)

Contact details

Explanation of Research (Student Participants)

Researcher Name: Suzanne Bonn

Affiliation: University A/Aston University

Research Title: Teacher Personal Narrative Use in the EFL Classroom

Research Outline

Thank you for considering participating in this research project. It is part of my PhD programme through Aston University in Birmingham, England. I expect to finish my PhD in March 2014, but it may be extended to March 2016 due to personal reasons. My aim is to study teacher talk in the classroom and how that affects student learning.

This is an exploratory qualitative research study using teacher audio recordings in the classroom, student diaries, and recorded teacher and student interviews as data collection methods.

These research results will appear in papers written for my PhD coursework and in the final PhD thesis for Aston University. Furthermore, I anticipate using these research results in academic publications and presentations in the future.

Methods of protecting your personal information

I understand that you may be concerned about how I will handle the information that you share with me. I will use a number of strategies to protect your personal information, and to ensure that your privacy is respected.

With your permission, I would like you to write a diary entry about your teacher's lessons on certain days. As a follow-up to the diaries, student interviews of about one hour or more each will be held to gather further information. Your time commitment would be the writing of the diaries and the interviews.

While I am transcribing your interviews, I will immediately change your name and any person mentioned, to ensure that no real names are used in any of the written data; any significant identifying information will also be changed. I am doing this to preserve your privacy and that of the people in your life. Doing so from the moment I start transcribing is the strongest and safest way to do this.

Even though your name and those of people whom you mention will have been changed, the electronic data of these transcriptions will be kept on a flash memory stick in a locked drawer in my office or in a locked drawer at home, and will not be copied to or stored onto any computer hard disk drive. All audio recordings will be destroyed at the end of the research period. All written transcripts will be kept on file for inclusion in future research projects.

If you have any concerns about how I will handle your data (diaries and interviews), please do not hesitate to discuss it with me.

Impact and safety management

In the interview, the questions that I would like to ask you are not designed to get you to explore painful or distressing memories or experiences. However, please let me know if you sense that a question or topic may do so, and only answer questions that you feel you can answer comfortably. You have the right not to answer any question, and to stop the interview at any point.

Informed consent

- (1) Your participation in this research is voluntary
- (2) You will not be disadvantaged by choosing not to participate

- (3) You are able to withdraw your agreement at any stage, even after agreeing to participate in this research
- (4) You will not be disadvantaged in any way by withdrawing from this research
- (5) Your data will be disclosed only if you permit it to be
- (6) Your data will be destroyed upon the withdrawal of your agreement
- (7) Your data will not be provided to a third party without your permission
- (8) Your teacher will not be informed of your participation in this research
- (9) All of your recorded data will be securely destroyed at the end of the researcher's PhD programme in March 2016.

Explained by Suzanne Bonn (researcher)

to (name of the participant) _____

on (date) _____

at (location) _____

Contact Details

If you have any questions about this research, please contact Suzanne Bonn at <bonn@*****-u.ac.jp> or at ***-****-****, or the University A Research Support Office at ***-****-****.

Student Participant Consent Form: PhD Research

Having received a written explanation from the researcher Suzanne Bonn on (day/month/year) at _____ (place) about the research entitled Teacher Personal Narrative Use in the EFL Classroom, I sufficiently understand the aims, significance, methodology, method of releasing the results, consideration taken regarding the methods of protecting personal information and safe management of information, and am therefore prepared to participate by providing the personal information and data requested of me. Please tick the appropriate boxes to indicate matters about which you have received an explanation and now understand.

- | | |
|---|---|
| 1 | Research outline |
| | <ul style="list-style-type: none">○ research purpose, focus, and data collection methods○ method of releasing the results○ what information and data I would like you to provide |
| 2 | Methods of protecting personal information |
| | <ul style="list-style-type: none">○ that the gathering of personal information is necessary in light of the research aims and planning○ that the data will be appropriately stored and managed |
| 3 | Safety management |
| | <ul style="list-style-type: none">○ possible physical or mental impact and pain, or risks involved, will be minimized |
| 4 | Informed Consent |
| | <ul style="list-style-type: none">○ that your participation in this research is voluntary○ that you will not be disadvantaged by choosing not to participate in this research○ that you will be able to withdraw from this agreement at any stage verbally or in writing, even after agreeing to participate in this research○ that you will not be disadvantaged by withdrawing from this research○ that your own data will be disclosed only if you permit it to be○ that your data will be destroyed upon your withdrawal from this research○ that data gathered will not be provided to a third party without your permission○ that your teacher will not be informed of your participation in this research project○ that all of your recorded data will be securely destroyed at the end of the researcher's PhD programme in March 2016. |

Date:

Name (signature)

Contact details

Legal Representative
(signature)

Contact details

Explanation of Research (Students – Recording/Observation Only)

Researcher Name: Suzanne Bonn

Affiliation: University A/Aston University

Research Title: Teacher Personal Narrative Use in the EFL Classroom

Research Outline

Thank you for considering participating in this research project. It is part of my PhD programme through Aston University in Birmingham, England. I expect to finish my PhD in March 2014, but it may be extended to March 2016 due to personal reasons. My aim is to study teacher talk in the classroom and how that affects student learning.

This is an exploratory qualitative research study using teacher audio recordings in the classroom, student diaries, and recorded teacher and student interviews as data collection methods.

These research results will appear in papers written for my PhD coursework and in the final PhD thesis for Aston University. Furthermore, I anticipate using these research results in academic publications and presentations in the future.

Methods of protecting your personal information

Please note that my research focus is on the teacher's use of personal narrative (i.e., storytelling) and not on you, the student.

I understand that you may be concerned about how I will handle the teacher audio recordings. The teachers will record themselves and will only record their personal narratives. Should your voice (the student's) be heard on the audio recording, it will not be used in any way in the research. Your words will not be transcribed. Only the teacher's voice will be transcribed since that is the focus of my research.

Regarding the classroom observations, I will come to your class at times throughout the semester to observe what is happening before, during, and after a teacher personal narrative is told.

If you have any concerns about how I will handle the teacher audio recordings or the classroom observations, please do not hesitate to discuss it with me.

Impact and safety management

I do not foresee any safety issues for the students in the class.

Informed consent

- (1) Your participation in this research is voluntary
- (2) You will not be disadvantaged by choosing not to participate
- (3) You are able to withdraw your agreement at any stage, even after agreeing to participate in this research
- (4) You will not be disadvantaged in any way by withdrawing from this research

Explained by Suzanne Bonn (researcher)

to (name of the participant) _____

on (date) _____

at (location) _____

Contact Details

If you have any questions about this research, please contact Suzanne Bonn at <bonn@*****-u.ac.jp> or at ****-*****-****, or the University A Research Support Office at ****-****-****.

Student (Recording/Observation Only) Consent Form: PhD Research

Having received a written explanation from the researcher Suzanne Bonn on (day/month/year) at _____ (place) about the research entitled Teacher Personal Narrative Use in the EFL Classroom, I sufficiently understand the aims, significance, methodology, method of releasing the results, consideration taken regarding the methods of protecting personal information and safe management of information, and am therefore prepared to participate by providing the personal information and data requested of me. Please tick the appropriate boxes to indicate matters about which you have received an explanation and now understand.

- | |
|--|
| <div><div>1</div><div>Research outline</div><div><div><input type="radio"/></div> research purpose, focus, and data collection methods</div><div><div><input type="radio"/></div> method of releasing the results</div><div><div><input type="radio"/></div> what information and data I would like you to provide</div></div> |
|--|

2

Methods of protecting personal information

☐

 that the gathering of personal information is necessary in light of the research aims and planning

☐

 that the data will be appropriately stored and managed

3

Safety management

☐

 possible physical or mental impact and pain, or risks involved, will be minimized

4

Informed Consent

☐

 that your participation in this research is voluntary

☐

 that you will not be disadvantaged by choosing not to participate in this research

☐

 that you will be able to withdraw from this agreement at any stage verbally or in writing, even after agreeing to participate in this research

☐

 that you will not be disadvantaged by withdrawing from this research

Please circle your wishes (please circle either YES or NO):

(1) I give permission to my teacher to audio record this English class.

YES NO

(2) I allow the researcher to observe this English class.

YES NO

Date:

Name (signature)

Contact details

Legal Representative
(signature)

Contact details

~Appendix G~

University B Consent Forms

ASTON UNIVERSITY SCHOOL OF LANGUAGES AND SOCIAL SCIENCES

Teacher Participant Consent Form

Background:

I am interested in studying teacher personal narratives (e.g., personal stories or anecdotes) and will be focusing on teacher talk. If you are willing to participate, please read the form below carefully and sign it in the space at the bottom. **Thank you for your help.**

~Suzanne Bonn, Researcher

Participant Consent Form:

I have read the description of the research project to be carried out by Suzanne Bonn. I have had the opportunity to discuss it with her and ask any questions I have.

I understand and agree to be audio-recorded in my classroom. I also understand that I will be asked to take part in an interview and that this interview will be audio-recorded.

I understand that my name will be kept in confidence and that my identity will not be revealed.

I agree to take part in the study. I understand that I may withdraw from the study at any time, for whatever reason, and if I do, I will inform the researcher.

Signature

Date

Print name

E-mail address

**ASTON UNIVERSITY
SCHOOL OF LANGUAGES AND SOCIAL SCIENCES**

Student Participant Consent Form

Background:

I am interested in studying teacher personal narratives (e.g., personal stories or anecdotes) and will be focusing on teacher talk. If you are willing to participate, please read the form below carefully and sign it in the space at the bottom. **Thank you for your help.**

~Suzanne Bonn, Researcher

Participant Consent Form:

I have read the description of the research project to be carried out by Suzanne Bonn. I have had the opportunity to discuss it with her and ask any questions I have.

I understand and agree to keep a typed diary of each class session. I also understand that I will be asked to take part in an interview and that this interview will be audio-recorded. Finally, I agree to be audio-recorded during classroom observations.

I understand that my name will be kept in confidence and that my identity will not be revealed.

I agree to take part in the study. I understand that I may withdraw from the study at any time, for whatever reason, and if I do, I will inform the researcher. Also, I understand that my class grade will not be affected.

Signature

Date

Print name

E-mail address

**ASTON UNIVERSITY
SCHOOL OF LANGUAGES AND SOCIAL SCIENCES**

Student Participant Consent Form – Observation Only

Background:

I am interested in studying teacher personal narratives (e.g., personal stories or anecdotes) and will be focusing on teacher talk. If you are willing to participate, please read the form below carefully and sign it in the space at the bottom. **Thank you for your help.**

~Suzanne Bonn, Researcher

Participant Consent Form:

I have read the description of the research project to be carried out by Suzanne Bonn. I have had the opportunity to discuss it with her and ask any questions I have.

I agree to be audio-recorded during classroom observations.

I understand that my name will be kept in confidence and that my identity will not be revealed.

I agree to take part in the study. I understand that I may withdraw from the study at any time, for whatever reason, and if I do, I will inform the researcher. Also, I understand that my class grade will not be affected.

Signature

Date

Print name

E-mail address

~Appendix H~

TPN Document

A Haunted House (L-C-103112-5-15)

Start: [00:54:44.13] End: [00:55:33.23] Length: 0:49

((Telling Ss about Halloween and how it's celebrated by people from babies to university students. Connected with previous PN.))

1 ORI T .hh and the one I remember mo:st (-)
2 ORI is a doctor (-).tch right? (-)
3 ORI a:nd there's an operating table. (-)
4 ORI ((T's arms show an operating table in front of her waist
5 ORI high))
6 COM and \$there's this g↑uy\$ (-) on the table (-)
7 COM and there's this big bo::ne (-) right?
8 COM ((T using hands to show the big bone in mid-air))
9 COM and the the (-) doctor is like sa:wing his le:g off
10 COM ((T makes a sawing motion on the imagined table))
11 COM and there's blood everywhere
12 COM and the guy's going °↑↑Aaaaaagh°
13 COM >you know< (-) °i-° it's ↑↑all FAke (-)
14 COM .hh BUT (-) \$when you're walking\$ through it
15 COM and you hear these ee↑rie so↑u::nds,
16 COM you know, (-) a- and ghosts pop out and stuff (-)
17 EVA >it's ↑really a lot of fun.< (-)
18 RES .hhh the mon↑ey (-) go::es to charity. (-)
19 RES °yeah° (-) so: whatever money they make↑
20 RES and it's us↑ually 5 or 10 dollars, (-)
21 RES to get in (-) to buy a ticket to get in, (-)
22 RES and then all the money (-)
23 RES goes to °cha:rity.° (-)
24 EVA so: (-) it's it's a nice fun way
25 EVA to help the community. (-)
26 COD um (-) so that's a (-) that's a (-) haunted house.

((Ss are then instructed to listen to the song and fill in the blanks.))

Observation: Ms. L using lots of motion with her arms and hands

Position (when): completion of an activity

Narrative audience (how): to whole class

Purpose: relevant to course material

Diaries: Yes.

Kanako diary: There are haunted house. Some house have floor of water bed. People disguise to be ghosts. For example, there is a doctor who is soying his leg at the table. All money people earned from this goes to the charity. I think this is such a good idea that people collect money to donate by holding haunted house. As for upper two stories [Trick or Treating and The Haunted House], I think she told us those because she just wanted to tell how the Americans spend Halloween.

Momoka diary: In the collage, she held the haunted house on their school festival and they donated the total sales as a charity. It was very good things, because in Japan, people use money which earn at a school festival to have the party on their club. It is the best way to use money for other people. I was surprised to hear that. I don't know how to use money after a school festival in Japan and America.

Interviews: Kanako does not refer to this PN directly, but talks about the 'charity program' as one that she will remember a long time. Kanako learned about American university students giving money to charity from haunted house profits. She shared a second story about her donating money to the Tohoku disaster (shared a second story).

Narrative Structure: orientation (lines 1-5), complication (lines 6-16), evaluation (line 17), resolution (lines 18-23), evaluation (lines 24-25), coda (line 26)

Other: starts with "I" but then explains it all in the third person and "you".

~Appendix I~

Themes and Sub-themes of TPNS

Main Themes	Sub-themes
Education	<ul style="list-style-type: none"> being a teacher: what it means to be a teacher, why someone became a teacher (there may be some overlap with the 'employment' theme) issues related to teaching and learning: how to teach, how to learn, what is education, the best ways to educate (there may be some overlap with the 'language' theme)
Social issues	<ul style="list-style-type: none"> topics that invoke discussion or controversy such as gender roles, volunteerism, donating to charity, gun control, alcohol and so on: these are topics related to society and that are usually up for debate services provided by the government/state/city such as health care, maternity/paternity leave, stores/companies, restaurants and so on: services that people use on a regular basis, services available to tax-paying citizens
Private self	<ul style="list-style-type: none"> oneself: information only the speaker knows about him/herself health: illness, disease, how he/she is feeling hobbies: interests, what one does in his/her free time family: about immediate or extended family members friends: about people in their inner social circle
Technology	<ul style="list-style-type: none"> the advancement of technology whether it be household appliances, computer software or hardware, and the Internet: anything that involves technology, and most recently technology that involves communication such as social media
Employment	<ul style="list-style-type: none"> related to one's job: job duties and responsibilities of being a teacher (there may be overlap with the 'education' theme since it is about being a teacher) related to other people's job: job duties and responsibilities of another person looking for employment: 'job hunting' as it is called in Japan, takes place during the Junior and Senior years of university (the last two years), related to one's future career
Language	<ul style="list-style-type: none"> issues of language learning: how to learn a language, in general terms (there may be some overlap with the 'education' theme) mention of a certain language: can be of any language, not just English
Culture	<ul style="list-style-type: none"> aspects of a culture such as a holiday, traditions, customs: description of a holiday, festival, tradition, or custom, a celebration or ceremony that is associated with a certain country's culture

~Appendix J~

Volunteer Firefighters (L-C-101112-2-3)

1 ORI T umm (-) so: (-) eve↑ry summer, (-)
2 ORI when I go back to::(-) Oregon
3 ORI to visit my ↑mom (-)
4 ORI I stay with my best friend (-)
5 ORI she has a ↑farm (-).tch
6 ORI a:nd (-) .hhh aaah (-) it's a <very rural area> (-)
7 ORI it's ↑trees (-) ((laughing)) tree:s and cows (-)
8 ORI and that's the who::le (-) place.(-)
9 ORI i- sh- and these little winding roads (-)
10 ORI BEAU::tiful the rive:rs,
11 ORI and (-) >we t↑↑talked about Oregon last week ↑right?< (-)
12 ORI a::nd (-) anyway (-)
13 ORI they're so:: far away from ↑everything (-)
14 ORI that they don't ha:ve (-) medical services. (-)
15 ORI they don't ha:ve (-) fire services. (-)
16 ORI .hh so my fr↑iend's husband, (-)
17 ORI and (-) er s- s- >some of the neighbors<
18 ORI down the road (-) a ways away(-)
19 ORI uh (-) got invo↑lved, (-) in (-) fi↑re (-) fighting. (-)
20 ORI they became volunteer ↑firefighters. (-)
21 COM and just the past I think maybe four five ↑↑years ago (-)
22 COM the::y (-) built a little tiny, (-) f-firehouse (-)
23 COM ((smiling voice))
24 COM across the stre:et, (-) from where my ↑friend lives. (-)
25 COM .hh (-) a::nd (-) uh (-) e- every summer I'm ↑there
26 COM they always have some kind of a:, (-) some kind of a
27 COM neighborhood (-)
28 COM you know (-) everybody bring f↑ood
29 COM we're having a party at the fire house (-)
30 EVA and it's ↑wa:y out in the middle of nowhere (-)
31 EVA .hh but I'll tell you (-)
32 EVA it comes in (-) so↑ handy (-)
33 EVA and it's rea:lly important (-)
34 EVA because it's so far away (-)
35 ORI umm (-) thr↑ee summers ago, (-)
36 ORI ahm (-) I was the:re (-)
37 ORI I had just got in from Japan (-)
38 ORI and it was ↑like, (-)
39 ORI it was like the se↑cond night I was there, (-)
40 ORI and (-) like >↑two o'clock in the morning<
41 COM and I wake up, (-)
42 COM and I hear this, (-)
43 COM °bang bang bang bang bang° (-)
44 COM and >I couldn't figure out w- what was that?< (-)
45 COM and I sat up in ↑bed (-)

46 COM and I was on the second flo↑or (-)
 47 COM and I looked out the window (-)
 48 COM and two:: farms do↑wn, (-)
 49 COM there was a fi↑re (-)
 50 COM .hh a:nd I hear ↑all this commotion (-)
 51 COM and the people (-)
 52 COM my friends downst↑airs are running ar↑o:und (-) and (-)
 53 COM .hh they run ↑ou:t (-)
 54 COM and they go over across the str↑↑eet (-)
 55 COM to get to the: (-) fire department (-)
 56 COM they start up the f- f- fire engines
 57 COM and they ↑race down the ↓road. (-)
 58 COM .hh a:nd (-) hhh (-) um (-)
 59 COM and pretty s↑oo:n, (-)
 60 COM m- my ↑friend's (-) daughter and gra:ndchildren, (-)
 61 COM ah drive into the dr↑iveway (-)
 62 COM and they come ↑in
 63 COM and (-) we find out the fire was at their fa:↑rm (-)
 64 RES and (-) <m- my friend's daughter's ↑husband,> (-)
 65 RES was (-) kill↓ed (-) in the fire. (-)
 66 RES ah he had been, (-) upstairs in a ba↑rn (-)
 67 RES a:nd (-) he didn't make it out↑ (-)
 68 EVA and ah (-) it was a-awful (-)
 69 EVA but the fi↑re people were th↑↑ere (-)
 70 EVA volunt↑eers nobody gets p↑aid for any of that, (-)
 71 EVA and it's just a really important community↑ (-)
 72 EVA u:m (-) fee↑ling (-)
 73 EVA everybody parti↑cipates
 74 EVA everybody ↑works to help each other. (-)
 75 EVA um (-) so I can't ↑tell you how im↑portant
 76 EVA volunteer work is. (-)
 77 EVA it's extremely important

~Appendix K~

The New Model (H-C-050712-2-11)

1 **T** I t[↑]hought about buying some of that
 2 I'm not I'm not going to buy it now. (-)
 3 **S** ((asks if Mr. H would buy an iPhone 5 if it existed))
 4 ORI **T** no I don't I don't buy in those cycles (-)
 5 ORI I don't buy it because something's ne::w, (-)
 6 ORI I buy it because, (-)
 7 ORI the (-) machi[↑]ne I have isn't working right. (-)
 8 ORI and (-) Yuki knows very well (-)
 9 COM I- I asked her about her iPhone (-)
 10 COM that one [↑]time ((laughs)) (-)
 11 COM and ah she said she li[↑]ked [↑]it (-)
 12 COM the re[↑]ason I was (-) w- wondering
 13 COM about [↑]her iPhone was, (-)
 14 COM [↑]my <phone had just died> (-) that day. (-)
 15 COM and so: (-) I had a (-) a [↑]Sharp phone which ^{↑↑}I liked, (-)
 16 COM >it was a good phone,< (-)
 17 COM but it wasn't a smart phone? (-)
 18 COM and I (-) it was dead now. (-)
 19 COM I had to get a new ph[↑]one (-)
 20 RES so that's why I bought it=
 21 EVA I don't buy the (-) the (-) n- (-) <ne:w mode:l cycle> (-)
 22 EVA **S** ((says she understands))
 23 EVA **T** and there's [↑]lots of people like me. (-)
 24 EVA but there's lots of people a[↑]lso
 25 EVA that (-) that buy on that (-)
 26 EVA they'll line-up outside the store, (-)
 27 EVA even though that's working just [↑]fi:ne (-)
 28 EVA they'll buy a new one just because. (-)
 29 EVA **S** ((mentions he likes the looks of it))
 30 EVA I ^{↑↑}think it's kind of [↑]cool yeah

~Appendix L~

Charity (L-C-101112-2-6)

1 COM T .tch OK when I was in UCLA:
2 COM at th- the univer↑sity, (-)
3 COM we have a ↑one week daigakusai. [university festival] (-)
4 COM and I mean
5 COM there are (-) ↑hundreds of thousands of dollars. (-)
6 COM that the students raise. (-)
7 RES and they ↑give it away (-)
8 RES they give it away to a ca:mp (-)
9 RES that the university students ru::n (-)
10 RES it's near Los Angeles (-)
11 RES and it's for ↑poor child↓ren
12 RES ↑handicapped chil↓ren (-)
13 RES children with uh (-) e- emotional problems (-)
14 RES the ↑students go up there
15 RES and volunteer their time
16 RES to work with these children. (-)
17 RES it takes money to do that
18 RES it takes money to (-) keep the property up. (-)
19 ABS so every yea:r UCLA st↑udents get together
20 ABS and they have this (-) big (-) school °festival.° (-)
21 ABS for one week. (-)
22 ABS and °a::ll the money goes to charity.° (-)
23 EVA or goes to ↑drinking? I- I- I don't know, (-)
24 EVA I'm a different culture. (-)
25 EVA I'm a °different culture sorry°. (-)
26 EVA and and (-) I- I was raised a little differently. (-)
27 EVA °you know° so I encourage you to do it, (-)
28 EVA something for (-) the community. (-)

~Appendix M~

Ms. L's Handout on Volunteerism

Volunteerism & Getting a Job

philanthropic	社会奉仕	flourish	栄える
assess	評価する	conviction	確信, 信念
hardship	苦難	applicant	求職者

Warm-up

1. What do you know about volunteerism in Japan? When did it start? Why?
2. What kinds of things do employers ask during an interview in Japan?
3. Have you ever filled out a résumé? What kinds of information does a job **applicant** have to write on a résumé in Japan?

*Work in pairs. **Student A**, read the following part of the passage. Ask Student B the questions below.*

The History of Volunteerism in the United States



Questions

1. What are three large volunteer organizations?
2. How did the "soup kitchen" begin?
3. What did the Conservation Corps do in the 1930s?
4. What are some examples of current volunteer categories?

Work in pairs. **Student B**, read the following part of the passage. Ask Student A the questions below.



Questions

1. Why did colonists need support systems?
2. What is one kind of volunteer work that we normally think of as a paid profession?
3. How have churches been involved in volunteer work?
4. When did the American Red Cross start?

Abridged and adapted from:

http://charity.lovetoknow.com/History_of_Volunteerism_in_America

Volunteer Characteristics in September 2011

From: <http://www.bls.gov/news.release/volun.t05.htm>



How does this relate to your education?

Writing a Personal Statement to get into college: Abridged and adapted from:
<http://www.unm.edu/~pre/law/archuleta.htm>

Set Yourself Apart Committees are looking for something PERSONAL and ANALYTICAL. This means sharing information you rarely share with others and **assessing** your life more critically than usual. This approach is key to a successful personal statement.

Questions:

- What is special, unique, distinctive, or impressive about you or your life story? What details of your life (personal or family problems/ history, any genuinely notable accomplishments, people or events that have shaped you or influenced your goals) might help the committee better understand you or help set you apart from other applicants?
- When did you originally become interested in this field and what have you since learned about it—and about yourself—that has further stimulated your interest and reinforced your **conviction** that you are well suited to this field?
- How have you learned about this field—through classes, readings, seminars, work or other experiences, internships, or conversations with people already in the field.
- What kinds of volunteer work have you done? What has volunteer experience taught you (leadership or managerial skills, for example)? How will this help you in your university studies and in your future career?
- What are your career goals?
- Have you had to overcome any unusual problems or **hardships** (e.g., economic, familial, physical) in your life?
- What skills (leadership, communicative, analytical, for example) do you possess?

Are you avoiding obvious clichés? For example, a medical school applicant who writes that she is good at science and wants to help other people is not exactly expressing an original thought.



<http://admissions.colostate.edu/Data/Sites/1/pdf/recommendationform.pdf>

Writing a Resume

Your name:

Street Address, City, State, ZIP:

Home:

Cell:

E-mail:

Academic Background

Graduated _____ High School City _____ State _____

Graduation date: _____

Graduated _____ University City _____ State _____

Graduation date: _____

Major course of study: _____ Minor: _____

Graduated with honors: Yes No (You would only write this if you did!)

Work Experience

<i>Job Title</i>	<i>Company</i>	<i>Year/Month</i>	<i>Responsibilities</i>
------------------	----------------	-------------------	-------------------------

Skills (e.g. computer, languages, bookkeeping, licenses attained, etc.)

Other interests (e.g. volunteer, studies, organizations, hobbies, etc.)

~Appendix N~

Indian English (M-C-093011-2-2)

1 **T** but (-) I- (-) Indian government, (-)
 2 ah (-) policy, (-) ended (-)
 3 in a complete failure. °ok.° (-)
 4 and (-) here we g↑:o (-)
 5 ABS Indian↑ ↑English. ok. (-)
 6 ABS if you have a Dell compu↑ter, (-)
 7 ABS and (-) u::m (-) has erm (-) techni↑cal probl↑em (-)
 8 ABS you call the Dell servi↑::ce (-)
 9 ORI this is my dau↓ghter (-) ok? (-)
 10 ORI i-in Australia. (-)
 11 ORI ↑she calls the Dell company (-) ok? (-)
 12 COM now (-) native spe↑taker of English
 13 COM an:swers her ca↑ll, (-)
 14 COM th↑e::n (-) this (-) um (-) engineer (-)
 15 COM passes (-) my daughter's call ↑on to:↑ (-)
 16 COM anothe↑↑r cou↑ntry (-) In:dia. (-)
 17 COM she (-) ha:ppened (-) to ta:lk (-)
 18 COM with this Indi↑an Engl↑ish speaker↑ (-)
 19 COM with heavy \$Ind↑ian acce::nts\$, (-)
 20 COM and, an- and ah (-) but she managed
 21 COM to communicate (-) fully, (-)
 22 COM ah (-) she's a \$near native\$ speaker now. (-)
 23 RES and, and, and, and she got her problem fixed. (-)
 24 RES but anyway this ↑Indian guy (-) in India(-)
 25 RES I don't know which cit↑y i- in India, (-)
 26 RES he (-) ↑o::nli:ne(-) got into, (-)
 27 RES my ↑daughter's computer (-)
 28 RES fixed the problem, (-)
 29 RES and then (-) took care of the problem. (-)
 30 RES it's like (-) cyberspace you see, (-)
 31 RES this ↑Indian, (-)
 32 COD well, but anyway, um (-)
 33 COD i- it's ↑this kind of identity you see (-)
 34 EVA ↑very interesting (-)

~Appendix O~

The Room Has To Have a Costume (L-C-103112-5-13)

1 ABS **T** we:ll↑ the ↑ro:om has to have a cost↑u::me (-)
2 ABS °no?° (-)
3 ORI ONE ONE time I had a (-) a Christmas
4 ORI I- was- (-) >it was when I was at university,< (-)
5 ORI I had a Hallow↑teen party, (-)
6 COM and I decorated my: (-) apartment (-) for Christmas.
7 COM **Ss** ((laughing))
8 COM **T** p↑people said
9 COM ↑↑why is it Chr↑↑istmas in ↑he::re? (-) h-
10 RES a- (-) my apartment has a ↑costu::me (-)
11 RES °oooh°
12 RES **Ss** ((laughing))
13 EVA **T** diff↓erent.

~Appendix P~

The Shinkansen (J-C-100212-2-2)

1 ABS **T** >I want to tell you something u::m,< (-)
 2 ORI I ↑went to ↑Osaka, (-) on Sunday. (-)
 3 ORI .hhh there: wa:s a:: (-) ↑teachers' ↑conference?(-)
 4 ORI by ↑↑this company? (-) P*****. (-)
 5 ORI P***** >K*****.< (-) this company? (-)
 6 ORI there was a ↑teachers' seminar or conference? (-)
 7 ORI it was a:: (-) kenshuukai? [workshop] for teachers, (-)
 8 ORI like (-) elementary schoo::l, junior high school,
 9 ORI high school university teachers. (-)
 10 ORI and ↑I was asked to:, (-) give a talk, (-) a l↑ecture. (-)
 11 ORI at that conference? (-)
 12 COM so I went. (-) to Osaka. (-)
 13 COM and (-) typ↑hoon was there, (-) ((laughing))
 14 COM the typhoon ((laughing)), (-) near Osaka
 15 COM and ((laughing)) (-) I was going towa:rd the °typhoon°
 16 COM but ↑it was OK, it wasn't bad, (-)
 17 COM >you know,< it was, (-) do::wn south (-)
 18 COM like (-) ahh south of ahh (-) Kii Peninsula? (-)
 19 COM Kii Hanto Kii Peninsula
 20 COM so >it was< (-) quite far. (-)
 21 COM so, (-) it ↑wasn't, (-) too bad, (-)
 22 COM but I went (-) and I gave a ↑lecture? (-)
 23 COM .hh ↑can you ↑guess what kind of things
 24 COM I (-) talked about? (-)
 25 COM can you ↑guess:? (-)
 26 COM what did I talk about. (-)
 27 COM to the teachers. (-)
 28 COM °can you guess?° (-) ((laughing)) (-) °yes°
 29 COM **S** ((makes a guess))
 30 COM **T** .hhh it is important (-) then to
 31 COM read in English exactly
 32 COM ↑how did you ↑guess? ((laughing)) (-)
 33 COM .hhh ↑I wonder how you guessed. (-)
 34 COM .hhh OK so (-) I talked about extensive reading. (-)
 35 COM yes:: (-) again, (-) ((laughing)) (-)
 36 COM so I go, (-) anywhere, (-)
 37 COM to promote extensive reading yeah (-)
 38 COM please come ↑there (-)
 39 COM yes:: I go, (-)
 40 COM \$and I explain about\$ extensive reading? (-)
 41 COM I do anywh- (-) I- I (-) I would go anywhere, (-)
 42 COM to do that. (-)
 43 COM so I went to Osaka. (-)
 44 COM ↑a:nd? (-) a::hh (-) on the way ba::ck, (-)
 45 COM I took >the shinkansen [bullet train],
 46 COM the typhoon was,< (-) ahh going toward the a (-) ea:st? (-)

47 COM >I think it was< (-) going toward (-) Nagoya, (-)
 48 COM \$area,\$ ((laughing)) ok? (-)
 49 COM but I had to, (-) go home. (-)
 50 COM a::nd I took the ↑shinka:nsen, (-)
 51 COM and a::h (-) ↑it was moving, (-) ok? (-)
 52 COM it wasn't bad (-)
 53 COM and, (-) by the ↑time we got to ahh ahh a::hh (-) ↑↑Maibara, (-)
 54 COM ((laughing)) ah ↑shinkansen ↑stopped (-)
 55 COM bec↑ause, (-) the ty↑phoon was, (-)
 56 COM ahh now near ah Toyohashi? (-)
 57 COM around that time? (-)
 58 COM and then, (-) ahh bet↑ween Kakegawa? (-)
 59 COM and a::h (-) a:h what (-) a::h (-)
 60 COM what was the n- name of the station, (-)
 61 COM ah ↑Mikaanjo ((laughing)) (-)
 62 COM between Keyo and Mikaanjo, (-)
 63 COM ahh the ↑wind (-) was like ↑30 meters. (-) 30 meters. (-)
 64 COM >you know< very strong wind, (-) very strong wind, (-)
 65 COM so shinkansen stopped there. (-)
 66 COM so ↑that me:ans, (-) shinkansen
 67 COM >all the< shinkansens (-) stopped (-)
 68 COM in, (-) a:t station so (-) a- at Nag↑oya station
 69 COM there were too: many (-) shinkansen (-)
 70 COM that were staying there. (-)
 71 COM so (-) ↑no platforms. (-) ((laughing))
 72 COM for new shinkansen to come in, (-)
 73 COM yeah fo- no lines, (-) no lines. (-)
 74 COM OK, so: (-) my shinkan↑sen, (-) had to sta:y, (-)
 75 COM at, (-) Maibara? (-) for ↑two and a half hours. (-)
 76 COM ((laughing)) ↑two and a half hours I was, (-)
 77 COM on the train, (-) shinkansen. (-)
 78 EVA so (-) ↑BUT ↑that was good, (-)
 79 EVA I ↑didn't (-) I didn't a::h (-) ↑mind it. (-)
 80 EVA I didn't ↑mind it,
 81 EVA it was O↑K (-)
 82 RES >why< (-) why (-) why was it ok? (-)
 83 RES tell me. (-) why was it OK:? ((laughing)) (-)
 84 RES to be? (-) on the shinkanse:n? (-)
 85 RES for a long ↑time (-)
 86 RES ↑↑tell me ↑somebody (-) ((laughing))
 87 RES S ((Student says [J-sensei had a book.]))
 88 RES T [((makes noise)) (-) YE:s, (-)
 89 RES BECause I had a ↑book (-)
 90 RES YEA::H ((clapping noises)) ((laughing)) (-)
 91 RES how did you guess? (-) ((laughing))
 92 RES ↑↑because I ↑had a ↑↑book, (-)
 93 RES I ↑↑have I- (-) ↑you know I ↑always carry a ↑book, (-)
 94 RES I told you right? (-)
 95 RES I always always always carry a ↑book (-)
 96 RES ahh in my bag right? (-) in my ba:g. (-)
 97 RES oops (-) i::n this pl↑astic bag right? (-)
 98 RES ((laughing)) the ↑waterproof plastic bag (-)

99 RES and at ↑that time, (-)
100 RES I had, (-) a ↑Penguin reader (-) OK::? (-)
101 RES a:nd, (-) and I was in the middle of reading it
102 EVA I was so ↑lucky:, (-) ((laughing))
103 EVA so I could en↑joy thi:s (-) on the shin↑kanse:n. (-)
104 EVA when it was, you kno:w? i- i- it was ah stopping, (-)
105 EVA for a long time I didn't mind, (-)
106 EVA gre:at. (-) yeah, great chance to ↑read this.

~Appendix Q~

Jazz Dancing (M-C-102111-4-11)

1 T so, >this is how you can integrate.<(-)
2 uh::,(-) different skills. (-)
3 and whether, (-) it is listening? (-) or reading. (-)
4 you, (-) <need to have> (-) a clear purpose. (-)
5 for doing this activity. (-) ok? (-)
6 so, (-) if it's listening, (-)
7 what listening skills (-)
8 do you wa^{nt} (-) your students, (-)
9 to prac^{tice}. (-)
10 listen for the general i^{dea}, (-)
11 listen for deta^{ils} (-)
12 making interpret^ations
13 making infereⁿce^s (-)
14 >these are frequently used skills.< (-)
15 with reading, (-) the same thing. (-)
16 this ti^{me}, (-) ok? (-)
17 ah: (-) general, (-) understanding. (-) >ok?< (-)
18 ABS whe^{re}? (-) are you likely to: find this (-) text? (-)
19 ABS who? (-) is this (-) aimed at. (-) °ok?° (-)
20 ABS surely, (-) this a^d is not aimed at me::? (-)
21 ABS it's not aimed at m^e:: (-) ok? (-)
22 ORI ah ^all our child^{ren}: (-) are, (-) erm (-)
23 ORI have gr^own u^p, (-) and there- they,
24 ORI they lⁱve out^{side} ho^{me}, (-)
25 ORI and there onl^y (-) ah (-) my wife a- and myself (-)
26 ORI ah, (-) in the house. (-)
27 ORI ah just the two of us, (-)
28 COM and we ^have our own schedule::, (-)
29 COM and um, um, we li^{ve} um sort of an ea^sy lⁱfe >you know.<
30 COM ah my wⁱfe does what she wa^{nts} to do:, (-)
31 COM she is into ^ja^{zz} danci^{ng}, (-)
32 COM >you know,< she is cra^{zy} a^{bout} jazz dancing in fact. (-)
33 COM she goes to: (-) lessons, (-)
34 COM °almost every day° (-) .hhh (-)
35 COM alm^{ost} ev^{ery} da^y. (-)
36 COM oⁿ ^two (-) weekdays, (-)
37 COM ^she has practice in the morning, (-)
38 COM and °practice in the afternoon°
39 COM Ss ((laugh))=
40 COM T =ok she is outside home, (-) um, (-)
41 COM ⁶⁰%, (-) of the time, (-) ok (-)
42 COM and >you know< I, I end ^up doⁱⁿ[g
43 COM Ss [((laugh))
44 COM T ^well (-) you know, um since ^I'm:: ^the first, (-) um (-)
45 COM since ^I'm the person

46 COM who ↑first arrives at the hou::se, (-)
 47 COM >you know< you ↑look at the living roo-
 48 COM oh::: gee:::, I've got to do thi::s, (-)
 49 COM y- and you go to ah (-) the bath↑t::ub, (-)
 50 COM .hh ah I have to do th↑i::s, (-)
 51 RES and >you know,< I, I end up, (-)
 52 RES drinki::ng (-) two extra cans of bee::r.
 53 RES **Ss** ((laugh))=
 54 EVA **T** =which I shouldn't. (-)
 55 EVA but we: (-) uh (-) >we manage.< (-) ok? (-)
 56 EVA it- it's fu::n (-) actually. (-)
 57 EVA I enjoy doing, (-) housework (-) ok? (-)
 58 EVA 'cause I am not (-) pressed for \$time\$ (-)
 59 EVA I'm >not pressed for time.< >you know.<
 60 EVA it- (-) it's ↑not that, (-)
 61 EVA I have to do this and that, (-) before the:n (-) ok (-)
 62 EVA you ↑know by tomor↓ro::w (-)
 63 EVA or by (-) next week perhaps (-)
 64 COM >we have a cleaning robot in our house< (-) ok? (-)
 65 COM we rel↑ease the r- rob↑o:t (-)
 66 COM and this °robot,° (-)
 67 COM cle↑ans and sw↑eeps the floo::r, (-)
 68 COM in the living room. (-) ok? (-)
 69 COM there's a thre↑shold (-) so, (-) we just lift ↑up (-)
 70 COM a- and (-) put it (-) in the other sect↑ion, (-)
 71 COM goes over, (-) ((laughs)) (-)
 72 COM ↑very interesting, (-) robot. (-)
 73 COM it's a female robot. (-)
 74 COM she ta↑lks (-) in >female voices yes< (-)
 75 COM sh- >she actually talks back< (-)
 76 COM like "empty me?" (-)
 77 COM "clean my bo:↑dy" she says (-) [((laughs))
 78 COM **Ss** [((laugh))
 79 COM **T** Really. (-)
 80 COM **Ss** ((laugh))

~Appendix R~

M-sensei's Handout – Keeping Busy





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~Appendix S~

Corrosion (M-C-101411-3-7)

1 **T** like ↑water resistant, >you know< (-)
 2 sometimes I we:ar (-) a jacket, (-)
 3 ah (-) >that is< (-) water proof jacket. (-)
 4 or water resistant jacket. (-) ok (-)
 5 you don't ge- ah if it rains ↑heavily, (-)
 6 you get the ↑rain inside, (-)
 7 but if it's ↑↑light (-) rain, (-) um (-)
 8 it doesn't come through. (-) ok? (-)
 9 corrosion resistant. (-)
 10 guess the meaning, (-) ext↑remely strong.(-) ok (-)
 11 corro↑sion, (-)
 12 it's ↑↑any material, (-) dete::riorates (-)
 13 ABS for example, (-) K↑-sensei's ski: boots, (-)
 14 ABS **Ss** ((quiet laugh))
 15 ABS **T** well he- he- he enjo-
 16 ABS he ↑used to enjoy skiing. (-) ok? (-)
 17 ORI a::nd (-) ah (-) he wa-
 18 ORI he had been using his sk↑i: boots fo:r (-)
 19 ORI about ↑seven yea:rs (-)
 20 COM a::nd (-) um (-) ↑just (-) after eight or nine ye↓ars (-)
 21 COM <he: took out his ski boots,> (-)
 22 COM and went ski↓ing. (-)
 23 COM in the mi↑ddle of skiing (-)
 24 COM something happened. (-)
 25 COM one↑ of the boo:ts (-)
 26 COM .tch (-) <cra:cked and split,> (-)
 27 COM da::n↑gero::us↑ (-)
 28 COM his f↑loo:t (-) attached to the binding, (-)
 29 RES the bi::nding kept the boots together. (-)
 30 RES .tch fortunately.(-)
 31 RES but (-) after he rele↑ased his binding, (-)
 32 RES ↑he was on ba↑refoot (-) with sock on. (-)
 33 RES **Ss** ((laugh))
 34 EVA **T** corrosion. ok

~Appendix T~

Screaming in Spain (L-C-103112-5-16)

1 ABS **T** <one of the things
 2 ABS that we enjo::y (-) on Halloween? (-)
 3 ABS ↑is ↑telling (-) ghost stories.> (-)
 4 ABS and I will ↑tell you ↑↑two stories↑
 5 ABS that are actually true (-)
 6 ORI .tch the f↑first story (-) I:: hea↑rd (-)
 7 ORI when I lived in Spain. (-)
 8 ORI a:nd (-) I:: met a ma:n
 9 ORI who:: (-) lived in (-) Barcelona? (-)
 10 ORI fo:r (-) ahh ↑all his life (-)
 11 ORI his >family lived there< (-)
 12 ORI they ↑↑had a ↑very o:ld house(-)
 13 ORI a:nd (-) the house↑ (-) was actually ↑built (-)
 14 ORI on Roman ruins, this o:ld Roman (-) ah castle (-)
 15 ORI a:nd (-) a:nd whe::n the:y (-) ahh (-)
 16 ORI >you know< in ↑SPAIN the people >get together for dinner
 17 ORI every day (-) right?< (-)
 18 ORI around, (-) two o'clock for the ma:in (-) meal (-)
 19 ORI but th↑en in the eve↑ning also (-)
 20 COM a:nd this family, (-) uh (-)
 21 COM there was one↑ day every year (-)
 22 COM in (-) ↑April (-)
 23 COM a:nd they would be ↑sitting eating dinner, (-)
 24 COM and up↑stairs they would hear this woman scr↑↑eaming (-)
 25 COM and >↑what is that?<
 26 COM they would drop their foo-
 27 COM >you know< s- forks and stuff, (-)
 28 COM and they ra:n upst↑airs
 29 COM and they checked in all the (-) all of the bedrooms, (-)
 30 COM to find out where↑ was this woman, (-)
 31 COM s- (-) >you know< (-) somebody was ↑screaming
 32 COM >where did it come from?< (-)
 33 COM and they ↑never fo↑↑und it (-)
 34 COM didn't see anybody. (-)
 35 COM a:nd (-) a few years (-) >you know< (-) later (-)
 36 COM umm (-) they started to re↑furbish (-)
 37 COM or to (-)redesign (-) the house. (-)
 38 COM and they were wo↑rking
 39 COM in one of the bedrooms, (-) upstairs (-)
 40 COM and they started taking off the wa↑llpaper (-)
 41 COM a:nd (-) th- the h↑ouse was made of bricks, (-) °right?° (-)
 42 COM and they >started taking off the wallpaper
 43 COM and also< the plaster, (-) that was on the walls
 44 COM and >chipping it away chipping it away,< (-)
 45 COM so that they could redo:: (-)
 46 COM m- make the bedrooms nice and new (-)

47 RES and they ↑fo:und (-)
 48 RES in the wa:ll (-)
 49 RES a skeleton. (-)
 50 RES that had been(-) mortared↑ in (-) to: the wall. (-)
 51 RES um between these bricks. (-)
 52 RES and they think ma:ybe, (-)
 53 RES that a woman must have been (-)
 54 RES killed there (-)
 55 RES and her body was placed in the wa:ll. (-)
 56 RES and every year↑ on this one day (-)
 57 RES she would scre:am. (-)
 58 EVA ↑true ↑story

~Appendix U~

Play Mamagoto (M-C-111111-6-16)

1 **T** ah ↑play ↑mamagoto [imaginary play] (-)
2 ↑how do you say "play mamagoto" i- in English. (-)
3 "play house?" (-) right? (-)
4 >Bonn-sensei< (-) you sa↓y play house right?(-)
5 **B** yes=
6 ORI **T** =yeah play hou::↑se (-)
7 ORI ye:ah I used to do that. (-)
8 ORI ev↑en ↑now I do. (-)
9 ORI yo - you don't? (-) anymore? (-)
10 ORI I do it↑ even ↑no:w (-)
11 COM I have a li↑ttle chi:ld (-)
12 COM in my↓ (-) um (-) neighborhood. (-)
13 COM ↑she often comes to visit me in the ga:rden
14 COM when I am doing the wo::rk. (-)
15 COM a:nd she asks me (-) she often ↑asks me
16 COM to play, (-) house with her. (-)
17 RES and so:(-) rel↑uctantly (-) I join her.

~Appendix V~

A Telephone in the Kitchen (H-C-050712-2-15)

1 EVA T ↑I::: think I'm lucky. (-)
2 EVA I >t↑hink I'm really lucky< (-)
3 ORI because I'm 42 years old. (-)
4 ORI I come from a different generation than you guys. (-)
5 ORI when I was a kid, (-)
6 ORI <we had> (-) <a telepho:ne in the kitchen.> (-)
7 COM and the k↑itchen was the center of the house. (-)
8 COM center of the w↑orld for me actually? (-)
9 COM a::nd (-) if ↑somebody needed to phone, (-) us? (-)
10 COM needed to cont↑act with us, (-)
11 COM °e- s-° >somebody in the family<
12 COM they'd call the ↑home ↑phone (-)
13 COM a:nd, (-) I would ↑answer the ↑phone
14 COM or my ↑sister would ↑answer the ↑phone
15 COM >my brot↑her my m↑um or my d↑ad whoever< (-)
16 COM a:nd? (-) quite o:ften? (-)
17 COM if it's like (-) one of my sister's friends? (-)
18 COM <I would ta↑lk to my sist↑er's frie↑nd
19 COM unti:l my sister could get to the phone.> (-)
20 COM >we had a big h↑↑ou:se which was ↑ni:ce< but, (-)
21 COM the- >she had to come up the stairs
22 COM to get to the pho↑ne< (-)
23 COM so I'd b- ↑be talking to her which is, (-)
24 COM k↑ind of making, (-) relationships. (-)
25 COM >which is nice.< (-)
26 COM when ↑I: ha:d, (-) a girlfriend
27 COM >I had quite a few °I'm s↓orry°< ((laughs))
28 COM I was a bad boy (-) I .hh (((laughs))
29 COM Ss (((laugh))
30 COM T my gi↑rlfriend would phone my pla:ce (-)
31 COM and? (-) talk to my >mu↑m, my dad, my sister, my brother,<(-)
32 COM >you know< befo::re, (-) befo:re a::h (-) before (-)
33 COM I could get to the ↑phone (-)
34 COM well ↑that's (-) ↑that's good. (-)
35 COM umm (-) th↑en, (-) let's see what ah (-)
36 COM that's that's shocked me I, ((laughs))
37 COM Ss ((laugh))
38 COM T l↑o:st l↑ost lost my (-) lost my (-) t- train of thought. (-)
39 COM u↑m (-) w↑e were al↑so lucky, my fa↑mily, (-) I think. (-)
40 COM because↑ (-) we had, (-) a:: (-) cabin. (-)
41 COM and >a cabin is like a summer home.< (-)
42 COM and it's ↑on a little i:sland. (-)
43 COM ↑now there's lots a, (-) lots of cabins on the i↑sland
44 COM but we had a nice little cabin. (-)

45 COM a:nd? (-) my wh[↑]o:le family
 46 COM would go over in the summer time. (-)
 47 COM my parents were::, (-) s[↑]chool teachers. (-)
 48 COM so they had the summer time (-) off. (-)
 49 COM we go o[↑]ver for about a month. (-)
 50 COM to the c[↑]abin (-)
 51 COM and I'm sh[↑]owering in cold wa:te:r and everything and, (-)
 52 COM and ah (-) there was [↑]no:: phone. (-)
 53 ORI >by the way< (-) this means (-) a pump. (-)
 54 ORI there was [↑]no running water, (-)
 55 COM I had to put my head (-) under the .hhh (-)
 56 COM **Ss** ((showing surprise))=
 57 COM **T** =pump and, (-)
 58 COM pump this (-) ^{↑↑}super co:ld water (-) on my head
 59 COM >and it< (-) hurts. (-) by the way, (-) ((laughs))
 60 COM even in [↑]summer time (-)
 61 COM a::nd an- y- you had to sho[↑]wer th[↑]at [↑]way (-)
 62 COM [↑]BUT, (-) what ha[↑]ppened was, (-)
 63 COM >you know, my sister had to have a s[↑]hower,< (-)
 64 COM so::, (-) who's pumping? (-) [↑]ME: (-)
 65 COM >I: needed to have a shower
 66 COM my brother is pumping on my head
 67 COM and la:ughing his< (-) butt o::ff. (-)
 68 COM trying to, (-) ((laughs))
 69 COM (thinking) >it's really funny<
 70 COM a:::rgh, ar::gh (-)
 71 EVA [↑]it was a soc[↑]ial activity
 72 EVA I thought it a- was really, (-) really nice (-)
 73 EVA and I felt really lucky
 74 EVA that we- (-) we had to wa::lk, (-)
 75 EVA to the commun[↑]ity pump, (-)
 76 EVA and ta::lk, (-)
 77 COM there was n[↑]o: TV [↑]no electricity, (-)
 78 COM it was a^{↑↑}::wesome (-)
 79 COM ni:ghttime? (-) we had (-) an oil (-) lamp. (-)
 80 COM and we'd sit around the tab[↑]le
 81 COM and la:ugh and j[↑]oke and, (-)
 82 COM sometimes we'd make a fi:re outs[↑]ide, (-)
 83 COM and sit (-) ar- (-) around the fi[↑]re (-)
 84 COM and la[↑]::ugh and j[↑]oke and so on, (-)
 85 COM we had motorcycles?
 86 COM so we'd ri:::de aro::und, (-)
 87 COM my sister my brother and I:, (-)
 88 COM while my mum and d[↑]a:d would, (-)
 89 COM .hhh do [↑]mum and [↑]dad stuff (-)
 90 COM I °don't understand what mum and dad did°. ((laughs)) (-)
 91 COM and [↑]then, (-) [↑]we had this [↑]nice
 92 COM >[↑]sort of [↑]nice< <family building> (-) activities. (-)
 93 COM the:n I get into::, (-)
 94 COM I guess it was (-) ahhhh hi:gh school I suppose
 95 COM when the first, (-) big, (-) ugly, (-)

96 COM cell phones came out (-)
 97 COM >they were called< bricks (-)
 98 COM and they ↑looked like a brick (-)
 99 COM a:nd they were ↑heavy like a brick. (-)
 100 COM and ↑I: thought that was really c↑↑ool, (-)
 101 COM cause I could go, (-) ↑o:n the i↑sland, (-)
 102 COM .tch and we could (-) pho:ne, (-) my grandmothe:r, (-)
 103 COM and say (-) we need milk. (-)
 104 COM can you bring some milk to the boat ra:mp (-)
 105 COM and then we'd take the boat over, (-)
 106 COM pick up the milk and come back
 107 COM o::h that was s↑o convenient (-)
 108 COM I ↑loved that. (-)
 109 COM then, (-) >you know< I got my ↑o::wn phone (-)
 110 COM that >was the family phone.<(-)
 111 COM >then I got my ↑o::wn phone,< (-)
 112 COM a:nd (-) ↑I could, (-) ↑contact (-) m:y, (-) girlfriend (-)
 113 COM di↑rectly now. (-)
 114 COM I don't have to talk to h↑er parents, (-)
 115 COM ↑she doesn't have to talk to my parents (-) it's, (-)
 116 COM he::y what are you doing now? (-)
 117 COM **Ss** ((laugh))=
 118 COM **T** =↑very dangerous I think. (-)
 119 COM then, (-) we started getting into (-) the ↑smart phones. (-)
 120 COM no::w, (-) I <don't need to remember anything,> (-)
 121 COM beca:↑use (-) just as I watched some of the students
 122 COM around here before class >going< (-)
 123 COM w↑↑hat's the ↑price of the ↑↑sto::ck (-)
 124 COM and they are searching? (-)
 125 COM **Ss** ((laugh))
 126 COM **T** yes I do: look around, (-)
 127 COM they find, (-) the price of the stock
 128 COM >↑↑they ↑don't ↑need ↑to< (-)
 129 COM they ↑don't ↑need ↑to do the ↑work, (-)
 130 COM I don't need to do the work, (-)
 131 COM it's ri:ght here. (-)
 132 **ORI** Go↑::lden Week, (-) I went (-) fo:r (-) ↑lunch (-)
 133 **ORI** with my lovely wi↑:fe, (-)
 134 **ORI** and ↑she couldn't remember something,
 135 **COM** so while we're ↑eating, (-)
 136 **COM** she:'s got (-) her phone
 137 **COM** and she's looking up something
 138 **COM** while ↑I'm looking at her going, (-)
 139 **COM** and she's looking it up, ((class buzzer)) (-)
 140 **COM** I ↑look over at the table ↑nearby: (-)
 141 **COM** and there's ↑two ↑↑beautiful, (-) f- ↑↑women (-)
 142 **COM** ↑↑beautiful, (-)
 143 **COM** what are they doing?(-)
 144 **COM** not t↑alking to each other (-)
 145 **COM** **Ss** ((laugh))
 146 **COM** **T** they're looking at their pho:nes

147 COM and looking ↑up stuff
 148 COM a::nd (-) >I don't know< mixi, Facebook or mail
 149 COM o:r ↑who knows (-)
 150 COM and then oc↑casionally >they'd look up and go< (-)
 151 COM a:::h (-)
 152 COM Ss ((laugh)) (-)
 153 COM T ↑I was wondering, (-) why:::, (-)
 154 COM my wife and I were out for ↑lunch
 155 COM when she's not ↑↑talking to me. (-)
 156 COM she's looking at her p↑hone, (-)
 157 RES so:, (-) what I ↑did was,
 158 RES I t↑↑ook her phone (-)
 159 RES and I put it (-) awa::y, (-)
 160 RES like a ↑↑fa:ther (-)
 161 RES >and she goes< (-)
 162 RES Ss ((laugh)) (-)
 163 RES T like a ↑chi:ld ((laughs))
 164 RES and then we started (-)
 165 RES then we started ↑talking again. (-)
 166 EVA but everywhere I go:
 167 EVA I see people ↑↑using these things. (-)
 168 EVA and I'm ↑see:ing
 169 EVA this, (-) <change in,> (-) relationships (-)
 170 EVA cha:nge in communication patterns. (-)
 171 EVA now ↑my base line (-) comes from (-)
 172 EVA when ↑I was a kid, (-)
 173 EVA when we didn't have this kind of techno↑logy. (-)
 174 EVA I had to open up ↑books to find information, (-)
 175 EVA I had to get ready. (-)
 176 EVA I couldn't find it right aw↑ay. (-)
 177 EVA and I ↑don't ↑know what the future is, (-) obviously, (-)
 178 EVA >but I have< a feeling, (-)
 179 EVA that, (-) soc↑ieties are being changed, (-)
 180 EVA s↑lowly by technology. (-)
 181 EVA is it good is it ba::d, (-)
 182 EVA I don't ↑know (-)
 183 EVA but I ↑would ↑like you to go, (-) ((laughs))
 184 EVA probably onto the Internet, (-)
 185 EVA or, (-) use your phones to find something (-)
 186 EVA but (-) ↑find some articles, (-)
 187 EVA about (-) this social change. (-)
 188 EVA technology driven, (-) change.

~Appendix W~

Buckeye State (L-C-100312-1-1)

1 **S** ((Student reporting on the U.S. state researched.))
2 **T** BUCK[↑]eye state (-) BUCKeye state. (-)
3 it's a [↑]nickname, (-)
4 ((can hear writing on the white board))
5 di:d you find out what that means? (-)
6 **S** ((can't hear if student said anything))
7 **T** OK (-) the buckeye, (-) i:s a li-
8 >I didn't know it either< (-)
9 ORI my gra:ndfather taught me this. (-)
10 ORI it's a [↑]NUT (-)
11 ORI it's a kind of a nu::t, (-)
12 ORI o::n tree::s, that grow in O- Ohio.(-)
13 ORI OK (-) and it's called a [↑]buckeye (-)
14 COM and my grandma- my grandfather used to carry one
15 COM in his pocket
16 COM and I said gran^{↑↑}dpa
17 COM what's [↑]that? (-)
18 COM wo::w it's a buckeye (-)
19 COM what's that?
20 COM w- w::ell it's a nut from the tree:: in Ohio
21 RES >°so I don't know°<
22 RES buckeye st- state yeah.

~Appendix X~

Ms. L's Coin Activity Worksheet

Learning about the States

Choose one of the 25c coins. With your cell phone, iPad, or other device, look up information on the state that is pictured on the back of your coin. Answer the following questions about your state:

Draw the state flag here:



1. What is the name of the state? _____
2. Where is the state located? _____
3. What is the state capitol? _____
4. In what year did it become a state? _____
5. What is the state flower? _____
6. How many people live in this state? _____
7. Who is the current governor? _____
8. How many languages are spoken in this state? _____
9. What are the main religions practiced in this state? _____

10. Describe the geography, climate, and give info on natural disasters (earthquakes, hurricanes, etc.)

11. Find three other details about this state that you find interesting and would like to tell others in your group.

~Appendix Y~

Keep My Schedule Flexible (M-C-102111-4-10)

1 ORI **T** I tr::y (-) to ↑keep my schedule. (-) um (-)
2 ORI flexible (-) by (-) NOT planning (-)
3 ORI a tight schedule. (-) ok, (-)
4 COM for exa↓mple (-) if I'm visiting my student, (-)
5 COM who is practice teaching at a school. (-)
6 COM I al:ways (-) try getting there. (-)
7 COM on↑e hour, (-) before my appoint↓ment. (-) °ok?° (-)
8 COM and >if it's not< ra↑i:ning, (-)
9 COM I ↑take a ↑wa:lk outside, (-)
10 COM lo:ok at the wild flo↓wers. (-) °ok?° (-)
11 EVA this, (-) makes a difference. (-) °ok?° (-)
12 EVA ↑do:n't go (-) >ten minutes
13 EVA before the appointment< (-) °ok?° (-)
14 EVA ↑get there, (-) if you could, (-)
15 EVA ↑thirty minutes before the app↑ointment (-)
16 EVA and then (-) you have your own time. (-)
17 EVA enjoy nice cup of coffe:e, (-) etcetera. (-) °ok?° (-)
18 COD hectic li:festyle. (-)

~Appendix Z~

McDonald's Everyday (H-C-050712-2-13)

1 ORI **T** y[↑]e:ars ago I- (-) I ate at McDonald's, (-)
2 COM I- I was >[↑]really really busy< (-)
3 COM and I ate at McDonald's, (-)
4 COM every day, (-)
5 COM breakfast lunch dinner (-)
6 COM for about a w[↑]ee:k (-)
7 RES and I seriously got s::ick, (-)
8 RES it was before *Super Size Me* (-)
9 RES and I was just absolutely s:::ick, (-)
10 RES sick for months
11 RES and I didn't know why (-)
12 COD but (-) every time I [↑]smell McDonald's, (-)
13 COD even now I can't, (-) can't eat it. (-)
14 EVA it's disgusting.

~Appendix AA~

In Front of the Elevator (J-C-102312-5-4)

1 ABS **T** I just f[↑]inished reading this book? (-)
 2 ABS it was a bit l[↓]ong, (-) level six (-)
 3 ORI it was a:: (-) great book. (-)
 4 ORI a::h (-) I, (-) [↑]f[↑]inished re- reading, (-) this morning, (-)
 5 ORI in front of the elevator, (-) ((laughing))
 6 ORI on the [↑]fourth floor ((laughing)) (-)
 7 COM [↑]I had a [↑]few [↑]pages left, (-)
 8 COM I had a few pages left to read, (-)
 9 COM when I left my house. (-) ok? (-)
 10 COM a::nd I [↑]went into:: the >Orange Line.< (-)
 11 COM ahhh train (-) and the:n, (-)
 12 COM from A^{↑↑} to::, (-) to C:
 13 COM is only 3 stops. (-)
 14 COM .tch a::nd (-) it was I had an umbrell[↓]a. (-)
 15 COM .tch a:nd, (-) I had two bags here, (-)
 16 COM and no seats. (-)
 17 COM .hhh the [↑]last \$seat was taken.& (-)
 18 COM ((J-sensei coughs)) >excuse me<
 19 COM by another woman. (-)
 20 COM the seat is taken, (-)
 21 COM .tch >too bad,< (-)
 22 COM I had to [↑]stand, (-)
 23 COM OK (-) I took [↑]out this book (-)
 24 COM and started reading. (-) OK? (-)
 25 COM 3 stops. (-) and [↑]second stop, (-) was (-) B[↑] (-)
 26 COM ((laughing)) (-) and when: (-) when I saw B[↑]
 27 COM oops:: (-) yabai [be careful] ((laughing)) (-)
 28 COM if I [↑]keep reading, (-)
 29 COM I'll go pa::st, (-) \$C\$ ((laughing)) (-)
 30 COM so I was very careful (-)
 31 COM but (-) I was still reading, (-) OK? (-)
 32 COM it's the ^{↑↑}la:st part, (-)
 33 COM [↑]such a ^{↑↑}good part (-)
 34 COM it's ^{↑↑}ending aah (-) [↑]right?(-)
 35 COM \$Ok\$ (-) it's such a, (-) a:: (-) [↑]great book. (-)
 36 ORI i-t's about (-) wa::r? (-) ah (-) it's [↑]based on a war, (-)
 37 ORI [↑]real war (-) >in Europe.< (-) OK? (-)
 38 ORI it happened in (-) 19::90 around th- that time, (-)
 39 ORI very [↑]recent (-) there was a war (-)
 40 ORI ah, (-) Kosovo (-) [↑]and (-) Bosnia and Herzegovina. (-)
 41 ORI d- d- have you(-) heard of it? (-)
 42 ORI ah (-) th- the former Yugoslav- slavia. (-) OK? (-)
 43 ORI so:: (-) it was a [↑]true (-) true ((coughs)) story, (-)
 44 ORI it's [↑]not a true story,
 45 ORI it's a fi[↑]cti::[↑]on, (-) it's >a fiction.< (-)

46 ORI but it's ba:sed on a true war (-)
 47 ORI ok, (-) that was happening (-)
 48 ORI qui- quite recently. (-)
 49 ORI .hh a:nd (-) the the ↑↑beginning was quite ↑shocking
 50 COM I think I told yo- two two of you? (-)
 51 COM about last week but (-)
 52 COM a::h (-) in a ru↑lined bui:lding, (-)
 53 COM .tch a re↑porter a wo- woman reporter from UK (-)
 54 COM .hhh a::h goes up to the: (-) ↑top ↑floor
 55 COM with an Am↑erican soldier. (-) ok? (-)
 56 COM and the:n, (-) ahh (-) the the ↑city is ruined, (-) ok (-)
 57 COM e- ↑everything destroyed (-)
 58 COM and there are ↑two girls (-) two: little girls (-) ah: (-)
 59 COM walking (-) with (-) some (-) holding some water, (-)
 60 COM they had to get some water from somewhere:
 61 COM because there is no running water at ↑home (-) OK? (-)
 62 COM and then the ↑soldier >American< soldier says, (-)
 63 COM ok ↑which (-) which child do you want me to ↑shoot? (-)
 64 COM ((laughing)) .hhh
 65 COM and the reporter goes (-) ↑panic (-)
 66 COM ↑↑what ↑do you ↑mean? (-)
 67 COM .hh and so (-) the soldier asks again, (-)
 68 COM ↑which girl (-) which child do you want me to shoot? (-)
 69 COM and of ↑↑course she can't say ↑anything about that, right? (-)
 70 COM >I mean< (-) ↑wha:t (-) are you ↑crazy,
 71 COM ↑what are you ↑talking ↑about (-)
 72 COM don't (-) do anything like that
 73 COM and the- (-) but then (-)
 74 COM the s- soldier shoots (-) both (-) both children. (-)
 75 COM ↑this is a fiction ok? (-) ((laughing))
 76 COM \$this is fiction\$ ((laughing)),
 77 COM but (-) a::h, (-) th- ↑he kills, (-)
 78 COM both of them. (-)
 79 COM a:::nd this reporter goes, (-)
 80 COM .hhh ↑↑↑what ↑did you ↑do:: (-)
 81 COM and she goes like really (?) (-) panicking
 82 COM and then can't- can't stop shaking? >you know.<
 83 COM .hhh (-) and ↑that was the beginning of the ↑book (-)
 84 COM the very beginning of the book. (-)
 85 COM very \$shocking beginning\$. ((laughing)) (-)
 86 COM a::nd, (-) so: (-) the ↑time goes back, (-)
 87 COM >you know< before she goes to:: (-) this place (-)
 88 COM ahh (-) the wa:r place(-)
 89 COM a he- he- she was in UK, (-) a reporter
 90 COM and she is told (-) to go to, (-) Europe, (-)
 91 COM >°you know°?< ah Kosovo? (-) a::h Sarajevo? (-)
 92 COM >wherever< (-) the name. (-)
 93 COM a:h so, (-) so the time goes back again then, (-)
 94 COM the the story really be↑gins (-)
 95 COM but be- (-) because i- it was
 96 COM such a (-) ↑shocki:ng, (-) beginning? (-)
 97 COM I:: I ↑couldn't stop r↑eading like, (-)

98 COM .hhh a:::h (-) wh:y did she go:
 99 COM what happene:d (-) ((laughing)) (-) \$OK?\$
 100 COM and it's >↑really ↑really< dangerous, (-)
 101 COM you know? (-) shells come, (-)
 102 COM you know, (-) bullets come? (-)
 103 COM you know, (-) there are ↑snipers, (-)
 104 COM there are ↑snipers, (-) ((laughing))
 105 COM trying to hit you (-) ((laughing)) (-)
 106 COM from a hidden (-) place. (-)
 107 COM from that, (-) a::h (-) higher place. (-) of the building. (-)
 108 COM i- it's always (-) danger of, (-) life (-) OK? (-)
 109 RES so it was very very ↑tense (-)
 110 RES the who- the book was very tense, (-) the story. (-)
 111 RES but, (-) at the very, (-) ↑last part, (-)
 112 RES the very (-) last part was very m↑oving? (-)
 113 COM a::nd (-) a::h (-) >so I was reading<
 114 COM and then (-) I had to get off at C? (-)
 115 COM and the:n (-) took the train? (-) ah (-)
 116 COM I could ha- (-) I could find a seat (-) from C. (-)
 117 COM ((laughing)) to D (-) I had a ↑seat (-)
 118 COM so I could read, (-)
 119 COM ahh keep re↑ading? (-)
 120 COM and th↑e:n it was maybe the ↑last (-) ↑↑two ↑pages (-)
 121 COM when I got, (-) ou::t, (-) you know? (-)
 122 COM and the::n, (-) I, (-) ↑↑couldn't read, (-)
 123 COM while I was walking. (-)
 124 COM \$it was dangerous.\$(-)
 125 COM so, (-) do you know ↑where I ↑read? (-)
 126 COM on the escalators. (-) ((laughing)), (-)
 127 COM there are ↑two:: (-) very long escalators. (-)
 128 COM c- coming up right? (-)
 129 COM f- from the ah (-) subway station
 130 COM so it was a good chance for me (-)
 131 COM to read keep reading because, (-)
 132 COM ↑↑two: more pages ((laughing))
 133 COM \$and\$ (-) and then? (-) the ↑last part, (-)
 134 COM I: think at (-) the very last part
 135 COM like (-) he::re? (-) to \$here\$ (-)
 136 COM I was in the ↑elevator, (-)
 137 COM e- elevator is a good chance to read ↑too (-) ((laughing))
 138 COM elevator and I had just (-) about, (-)
 139 COM ↑this part, (-) ((laughing)) ↑↑left, (-)
 140 COM when I, (-) get out of the elevator (-)
 141 COM a:nd I, (-) >you know,< (-) I ↑had to finish (-)
 142 COM in front of the elevator. (-)
 143 EVA a:::nd, (-) thank Go↑:d, (-)
 144 EVA it was (-) it was ↑good
 145 EVA that I, (-) finished (-) the::re (-)
 146 EVA because, (-) it was so::, (-)
 147 EVA the the ↑ending was (-) s- so une - exp↑ected (-) unexpected
 148 EVA and it was rel↑ated to the first scene (-)
 149 EVA s↑omehow it's related to the first scene (-)

150 EVA aa::::aah \$ok:: so everything\$, (-)
 151 EVA so >you know,< th- the- the be[↑]g[↑]inning and the ending? (-)
 152 EVA was, (-) kind of match, (-)
 153 EVA and i- it's moving? (-) [↑]so [↑]moving, (-)
 154 EVA a:nd >so I had< ^{↑↑}tears, (-)
 155 EVA ^{↑↑↑}I [↑]had ^{↑↑}tears (-)
 156 EVA and [↑]I was [↑]so [↑]happy?(-)
 157 EVA that, (-) I was not on the [↑]train (-) ((laughing))
 158 EVA so emb[↑]arrassing to have tears
 159 EVA like in fro- (-) in front of everybody? (-)
 160 EVA >so< (-) a::h in front of elevator I was facing? (-)
 161 EVA OK this, (-) like this is the elevator I got [↑]out, (-)
 162 EVA and this is the wa:ll (-) ((laughing))
 163 EVA and ahhh >nobody could< see my face, right? (-) ((laughing))
 164 EVA there were not people ((laughing)) (-)
 165 EVA I took out, (-) my handkerchief
 166 EVA (J-sensei makes crying noises)) ((laughing))
 167 EVA **Ss** ((laughing))
 168 EVA mmm ok I am going to the office, ((laughing)) (-)
 169 EVA alright? (-) so it was, (-) it was maybe a good t[↓]iming. (-)
 170 EVA that °I finished° reading (-) there. (-)
 171 EVA °in front° of (-) the elevator (-)
 172 EVA [↑]sometimes it's really dangerous, (-) \$dangerous
 173 EVA to read on the\$ train (-)
 174 EVA yeah I la::ugh I cry? (-) right? (-) °yeah?° (-)
 175 EVA °it's° (-) °[↑]such a [↑]good [↑]book.° (-)
 176 EVA Solo Saxophone, (-)
 177 EVA saxophone. (-) a::h there's a sax[↑]ophone player, (-)
 178 EVA a:nd it's, (-) related to:, (-) the story (-)
 179 EVA very, (-) a::h deeply (-) ok:? (-) yes ((laughing)) (-)
 180 RES so wh[↑]le::n you are ready, (-)
 181 RES a::h (-) m[↑]aybe in the near future, (-)
 182 RES this is level [↑]six (-)
 183 RES might be a bit difficult,
 184 RES but I [↑]tell you ^{↑↑}Cambridge books, (-)
 185 RES are easy to read. (-)
 186 RES like try:: Cambridge 2 level 2 3 4? (-)
 187 RES ok sometimes? (-) right? (-)
 188 RES [↑]they are not too too: difficult (-)
 189 RES ^{↑↑}6 (-) may be a bit difficult? (-) ah but (-)
 190 RES ah in the [↑]near, >very near< future
 191 RES you'll be able to read it. (-) OK? (-)
 192 RES so please try to read it? (-)
 193 RES when you are ready. (-)
 194 RES when you can enjoy it. (-)
 195 RES alright? (-) yeah. (-)
 196 RES rem[↑]ember, (-) >Solo Saxophone.< ((quiet laughing)) (-)
 197 RES ye:s, (-) and [↑]this ((holding up the plastic bag she carries
 198 RES her book in)) was very good today (-)
 199 RES waterproof ((laughing)) (-) from the rain. (-)
 200 COD OK:: so much fo::r my talk

~Appendix BB~

Turn Off My Cell Phone (H-C-051412-3-18)

1 ORI **T** w- ↑what ↑did you think
2 ORI when I told you about um (-)
3 ORI when I- (-) when I went to the cabin
4 ORI in the, (-) in the summer,
5 COM when I go to Ca- (-) when I go to Canada
6 COM in the summer (-) whenever (-)
7 COM and there's <↑no phone.> (-)
8 EVA and I look (-) ↑I look forward, (-)
9 EVA to going to Canada in the summer (-)
10 EVA cause I ↑tu:rn off my cell phone, (-)
11 COM ↑put it in my suitcase, (-)
12 COM don't touch it. (-)
13 COM for a whole month.

~Appendix CC~

Oregon (L-C-100312-1-2)

1 **S** ((Student reporting on the U.S. state he researched.))
2 **T** u::m (-) the ↑rea↑son ↑he said (-)
3 O- Oregon has ↑movie production
4 >I understand that< (-)
5 **ABS** it's (-) beau::tiful up here (-)
6 **ORI** my mo:m moved (-) from (-) Los ↑Angeles (-)
7 **ORI** to:: (-) Oregon (-) in 2002 (-)
8 **ORI** she was eigh:ty two. (-)
9 **COM** she bought a house, (-)
10 **COM** the <ma::n she bought the house from,> (-)
11 **COM** became her husband.
12 **RES** they got married (-)
13 **EVA** she was eighty three
14 **EVA** he was ninety (-) ((laughing)) (-)
15 **EVA** miracles happen. (-)
16 **ORI** .tch so she ↑moved up the::re
17 **ORI** and every summer I go to vis↑it (-) her in Oregon (-)
18 **COM** °it's it's it's° incredible (-)
19 **COM** you get off the airplane
20 **COM** and >it's like<
21 **COM** ((making smelling noises))
22 **COM** what is that sme:ll? (-)
23 **COM** oh↑ (-) it's fresh air↑ (-) ((laughing))
24 **COM** r- right (-) because of all the tree::s (-)
25 **COM** and you drive down the ↑highway
26 **COM** and there's just these enormous tree:s everywhere
27 **COM** it- it's really beautiful (-)
28 **RES/EVA** so if you want to make a mov↑ie (-)
29 **RES/EVA** it's a great place to make a movie.
30 **EVA** °yeah?° lots of (-) ah (-) cutting wh- forestry? (-)
31 **EVA** in that area↑ (-)
32 **COD** but ag↑ain (-) not the four seasons like you have here.

~Appendix DD~

My Summer Reading (J-C-092512-1-1)

1 ABS **T** I- I have to ↑tell you,
2 ABS ↑I have to ↑show you my summer reading. (-)
3 ABS °where is my, (-) summer?° (-)
4 COM I ↑DIDn't read, (-) I ↑didn't read much, (-)
5 COM mmmmm (-) I read only ↑two ↑books:, (-) only ↑two ↑books: (-)
6 COM because ↑I was ↑busy:::, (-) I was so busy. (-)
7 COM but, (-) ↑ahhhh (-) excuses OK. (-)
8 COM .hhh so:::, (-) umm (-) so I read, (-) these books::? (-)
9 RES .hhh ↑ahhhh, (-) so the total was, (-)
10 EVA maybe ↑I should have read mo:re. (-)
11 RES I re:ad? (-) total of, (-) [writes '38,199' on whiteboard]
12 RES 38,\$199 words\$ (-)
13 EVA not much (-) I should have read more but, (-)
14 EVA I read these books:? (-) [shows books]
15 EVA they're so fun?

~Appendix EE~

I Failed Terribly (H-C-050712-2-8)

1 ORI T tod↑a:y we are going to go thro:ugh a- a
2 ORI >↑↑↑kind of a strange ah (-) cla:::ss, (-) theme. (-)
3 COM I think an- (-) I- I ↑tried this, (-)
4 COM this uh (-) ↑type of (-) class
5 COM >many many many< years ago
6 COM and I <failed terribly.> (-)
7 COM but (-) I ↑think (-) this (-)
8 COM the way is the way I've done it (-)
9 RES this time is a little bit better. (-)
10 EVA my mist↑ake la:st time was
11 EVA I asked students to bu:y (-)
12 EVA a whole bu↑nch of stocks, (-)
13 EVA many (-) like 5, 6, 7, stocks
14 EVA and make a portfolio. (-)
15 EVA I thought that was too wide.

~Appendix FF~

Material Designer (M-C-101411-3-9)

1 ORI **T** cause your tea[↑]cher, (-)
2 ORI in [↑]front of [↑]you, (-)
3 ORI ah: is a material \$designer\$. (-) ok? (-) ah: (-)
4 COM we edit our group, (-)
5 COM ah I'm a [↑]chief of [↑]it (-)
6 COM and edited (-) um 7, 8 different ah ahh (-)
7 COM high school English [↑]course bo[↑]oks, (-)
8 COM >to be approved< by the >Ministry of Education?< (-)
9 COM I also published ah ah teacher's manuals?
10 COM for team teaching etc? (-)
11 EVA so (-) try:: (-) to (-) ah (-) exploit, (-)
12 EVA what I've got. (-) ok? (-)
13 EVA if you d[↑]on't, (-) ah (-)
14 EVA I can't do you, (-) ah (-) ah serve you better (-) ok? (-)
15 COD so ah (-) pl[↑]a:n those things. (-)
16 COD demonst[↑]ra:tion tea:ch[↑]i::ng, (-)
17 COD pra::ctise on desi^{↑↑}gning mater^{↑↑}ials (-)
18 COD a- and stuff. (-) ok?

~Appendix GG~

Breaking Rules (H-C-061812-7-40)

1 ORI **T** I- I'm always good at breaking rules
 2 ORI I, (-) .hhh I have a (-) lo:ng history
 3 ORI of breaking ru::les hhh. (-)
 4 EVA but, (-) >you know,< sometimes
 5 EVA some situa↑tions (-)
 6 EVA it's just better to (-) ↑not follow, (-)
 7 EVA the the the ru↑:les (-)
 8 EVA and do something (-) completely ↑different. (-)
 9 COM umm (-) m- my lovely wife goes cra↑:zy
 10 COM with me sometimes, (-) because, (-) °I do it.° (-)
 11 COM ↑↑well, i- i- i- (-) >what do you say?< ah (-)
 12 COM when we go, (-) when we go shopping
 13 COM and people are all walking one way, (-)
 14 COM I'll find the long way aro↑:und (-)
 15 COM but no people. (-)
 16 COM everybody's taking the ma:in roads (-)
 17 COM and I go I- I hate this ((making 'whooshing' noise)) (-)
 18 COM I-I'll take all these strange roads or something (-)
 19 COM and get to the same place. (-)
 20 COM and >°she says°<
 21 COM why don't you just,
 22 COM that's the easiest that's the short°est°
 23 COM that's the way everybody go:es (-)
 24 COM °well° (-) that's not the way
 25 COM ↑I go, (-) go this way (-)
 26 COM and get there and ↑usually I get there faster. (-)
 27 COM a:nd, (-) >that kind of thing.< (-)
 28 RES w- w- w- with University A
 29 RES I (-) tend to (-) ↑do something (-)
 30 RES and then (-) ask la::ter. (-) if it was OK. (-)
 31 RES and >they say,<
 32 RES ah that's not good. (-)
 33 RES ha sorry (-) but it's done. (-)
 34 RES and I ↑↑often I come out with a good, (-) ↑product.

~Appendix HH~

How I Got Started in This (L-C-112812-8-19)

1 ORI **T** so (-) um (-) .tch (-)
 2 ORI °that° (-) °↑kind° of brings up a
 3 ORI (-) a little bit of a story (-)
 4 ORI u:m (-) .tch er people often a:sk me, (-)
 5 ORI um (-) ↑how I got started in this. (-)
 6 COM a::nd (-) actually I was kind of late (-)
 7 COM ((laughing)) (-)
 8 COM getting started with this (-) ah (-) organization
 9 COM and practice °and things° (-)
 10 COM .hhh um I ↑had ↑friends, (-) in high school (-)
 11 COM ah who died (-) of AIDS. (-)
 12 COM a:nd (-) u:m (-) a close friend of the family also, (-)
 13 COM died of AIDS. (-)
 14 COM I have friends n:ow↑ who ha↑ve HIV↑ (-)
 15 COM um I know, (-) >several people who have HIV< (-)
 16 COM fortunately↑ (-)
 17 COM the medicines today are, (-) very good. (-)
 18 COM and they are living (-) fairly no↑rmal lives. (-)
 19 COM um (-) it's <quite different today> (-)
 20 COM from, (-) the way it was (-)
 21 COM 10 years ago 15 years ago (-)
 22 COM .hh um (-) but that's ↑↑kind of how I got in↑to it, (-)
 23 COM um (-) .tch I was living in Spain at the time (-)
 24 COM and I thought (-) gee: >↑you know< there's (-)
 25 COM ((quiet laughing)) (-) the ↑story is on the website (-)
 26 COM °by the way° (-)
 27 COM but th- there might be something
 28 COM that I can do: to help. (-)
 29 COM um (-) just like that young wo↑man (-)
 30 COM ↑I don't want other people to get it. (-) °(yeah?)° (-)
 31 RES I- I- I think it's important to have educa↓tion. (-)
 32 RES and (-) ah that's how I started this (-) organization (-)
 33 RES °and° (-) just trying to (-)
 34 RES get some information out there (-)
 35 EVA ↑so people can °protect themselves° (-) °yeah?°

~Appendix II~

Linguistic Analysis of Student Diaries

M-sensei

TPN	M-sensei	Hiro	Type of TPN-specific Language Output
How Appropriate Is It?	'I always ask this question' (line 5)	M-sensei always thinks how an article he encounters or reads is helpful for his students' education.	'always' is the same word, 'ask' becomes 'thinks', 'this question' becomes more detailed, relexicalisation
How Appropriate Is It?	'it's a sad aspect of being a teacher' (line 13)	...is a bad aspect of teachers.	relexicalisation, misinterpretation of 'sad' to 'bad', either way both words are negative
Keep My Schedule Flexible	'I try to keep my schedule flexible by not planning a tight schedule.' (lines 1-3)	M-sensei tries to make his schedule flexible by not making it too tight.	keep→make, planning→making, relexicalisation: (schedule→it) exact repetition: 'schedule flexible by not', 'tight'
Keep My Schedule Flexible	For example (line 4)	For example	exact repetition
Keep My Schedule Flexible	appointment (lines 7, 13, 15)	appointment	exact repetition
Jazz Dancing	'almost everyday' (lines 34, 35)	everyday	Although repeated twice, Hiro didn't include the 'almost' part, repetition with word missing
Jazz Dancing	'She is outside home 60% of the time' (lines 40-41)	She spends 60% of her time outside home.	60%, outside home – exact repetition (should be outside the home) of the time→of her time
Jazz Dancing	'I end up drinking two extra cans of beer' (lines 51-52)	M-sensei ends up drinking 2 extra cans of beer	exact repetition, except changes to 3 rd person
Jazz Dancing	living room (line 47), bathtub (line 49, housework (line 57)	house chores	relexicalisation
Fall Colors	northern gate (line 5)	North Gate	relexicalisation

Fall Colors	'keaki trees with their leaves turning into yellow' (lines 7-9)	Trees... are turning its leave's color into yellow	relexicalisation into yellow→into yellow (should be turning yellow, without 'into') their leaves→its leave's (should be plural possessive pronoun and not the possessive for leaves, but simply the plural – spelling mistake?)
Fall Colors	beautiful (lines, 13, 17)	beautiful	exact repetition
Fall Colors	fall colors (lines 4, 12, 17)	autumn color	relexicalisation
Fall Colors	'look around on campus' (line 18)	should take a look at them	relexicalisation – broad, same use of look
My Search Engine	search engine (lines 1, 7, 9)	search engine	exact repetition
My Search Engine	activated (line 7)	activates	exact repetition, changed to present tense
My Search Engine	'when I walk through campus' (line 5)	...as he walks through the University A campus.	relexicalisation (when→as) Hiro adds details (the University A)
My Search Engine	database (line 10)	database	exact repetition

Mr. H

TPN	Mr. H	Maki	Aya	Type of TPN-specific Language Output
On the Subway* ¹⁹	'I am sitting down watching the news on my thingy here' (line 8)	He was sitting in subway, watching news in his mobile	He was sitting on the subway watching the news on his iphone	relexicalisation / relexicalisation -both note location (subway) -thingy here, mobile, iphone
On the Subway*	'and this guy sits down beside me' (line 9)		when suddenly a man sat next to him.	relexicalisation -sits down (present phrasal verb), sat (past) -beside, next to
On the Subway*	'he smells like sweat and tobacco and otaku' (lines 18-19)	The man was very smelly of sweat, cigaret and Otaku.	The man smelled like tabacco and all kinds of unpleasant smell, and moreover, he was an 'otaku'.	relexicalisation / relexicalisation -smells (present), smelly (adj), smelled (past) -tobacco, cigarette, tobacco -all used otaku

¹⁹ Asterisk (*) represents those TPNs about social issues.

On the Subway*	'figurine' (line 24)	a figure doll of anime character		relexicalisation - 'figur' base
On the Subway*	'but the cute girl across from me is looking at me going ((makes nasal sound))' (lines 30-31)		the girl in front of him was looking at Mr. H with a weird look.	relexicalisation - across from, in front of - is looking, was looking
McDonald's Everyday*	'I ate at McDonald's every day breakfast, lunch, dinner for about a week' (lines 3-6)	he had to eat McDonald's for lunch everyday for a week.		relexicalisation - every day - for about a week, for a week - B L D, lunch
McDonald's Everyday*	'I seriously got sick' (line 7) 'I was just absolutely sick' (line 9) 'sick for months' (line 10)	he felt sick		relexicalisation - got sick, was sick, felt sick
A Telephone in the Kitchen	'family phone' (line 110)	family phone		exact repetition
A Telephone in the Kitchen	'kind of making relationships' (line 24)	building relationship with people		relexicalisation - making, building
A Telephone in the Kitchen	'there's two beautiful women' (line 141)	people today		relexicalisation - two women, people
A Telephone in the Kitchen	'lovely wife' (line 133)	'lovely wife'		exact repetition
A Telephone in the Kitchen	'they're looking at their phones' (line 146)	get sucked up into their mobiles		relexicalisation - looking at, sucked up - phones, mobiles
A Telephone in the Kitchen	'not talking to each other' (line 144)	have less actual conversation		relexicalisation
A Telephone in the Kitchen	'I would talk to my sister's friend until my sister could get to the phone.' (lines 18-19)	Mr. H had to keep the line by small talks when his sister's friend called and he picked up the phone.	He would sometimes talk to his sister's friends until his sister came to the phone	relexicalisation / relexicalisation
A Telephone in the Kitchen	'home phone' (line 12)		'house phone'	relexicalisation

A Telephone in the Kitchen	'if somebody needed to phone us... they'd call the home phone.' (lines 9-12)		when his friends wanted to call him, they did the same	relexicalisation -needed to phone, wanted to call
A Telephone in the Kitchen	'cell phones came out' (line 96)		cell phones started to spread	relexicalisation -came out, started to spread
A Telephone in the Kitchen	'big, ugly' (line 95) 'bricks' (lines, 97, 98, 99)		which was really big	repetition -big, big
A Telephone in the Kitchen	'I thought that was really cool 'cause I could go on the island and we could phone my grandmother... that was so convenient. I loved that.' (lines 100-108)		He said he enjoyed it because he could call someone when he is not in his house, and thought it was really convenient.	relexicalisation -really cool (adj), enjoyed it (v) -could phone my grandmother, could call someone -that was so convenient, it was really convenient
Turn Off My Cell Phone	'I look forward to going to Canada' (lines 8-9)		he would always be looking forward to his trip to Canada.	relexicalisation -look forward to, would always be looking forward to (change to complex verb tense)
Turn Off My Cell Phone	'cause I turn off my cell phone' (line 10)		because he would turn off his phone	relexicalisation -I turn off, he would turn off (uses more complex tense when she could have used the simple past)
Phone Call at Four	'when my grandmother died' (line 3)	when his grandmother passed away		relexicalisation -died, passed away
Phone Call at Four	'at four in the morning' (line 7)	at 4am		relexicalisation
Professional Musician	'when I was your age' (line 1)		when he was our age	exact repetition, changed to S's perspective
Professional Musician	'I loved music' (line 3)		He loved music	exact repetition, changed to 3 rd person
Professional Musician	'I wanted to either be professional musician or recording engineer' (lines 4-6)		he wanted to be a musician	relexicalisation

Professional Musician	'my parents steered me to education' (lines 7-9)		his parents insisted him to work as a teacher	relexicalisation -steered, insisted -education (n), work as a teacher (v)
Professional Musician	Student mentioned in line 17 'stability' (lines 18, 20)		'stable'	relexicalisation -stability (n), stable (adj)
I Love My Job	'I do enjoy it' (line 5)		he loves his work as a teacher	relexicalisation -enjoy, loves -it, his work as a teacher
I Was a Carpenter	'math was really useful' (line 12) 'math was unbelievably useful' (line 19) 'I understood that what we were learning in school was actually useful' (lines 23-25)	he appreciated mathematics		relexicalisation -useful x 3, appreciated
I Was a Carpenter	'and then for a summer job... I was a carpenter' (lines 6-8)	he worked as a carpenter for summer job		relexicalisation

J-sensei

TPN	J-sensei	Sayaka	Takashi	Type of TPN-specific Language Output
The Shinkansen	'I went to Osaka' (line 2)	J-sensei went to Osaka		exact repetition, changed to 3 rd person
The Shinkansen	'to give a talk, a lecture' (line 10)	to lecture		relexicalisation
The Shinkansen	'I talked about extensive reading' (line 34)	about extensive reading		exact repetition
The Shinkansen	'it was stopping' (line 104) 'Shinkansen stopped' (line 54)	the Shinkansen she took stopped The Shinkansen has been stopping		relexicalisation -was stopping, stopped → stopped, has been stopping
The Shinkansen	'for two and a half hours' (line 75)	for 2 and half hour	for two and a half hours	close repetition / exact repetition

The Shinkansen	'I didn't mind it' (lines 79, 80) 'I didn't mind' (line 105)	she didn't mind	she was not worried or bored	exact repetition / relexicalisation
The Shinkansen	'teachers' conference' (line 3) 'conference' (lines 6, 11)		Teachers' conference in the conference	exact repetition
The Shinkansen	'I go anywhere to promote extensive reading' (lines 36-37)		J-sensei went there to spread extensive reading	relexicalisation -to promote, to spread
The Shinkansen	'on the way back' (line 44)		On her way home	relexicalisation
The Shinkansen	'because I had a book' (line 89)		because she had some foreign books	relexicalisation
The Shinkansen	'so I could enjoy this on the shinkansen' (line 103)		She enjoyed them on Shinkansen.	relexicalisation
Professor Takanaka*	'He got a Nobel Prize' (lines 7, 22, 23)	He was awarded Nobel prize	won a novel prize	relexicalisation / relexicalisation -got→was awarded, won
Professor Takanaka*	'on TV' (line 4)	on TV	on TV	exact repetition / exact repetition
Professor Takanaka*	'Are you talking about me?' (lines 14 J, 16 husband)	'is it me?'		relexicalisation
Professor Takanaka*	'Did you hear my name a lot, did you hear my name a lot... on TV, in the newspaper?' (lines 1-4)	news introduced him on TV	her [J-sensei] name was on TV and Newspaper	relexicalisation / relexicalisation
In Front of the Elevator	'I finished reading... in front of the elevator' (lines 4-5)	she finished reading a book in front of elevator		exact repetition, changed to 3 rd person, missing the
In Front of the Elevator	'It's so moving' (line 153)	The last was very impressed		relexicalisation
In Front of the Elevator	'I had tears' (lines 154, 155, 158)	she cried		relexicalisation

In Front of the Elevator	‘nobody could see my face’ (line 163)	nobody saw her crying		relexicalisation
In Front of the Elevator	‘on the escalators’ (line 126)		on the escalator	exact repetition

Ms. L

TPN	Ms. L	Kanako	Momoka	Type of TPN-specific Language Output
Oregon (embedded story)	‘the man she bought the house from became her husband’ (lines 10-11)	her mother married a man whom she sold a car		relexicalisation
Oregon (embedded story)	‘my mom moved from Los Angeles to Oregon’ (line 6)	her mother... moved from California to Ohio	she moved from California to Ohio	relexicalisation / relexicalisation, but wrong US state used by both Ss
Oregon	‘every summer I go to visit her’ (line 17)		she visits her mother every year	relexicalisation
Volunteer Firefighters*	‘it’s a very rural area’ (line 6)	is in a rural area		relexicalisation
Volunteer Firefighters*	‘they’re so far away from everything’ (line 13)	far away		exact repetition
Volunteer Firefighters*	‘fire services’ (line 15) ‘volunteer firefighters’ (line 20)	fire survice voluntarily		relexicalisation
Volunteer Firefighters* (embedded story)	‘They built a little tiny firehouse’ (line 22)	They built tiny fire house.		exact repetition of parts – excludes a little
Volunteer Firefighters*	‘my friend’s daughter’s husband was killed’ (lines 64-65)	Ms. L’s friend’s daughter’s husband died	Her friend’s daughter’s husband killed.	relexicalisation / exact repetition of parts – excludes was
Volunteer Firefighters*	‘important’ (lines 71, 75, 77)	important		exact repetition
Volunteer Firefighters*	description (lines 5-13)		there are many farms	deduction, a kind of relexicalisation

Volunteer Firefighters*	‘two o’clock in the morning’ (line 40)		at 2:00a.m.	relexicalisation
The Animal Shelter*	‘When I was in junior high school’ (line 1)	When she was in junior high	When she was in juniour high school	relexicalisation / exact repetition, changed to 3 rd person
The Animal Shelter*	‘talking with the people who came into the animal shelter’ (lines 26-27)	were receptionists of an animal shelter talking with customers	talking with customers	relexicalisation / relexicalisation
The Animal Shelter*	‘we would greet the customers’ (line 13) ‘greet the people who came in’ (line 14)	What they did basically was greeting		relexicalisation
The Animal Shelter*	‘every Thursday afternoon’ (line 8)		on thursday afternoon	relexicalisation
The Animal Shelter*	‘for two or three hours’ (line 11)		for 2 or 3 hours	exact repetition
Women’s Club*	‘when I got into high school and college’ (lines 1-2)		When she was in high school and university	relexicalisation
Women’s Club*	‘I was a member of this Women’s Club of America’ (lines 3-8)		she belonged to women’s club of America	relexicalisation
Charity*	‘When I was in UCLA’ (line 1)	She was a student of UCLA.		relexicalisation
Charity*	‘camp’ (line 8)	camp		exact repetition
Charity*	‘it’s for poor children, handicapped children’ (lines 11-12)	for children with problems such as poorness and handicaps	to poor children and handicap	relexicalisation / relexicalisation
Charity*	‘this big school festival for one week’ (lines 20-21)	one week school festival		repetition of certain words
Charity*	‘school festival’ (line 20)		school festival	exact repetition
Charity*	‘they give it away’ (lines 7, 8)		they gave away	repetition – excludes it

Charity*	‘hundreds of thousands of dollars’ (line 5)		1,000,000	relexicalisation
Journalist in the Women’s Club*	‘I was a journalist for our club and I wrote articles that were published in the local newspaper’ (lines 5-8)	In that club, she published newspapers for a club and her articles were on a local newspaper.		relexicalisation
Volunteer Work for the Local Vet*	‘a friend of mine in Japan’ (line 1)	She has a friend in Japan		relexicalisation
Volunteer Work for the Local Vet*	‘I downloaded the application form’ (line 12)	The university requires to fill out a downloaded app. form.		repetition of key words, but different use of them
Volunteer Work for the Local Vet*	‘an animal doctor’ (line 3)	an animal doctor		exact repetition
Volunteer Work for the Local Vet*	‘Hah? I’m a high school student, I never worked for a...’ (lines 25-26)	He is at loss		relexicalisation
Volunteer Work for the Local Vet*	‘You should be doing some volunteer work’ (line 27)	He should have done volunteer works		relexicalisation
Minute Mile Messenger	‘Minute Mile Messenger Service’ (line 2)		Minutemile Messenger Service	exact repetition
Minute Mile Messenger	‘in Hollywood’ (line 3)		in Hollywood	exact repetition
Trick or Treating	‘When I was a child... you just go trick or treating for an hour or for two hours. I mean you just go from house to house to house’ (lines 1-5)	She went around her neighbors for trick or treat for about two hours when she was little.		relexicalisation
Trick or Treating	‘candy’ (line 7)	snacks, chocolates or candies		relexicalisation
Trick or Treating	‘some people take a pillow case’ (line 6)	Some children brought pillow case		relexicalisation

A Haunted House*	'the doctor is like sawing his leg off' (line 9)	there is a doctor who is soying his leg		repetition of parts
A Haunted House*	'the money goes to charity' (line 18)	All money people earned from this goes to the charity.	they donated the total sales as a charity	repetition with some additional words / relexicalisation
Screaming in Spain	'They would hear this woman screaming' (line 24)	they heard a woman screaming	suddenly a woman screamed	close repetition / relexicalisation
Screaming in Spain	'They found in the wall a skeleton' (lines 47-49)	When architect came, he found bones in the wall.	there was skull on the wall	relexicalisation / relexicalisation
Screaming in Spain	'they think maybe that a woman must have been killed there' (lines 52-54)	a woman who was killed in the room		relexicalisation
Screaming in Spain	'upstairs' (lines 24, 28, 39)		2 nd floor	relexicalisation
Screaming in Spain	'didn't see anybody' (line 34)		there weren't anyone	relexicalisation
Screaming in Spain	'refurbish' (line 36) 'redesign' (line 37)		reformed	relexicalisation
Nuns in Michigan	'old houses' (line 19)	old house		exact repetition, changed to singular
Nuns in Michigan	'women who are studying to be nuns' (lines 32-33)	sisters		relexicalisation
Nuns in Michigan	'she goes out of that room in the back' (line 58)	she went out of the room		repetition with minor changes, changed to past tense and the instead of that
Nuns in Michigan	'she sees at the bottom of the staircase this kind of short woman' (lines 63-64)	she saw a woman on stairs		relexicalisation
Nuns in Michigan	'may I help you?' (line 68)	asked... if she needed help		relexicalisation
Nuns in Michigan	'the woman doesn't say anything' (line 69)	the woman did not answer		relexicalisation

Nuns in Michigan	'she runs back to the bedroom and talks to the other women' (lines 75-76)	The nun went back to the room to tell others about the woman.		relexicalisation
Nuns in Michigan	'They go out to the top of the stairs, and she's gone, disappeared' (lines 79-80)	When she brought them to the stairs, there was nobody.		relexicalisation
We Vote by Mail*	'we vote by mail' (lines 5, 7)	she voted by email		relexicalisation, but wrong word email
How I Got Started in This*	'I had friends in high school who died of AIDS and a close friend of the family also died of AIDS' (lines 10-13)	Some of her friends died of Aids.	She has friends who was Aids and died	relexicalisation / relexicalisation
How I Got Started in This*	'I have friends now who have HIV' (line 14)	Now, she has some friends who have HIV	She has friends... who has HIV	repetition with different word order / repetition but missing now
How I Got Started in This*	'they are living fairly normal lives' (line 18)	they spend a normal life		relexicalisation
Be in Control*	'a really big big man... one of the students' (lines 4-5)	A big male student		relexicalisation
Be in Control*	'turn around' (lines 8, 10, 16 x 2) 'turning around' (line 12 x 3)	turned around		exact repetition, changed to past tense
Be in Control*	'he's kinda getting dizzy' (line 15)	he was getting dizzy		repetition, but changed to past tense and without kinda
Be in Control*	'he couldn't open the condom package safely' (line 23)	he could not do it safely		relexicalisation, very similar to original (seems like repetition), but uses synonyms. For example, open→do, the condom package→it

~Appendix JJ~

Full Transcript of Ms. L's Class on Volunteerism²⁰

((Ms. L at front of room.)) [00:04:56.07] OK, so welcome back to week three. Um, today when I walked in the tables were like this and I thought, oh perfect, we'll just leave them this way. Um aah, today's topic is um volunteerism and getting a job. Huh? It's like taking, you know, I don't know, watermelon and toothpicks, and watermelon and hammers, or something. Two completely unrelated ideas in one lesson. But you'll see how they are related, at least in terms of American culture. Um, so we'll get to that in a few minutes. First of all, you have brought a news item, and in your group, if you would please share your news item, and a little bit of discussion on those things that you brought. OK. Go. [00:05:50.02] Hey *janken* [rock-paper-scissors hand game], hey who's first, who's first. OK. ((Students talking in groups and Ms. L writing on white board. Then, Ms. L walking around to groups.))

((to individual student and small group)) [00:07:39.15] Why are you reading that from your phone? ((Male student says he can't express the words himself and so is using a direct quote from the source.)) OK so, when you read it, what he said was so perfect, you couldn't change it. Is that what you mean? Yes, so that's that's good because sometimes it's important to use the same words, but sometimes it's a good idea to try, to stretch a little bit, take a chance and turn it over and what do you think he really wants to say. OK. It's a good skill to know. It's a really good skill to know. Alright, OK. ((Ms. L walking around to groups.))

((to small group)) ((Female student asks if Americans must join the army.)) [00:09:58.05] No, no there's no draft, and there's no requirement that you join the military. ((Student talking, indiscernible.)) [00:10:26.06] He died, oh he committed suicide. Did he join the military? ((Female student replies affirmatively.)) Did he fight? ((Student explains what happened to an American soldier who ended up committing suicide.)) Right, yes. That's that's a very current issue and a very serious one. Like 2,000 suicides recently in military, yeah it's really a very major problem. Good topic. ((Ms. L walking around to groups.))

((to small group)) [00:11:44.04] NATO NATO ((Ms. L helps students with pronunciation.)) ((Ms. L walking around to groups.))

((to small group)) ((Indiscernible student talk)) [00:12:19.26] Yes. ((Ms. L walking around to groups.))

((to small group)) [00:13:00.27] English ((whispered)) Yep. ((Student asks a question, indiscernible.)) Ah, when you go to the subway, and you, yeah, when you go in the subway, usually you will find a box, an emergency box, and if you open there you can take out a kit for someone who has fallen. That kit has an automatic defibrillator, AED. ((Students make surprising sounds)) *Aa sou nan da?* [Is that so?] Oh yeah. ((Ms. L walking around to groups.))

((to individual student)) [00:14:15.07] Can you, can you make a note here? South Dakota. This is where you found it, right? OK, Aberdeen News, Aberdeen News, right. *Aberdeennews.com?* ((Student acknowledges Ms. L.)) OK, can you make a note? And write South Dakota. South, South Dakota, South Dakota. ((Female student asks if she should write it down.)) Yes, yes. Dakota, Dakota, South Dakota, it's a state. South da ko ta. No? ((Ms. L writes on white board.)) [00:15:09.23] In English. OK. Thank you. ((Ms. L walking around to groups.))

²⁰ The handout used in this class is in appendix M. References to whom Ms. L is speaking are located before the actual talk. For moments to the whole class, there is no reference.

((to small group)) ((Student is talking about the girl in Pakistan who was shot, and asks group members if they know why she was shot)) [00:16:09.25] Yes ((chuckles, Ms. L writes on white board.)) [00:17:07.24] () ((mumbles as she is writing on board)) [00:17:44.10] See that question I just put on the board? [00:17:55.20] So this is a good, this is a great example that that's tragic what happened to her. So, how is that related to the United States or its foreign policy? Or maybe how the United States shows that in to Americans, how did they use that news item for Americans? Good example. ((Ms. L walking around to groups.))

((to small group)) [00:18:53.27] What was the question? ((Indiscernible student talk)) Right, about what? ((Student says the question is about whether to continue or end the Iraq War by the U.S. presidential candidates.)) ((Students talking)) [00:19:46.23] Think back to the first semester. What did you learn? Very smart. ((Ms. L walking around to groups.))

((to individual student, and small group)) [00:20:17.18] Do you have a question? ((Indiscernible student talk)) [00:20:37.10] Where, where, where did you find it? The newspaper, ok so, that's what you write here, cause I don't know where it was. Soooo, so the main people in the, involved are the protestors who are marching in Pakistan against the drone attacks. So, so they're, they're protesting the fact that the United States is using these airplanes to attack people. It's a weapon, right, but there's nobody in there, there's no pilot, there's nobody dropping the bombs, it's all by computer. So it's computerized warfare, and people are, are saying you can't do that because innocent people are killed. So those are the people that are involved in this issue. The marchers, the protestors, yeah yeah. ((Female student says she understands.)) Good article. [00:22:08.25] Yeah, about the weapons. ((Indiscernible student talk)) Yeah, I guess you're right, yeah. ((Indiscernible student talk)) Yeah, yes, yes, good question. ((Students talking about Pakistan and the U.S.)) Good question. [00:23:47.28] ((Male student is asking if the U.S. is allies with ())). It's not like what? ((Indiscernible student talk)) Oh alliance, um, no, I don't think so, no. ((Indiscernible student talk)) [00:24:23.18] Well and Iraq and Iran. ((Male student says he does not understand why people keep fighting in war.)) [00:24:53.14] I think you're very close. I think that's a very major issue with many of the conflicts in that area. Aah, not only now, but way back in history, right, from a hundred years ago, aah whoever controls the resources controls everything. That's a really good point. Good questions, good thinking, good 'I don't think so'. Yeah, yeah, great, great, great, great. Ok how are we doing? Finished? OK good. ((Ms. L walking around to groups.))

((to small group)) [00:26:04.01] *Aah, honto da.* [Is that so?] Oh yeah, oh yeah. ((Ms. L walking around to groups.))

[00:26:19.25] OK. ((Ms. L coughs)) Sorry I didn't mean to cough in your ear. ((Comment to researcher/transcriber))

[00:26:41.17] OK, final thoughts? Did you finally figure that out? Was it OK? I kind of let you go, so you could make sure you understand what was going on. I'm coughing. I'm very impressed with your discussions. Um, again I think the news articles that you brought in were quite meaty, meaning there was a lot of information there, important information and your questions kind of start to kind of dig down underneath. Um, a lot of this is based on history, ah especially the Middle East. If you look at the situation today, the more you know about history behind it, you'll see why these conflicts arose. Um, and why they are on-going. Um, there are more than two sides to every story so I mean when you talk about the debates, right, Obama and Romney, ah there's there's a lot more for both sides that is helpful to know when you are looking at the any issue, but especially the election coming up. Um so again, when you have an article about something that's related to the Middle East at face value it might not seem like it's related to the United States. This is American culture course, OK, so when you find an article um really kind of think about this, how is that related? One article she brought was the fourteen year old was she 14, this 14 year old girl I'll say young woman, but she's not

a young woman yet, who was a leader for women's education in Pakistan? Pakistan [00:28:42.02] And she was riding in a van and somebody stopped them and asked, which one of you is this girl, and they said 'it was her', took out a gun and shot her. Right, and she's still in a coma, I don't think she's regained consciousness yet. Probably because of her activity, her very public activity in trying to change the education system in Pakistan to allow women to become educated, right. OK, now what does that have to do with the United States? What does it have to do with foreign policy? Um, well one way that it could be spun, we say to spin something in the news, in the media, is that the United States is wants to bring education to everyone, right, so women should have equal rights when it comes to ah education. So that's one way that politicians might say this. And yes, on face value it looks really nice. Yeah, it's and everybody says 'Yeah, they should'. From an American point of view, not maybe from the Pakistani point of view. From some women's point of view, yes, ok. Look back into recent history, what is the actual American policy, what do we actually do over there, who are we supporting and do our, do our actions match our words, yeah. And again there are many different viewpoints on every issue. So the more you find out about these things, the more you can discuss it. And they are not, and none of these are easy, none of them are easy and none of them have a correct answer. Right, all of this is opinion. So that makes it kind of fun to talk about. [00:30:35.23]

[00:30:36.10] Alright today, volunteerism and getting a job. Uh? Are those related? At the top there's some vocabulary ok. Please take a minute ((can hear noises from the hallway)) listen to the people shouting outside. And ((Ms. L laughing)) and maybe let's check some pronunciation. The first word there is philanthropic ((students repeat the word)), ok again philanthropic ((students repeat the word)). That's a hard word. The one below it: assess ((students repeat the word)) hardship ((students repeat the word)) flourish ((students repeat the word)) conviction ((students repeat the word)) and applicant ((students repeat the word)). OK so this word applicant. Um, you'll see next year when you are in third year, ah applicant. ((Ms. L writes on white board.)) Applicant is the person OK apply. Well, let's do it this way, application is 'the piece of paper that you have to fill out', ok, and apply is the verb 'to apply for a job'. Ok, so they all come from the same root word. Good to know. Warm up one, two, three with your partners. Go. Talk. ((Ms. L laughing)) You know how to do this. [00:31:57.10] ((Ms. L walking around to groups.))

((to small group)) [00:32:08.13] Yeah, volunteerism?

((to small group)) ((Indiscernible student talk)) [00:32:37.22] Non-profit organization, or not for profit, nonprofit. ((Female student asks if this term is volunteerism.)) That's a good question, what do you think? ((Ms. L walking around to groups.))

((to small group)) [00:32:59.12] In English. Sorry? What, what is she talking about? ((Female student is explaining that elementary school children pick up trash in the streets.)) Pick up trash. Yeah, and. I don't either. I don't know, it sounds like volunteers to me, I don't know. But yes, that's an example. Do they do that here in Japan? ((Student replies affirmatively.)) Yes? Elementary school children? ((Student replies affirmatively.)) Really? Ok, so that's, that's one example. What else? ((Ms. L walking around to groups.))

((Ms. L erases what is written on the white board and writes on board.))

((to small group)) [00:34:57.03] In English ((whispered))

((to small group)) [00:35:05.28] This is great, she's not here, I can sit down. ((Female student asks group members if volunteerism is when someone does not have a job, but wants to work.)) ((outbreath)) ((Ms. L gets up and writes on board.))

((to small group)) [00:36:35.13] Madly searching for something on their dictionaries, what are they looking up? What are you looking up? (12 second pause) What are you searching for? ((whispered)) ((laughing)) All different things, um, what does volunteer mean? ((Male student says it is about doing something because you want to do it.)) [00:37:25.14] OK, what about your um bus or subway fare. ((Student shows non-understanding of the word 'fare'.)) The subway money, do they pay your subway money? Subway, yeah? They do? Yeah. So if we do volunteer work somewhere, does the group pay the, give you the money for the subway? ((Students discussing in Japanese if volunteer organization would pay the transportation fee.)) [00:38:07.16] Well so if you have to go somewhere as a volunteer, then does the organization or whatever, do they give you the money for the ((Students reply negatively)) no. It's very interesting. Have you ever volunteered? No ((Student replies negatively)) Do you want to? ((Female student replies affirmatively)) What kind of thing would you like to volunteer for? ((Female student mentions a Canadian group which supports orphans)) [00:38:56.02] orphanage, orphanage yeah. Oh that's neat. ((Female student talks more about the Canadian group and what they do for the children.)) [00:39:25.15] Your perspective is a little different from what I usually hear, so good, good, good, good, good. [00:39:28.16]

[00:39:31.23] OK. Ah, might have to switch a couple of people. Alright so maybe the first thing is to really give a definition of what volunteer is ((Ms. L writes on board.)) and I wonder if this is cultural. What do you think a volunteer is? ((Female student gives an answer.)) To help people, ah ha, ((Student continues with her definition)) without getting some money. Yeah, to help other people, to improve something without getting any money. Yeah ok. [00:40:18.03] Often when I when I participate in organizations like this, I'll I'll tell you my stories, but here in Japan I hear 'Yes, but we should be paid'. Uh? ((chuckles)) That's not volunteer, volunteer means you do it, what did you say for the pleasure of doing it or just because from the good of your heart or ((Male student provides definition.)) [00:40:57.05] Yeah, yeah because you care out of the kindness of your heart. Yeah, right. Um and then recently I heard someone say 'Yeah, but at least they should pay our our our train fare, the bus fare'. OK, Volunteer ((Ms. L laughing)) means volunteer, right, 'I'll do it!', and you don't expect anything in return, yeah. Um, so I I think that's interesting since the Kobe quake here in Japan there's been a lot more volunteerism, people are more aware of organizations and of activities and programs and events and things like that, that are being held to help other people on a volunteer basis. OK. So um, so it's not that someone doesn't have a job and wants to work at something, it's that someone who has a job or doesn't have a job wants to do something nice for some other people. Yeah OK. [00:41:57.18] Alright, um, you've got two short reading passages and I'm going to ask somebody here, *janken*, whatever one person go over there. OK, so twos, and two, two, three, two, two, OK, in a pair. This is student A here. You're going to read this portion and then ask your partner these questions. Student B read yours and ask student A these questions. OK *janken* go. ((chuckles)) ((Students start talking.)) [00:42:41.20] In English, thank you.

((to pair)) [00:42:57.09] A ga [A is] A is. What are you doing A and B? So, so, so, so you're, you're A B A B. Do you have the other page?

[00:43:15.13] Ok, stop stop stop stop stop stop stop stop stop stop ((said very quickly)). So, A please read your passage to yourself, read. B read your passage, when you finish, OK I'm going to ask you questions and you're going to ask me questions. Got it? So A read A's passage, if you're B read B's passage. ((to small group)) OK, are you A or B? A or B, A, OK, so. ((Ms. L shushes students.)) Then you're B, so where's B? B? And you don't have a copy. ((laughing)) Got it, got it, got it. A, B, A, B, A, B. ((Ms. L laughing)) [00:44:09.16]

((Students are quiet while reading their passages.))

[00:48:41.11] Ok, so when you finish reading, please ask your partner the questions down below. OK? ((Students start talking.)) OK OK OK ask. ((Students talking.))

[00:49:54.17] Is it still on? Hello, hello, hello ((Ms. L referring to IC recorder; whispered to herself.))

[00:50:15.06] ((Ms. L erasing white board and writing on board.))

((to pair)) [00:50:50.13] In English ((whispered))

((to individual student)) ((Student reading answer off worksheet)) [00:51:42.14] Put it in your own words. ((Students laugh)) Why?

((to pair)) [00:52:02.11] Ok ok ok, so overcome illnesses. For example, OK survival, ok, so in other words the colonists had many, many problems. Right? So they helped each other to solve the problems. ((Female student mentions illness.)) For example, illness. Yeah, yeah, right. [00:52:27.07] ((Ms. L walking around to pairs.))

((to pair)) [00:53:44.29] Moving? Moving from one place to another? Relocate? Right. Uh huh. ((Ms. L walking around to pairs.))

((to pair)) [00:54:07.03] How are you doing? Ok, ok. ((Ms. L walking around to pairs.))

((to pair)) [00:54:51.07] Are you reading? You can answer the questions below. ((Ms. L laughing)) ((Ms. L walking around to pairs.))

((to pair)) [00:55:31.10] Ok, ok, well that's. () Uh huh. [00:55:36.21] ((Ms. L walking around to pairs.))

((to pair)) [00:56:05.16] In English, yeah, yeah, yeah. ((whispered)) ((Ms. L walking around to pairs.))

((to pair)) [00:56:24.22] Aaaah, Red Cross yeah, wow, yeah, it's the same in Japanese. Yeah. ((Ms. L walking around to pairs.))

[00:57:48.01] OK, how are we doing? Maybe another minute, try to finish up, yeah. Oh 'cause we've got to get going here.

((to pair)) [00:58:02.16] *Kaite aru?* [Did you write it?] It says here. It says here. Good. [00:58:16.17] ((Ms. L writes on board.)) [00:58:51.05]

[00:59:55.07] OK ((said in a singing voice)). Alright, final thoughts? (7 second pause) Ok, good. Alright, so you can see, you can see that volunteerism has a long history in the United States, way back to our original, the settlers that came over from Eng-, from Europe, right. So we'd had a lot of experience, and on the one hand, Americans think you have to do it yourself, you have to be independent, you have to pull on your own boots, pull yourself up by your boots straps. Right? That it's up to you to make something of your life. While at the same time, we say we'll help each other. It's ((student sneezes)) kind of a funny combination, bless you ((Ms. L and students laugh)) kind of a funny combination, but volunteer work is very very important in the United States. It's to do good, but it's also social, this is a way you meet people. It's a way you do something for your community, right. ((student sneezes)) Bless you, poor guy. You know about Girl Scouts, Boy Scouts. That's volunteer, they do a lot of volunteer work and they don't get paid for it, right. But it's something to help the community, OK. So what kinds of work are there? What kinds of things do volunteers do? On the next page, at the bottom of B, sorry, at the bottom of passage B, it gives you some idea of ah different kinds of volunteer work that people do in the United States. Take a real quick look at that. (7 second pause) It's also broken down into gender, um, and if you go to the

website, ah you'll find many, many more categories. They break it down into African Americans, and Asians. Asians, by the way, very, very few people volunteer, do volunteer work ((student sneezes)) I don't know why, bless you, it's going around, ok. Um, but Hispanics, and the age groups, different age groups. So it's an interesting website, it's a government website, so they have statistics there. Ah, one of the things you read about was volunteer fire fire firefighters. Ah 1881 was the first, is that when it, 1881 was the Red Cross. Firefighters, Benjamin Franklin, or something. [01:02:38.25]

[01:02:39.25] **Volunteer Firefighters**

1 ORI T umm (-) so: (-) eve↑ry summer, (-)
 2 ORI when I go back to::(-) Oregon
 3 ORI to visit my ↑mom (-)
 4 ORI I stay with my best friend (-)
 5 ORI she has a ↑farm (-).tch
 6 ORI a:nd (-) .hhh aaah (-) it's a <very rural area> (-)
 7 ORI it's ↑trees (-) ((laughing)) tree:s and cows (-)
 8 ORI and that's the who::le (-) place.(-)
 9 ORI i- sh- and these little winding roads (-)
 10 ORI BEAU::tiful the rive:rs,
 11 ORI and (-) >we t↑↑talked about Oregon last week ↑right?< (-)
 12 ORI a::nd (-) anyway (-)
 13 ORI they're so:: far away from ↑everything (-)
 14 ORI that they don't ha:ve (-) medical services. (-)
 15 ORI they don't ha:ve (-) fire services. (-)
 16 ORI .hh so my fr↑iend's husband, (-)
 17 ORI and (-) er s- s- >some of the neighbors<
 18 ORI down the road (-) a ways away(-)
 19 ORI uh (-) got invo↑lved, (-) in (-) fi↑re (-) fighting. (-)
 20 ORI they became volunteer ↑firefighters. (-)
 21 COM and just the past I think maybe four five ↑↑years ago (-)
 22 COM the::y (-) built a little tiny, (-) f-firehouse (-)
 23 COM ((smiling voice))
 24 COM across the stre:et, (-) from where my ↑friend lives. (-)
 25 COM .hh (-) a::nd (-) uh (-) e- every summer I'm ↑there
 26 COM they always have some kind of a:, (-) some kind of a
 27 COM neighborhood (-)
 28 COM you know (-) everybody bring f↑ood
 29 COM we're having a party at the fire house (-)
 30 EVA and it's ↑wa:y out in the middle of nowhere (-)
 31 EVA .hh but I'll tell you (-)
 32 EVA it comes in (-) so↑ handy (-)
 33 EVA and it's rea:lly important (-)
 34 EVA because it's so far away (-)
 35 ORI umm (-) thr↑ee summers ago, (-)
 36 ORI ahm (-) I was the:re (-)
 37 ORI I had just got in from Japan (-)
 38 ORI and it was ↑like, (-)
 39 ORI it was like the se↑cond night I was there, (-)
 40 ORI and (-) like >↑two o'clock in the morning<
 41 COM and I wake up, (-)
 42 COM and I hear this, (-)
 43 COM °bang bang bang bang bang bang° (-)

44 COM and >I couldn't figure out w- what was that?< (-)
 45 COM and I sat up in ↑bed (-)
 46 COM and I was on the second flo↑or (-)
 47 COM and I looked out the window (-)
 48 COM and two:: farms do↑wn, (-)
 49 COM there was a fi↑re (-)
 50 COM .hh a:nd I hear ↑all this commotion (-)
 51 COM and the people (-)
 52 COM my friends downst↑airs are running ar↑o:und (-) and (-)
 53 COM .hh they run ↑ou:t (-)
 54 COM and they go over across the str↑↑eet (-)
 55 COM to get to the: (-) fire department (-)
 56 COM they start up the f- f- fire engines
 57 COM and they ↑race down the ↓road. (-)
 58 COM .hh a:nd (-) hhh (-) um (-)
 59 COM and pretty s↑oo:n, (-)
 60 COM m- my ↑friend's (-) daughter and gra:ndchildren, (-)
 61 COM ah drive into the dr↑iveway (-)
 62 COM and they come ↑in
 63 COM and (-) we find out the fire was at their fa:↑rm (-)
 64 RES and (-) <m- my friend's daughter's ↑husband,> (-)
 65 RES was (-) kill↓ed (-)in the fire. (-)
 66 RES ah he had been, (-) upstairs in a ba↑rn (-)
 67 RES a:nd (-) he didn't make it out↑ (-)
 68 EVA and ah (-) it was a-awful (-)
 69 EVA but the fi↑re people were th↑↑ere (-)
 70 EVA volunt↑eers nobody gets p↑aid for any of that, (-)
 71 EVA and it's just a really important community↑ (-)
 72 EVA u:m (-) fee↑ling (-)
 73 EVA everybody parti↑cipates
 74 EVA everybody ↑works to help each other. (-)
 75 EVA um (-) so I can't ↑tell you how im↑portant
 76 EVA volunteer work is. (-)
 77 EVA it's extremely important

[01:05:31.58]

[01:05:32.01] **The Animal Shelter**

1 ABS T umm (-) when I ↑was, (-) in junior high school (-)
 2 ABS I volunteered (-) at (-) a an ani↑mal ↑shel↓ter (-)
 3 er an >animal shelter is where people take their pets
 4 when< they can't (-) c- take care of them anymo::re
 5 or (-) lost animals °things like that° (-)
 6 ORI .hhh a:nd (-) some friends and I
 7 ORI went (-) to: (-) do community↑ ↑↑service (-)
 8 ORI and we went every Thursday afternoon↑ (-)
 9 ORI after ↑schoo:l (-)
 10 COM my >mom would take us over there< ((laughing))
 11 COM a:nd (-) for two or three ↑hours
 12 COM we would just ↑be there, (-)
 13 COM and we would greet (-) the ↑↑customers (-)
 14 COM greet the people who came in↑ (-)
 15 COM looking for a cat or a dog (-) .tch to adopt (-)
 16 COM or >maybe they lost one< or °something° (-)
 17 COM .hh and >we would ↑tell them
 18 COM oh there's a really nice dog< (-)
 19 COM >do you want a dog or a cat?< (-)
 20 COM >you want a big cat you want a little cat<
 21 COM yo- wa- er you know< (-)
 22 COM >there are these really nice< (-)
 23 COM >we have some ki↑↑ttens< (-)
 24 COM >would you like some ki↑↑ttens< (-)
 25 EVA °you know° ((quiet laughing))
 26 EVA so talking with: (-) the people
 27 EVA who came in to: the the ↑animal shel↓ter (-)
 28 EVA that was our vol↓unteer work. (-)
 29 EVA no pay.

[01:06:26.06]

[01:06:26.08] **Women's Club**

1 ORI T um (-) and ↑then ↑when I got into t- to (-)
 2 ORI high school (-) and c↑↑ollege (-)
 3 ORI I was a member of (-) the:: u::m(-) .tch a::h(-) .hh
 4 ORI we:ll it's not imp↑ortant
 5 ORI but it's a (-) ah (-) .tch
 6 ORI l- let's just let's just call it
 7 ORI this wo↑men's club
 8 ORI ((Ms. L writes 'Women's Club of America' on white board))
 9 ORI .tch and of: (-) America. (-)
 10 ORI that's not the real name
 11 ORI but that's the idea. (-)
 12 ORI ↑these are these are wo↑men's clubs
 13 ORI ↑all over the country. (-)
 14 ORI and there's a l↑ot of good ((smiling voice)) °things
 15 ORI and there's a° lot of not good things. (-)
 16 ORI but (-) the::y (-) raise money. (-)
 17 ORI to give away. (-)
 18 ORI >it's all a volunteer< (-)
 19 COM and (-) we had com↑mittees, (-)

20 COM um (-) we would >do different< projects? (-)
 21 COM like we had a carnival? (-)
 22 COM and people would come and ride the ri::des
 23 COM and and the- they'd pitch dimes to to win prizes
 24 COM and >things like that< (-)
 25 RES and ↑all the ↑money went t- to went to cha↑rity (-)
 26 EVA .hhh I ↑come to Jap::an
 27 EVA °I see (-) you have um (-) this the daigakusai°
 28 EVA [university festival] (-)
 29 EVA °(I think) wo:::w that's °great
 30 EVA you guys are doing volun↑teer work ↑↑too° (-)
 31 EVA and then I find out
 32 EVA no↑ we're going ↑drinking. (-)
 [01:07:34.24] (4 second pause)

[01:07:38.14] **Charity**

1 COM T.tch OK when I was in UCLA:
 2 COM at th- the univer↑sity, (-)
 3 COM we have a ↑one week daigakusai. [university festival] (-)
 4 COM and I mean
 5 COM there are (-) ↑hundreds of thousands of dollars. (-)
 6 COM that the students raise. (-)
 7 RES and they ↑give it away (-)
 8 RES they give it away to a ca:mp (-)
 9 RES that the university students ru::n (-)
 10 RES it's near Los Angeles (-)
 11 RES and it's for ↑poor child↓ren
 12 RES ↑handicapped child↓ren (-)
 13 RES children with uh (-) e- emotional problems (-)
 14 RES the ↑students go up there
 15 RES and volunteer their time
 16 RES to work with these children. (-)
 17 RES it takes money to do that
 18 RES it takes money to (-) keep the property up. (-)
 19 ABS so every yea:r UCLA st↑udents get together
 20 ABS and they have this (-) big (-) school °festival.° (-)
 21 ABS for one week. (-)
 22 ABS and °a::ll the money goes to charity.° (-)
 23 EVA or goes to ↑drinking? I- I- I don't know, (-)
 24 EVA I'm a different culture. (-)
 25 EVA I'm a °different culture sorry°. (-)
 26 EVA and and (-) I- I was raised a little differently. (-)
 27 EVA °you know° so I encourage you to do it, (-)
 28 EVA something for (-) the community. (-)

[01:08:40.24]

[01:08:41.02] Um, so why do we do this? Because it's nice, it's fun. It feels good. Yeah. There's another reason. ((Ms. L writes on board.)) When you go into university, on your application form, they will ask you what other work have you done. OK, maybe you've had a job at McDonald's, but you can equally write down your volunteer work. And that counts as experience. [01:09:20.24]

[01:09:21.08] **Journalist in the Women's Club**

1 ORI T .hh when ↑I was in the wo↑men's club (-)
 2 ORI I- (-) w- one of my jobs
 3 ORI was (-) to be the ↑newspaper (-)
 4 COM uhh (-) .tch (-) I wrote ar↑ticles, (-)
 5 COM I was a journalist (-) fo:r our ↑club (-)
 6 COM and I wrote ↑articles
 7 COM that were ↑published
 8 COM >in the local new↑spaper
 9 COM in the in the commu↑↑nity< (-)
 10 EVA what are we doing? (-)
 11 EVA >great< (-)
 12 EVA so there's expe↑rience(-)
 13 EVA writing (-) ↑articles (-)
 14 EVA OK (-) getting ↑published (-)
 15 EVA °right°

[01:09:44.16]

[01:09:45.18] **Volunteer Work for the Local Vet**

1 ORI T .hh um (-) a friend of mine here in Ja↑pa:n (-)
 2 ORI .tch her son wanted to:: (-) become a veterinarian. (-)
 3 ORI an animal doctor. (-)
 4 COM .hh and he: said
 5 COM Ms. L: can you help me? ((laughs)) (-)
 6 COM ye::s what do you wa:::nt ((smiling voice)) (-)
 7 COM >OK< (-) I want to go to veterinary school (-)
 8 COM in the United ↑States (-)
 9 COM so >I said<
 10 COM OK which university
 11 COM we::ll °this university° (-)
 12 COM so I °downl↑loaded° (-) the the °appli↑cation° form. (-)
 13 COM .hh and darn ↑it ((snaps fingers))
 14 COM one of th- (-)th- the main thing is
 15 COM >oh yeah< (-) sch↑ool gr↑ades (-) of cou↑↑rse (-)
 16 COM we know tha::t(-)
 17 COM that's not important, (-)
 18 COM <what have you done to volunteer.> (-)
 19 COM .hh and I said
 20 COM OK >Toru listen< (-)
 21 COM .tch they're asking here (-)
 22 COM you have to put down (-)
 23 COM <which veterinarian,> (-)
 24 COM <have you worked for.> (-)
 25 COM h↑↑a::h?(-) ↑I'm a ↑high school student
 26 COM I ↑never worked ↑for a- (-)
 27 RES yeah, (-) but you should be doing some volunteer work?(-)
 28 RES do you go to the local vet
 29 RES and say can I help clean the ca- cages?
 30 RES can I can I watch ↑you
 31 RES can I do something? (-)
 32 EVA that's (-) volun↑teer work

[01:10:47.15]

[01:10:47.22] and it, it applies ((Ms. L taps area on white board with marker)) to entering university. You also have to let have a letter of recommendation from someone and part of it is your leadership skills. Why are you special? Why should this university accept you? We want special people, show us why you are special. You just went to school, you got good grades, OK, that's not enough. It's really interesting. We have a different kind of thinking about this. On page 3, that's basically what I said here. OK. But down at the bottom is a kind of a letter of recommendation. A recommendation form, that someone would fill out for you and send to the university. And they're asking things like, like, um, obviously do you have your study skills, academic motivation. Right, but they are also asking things like outside of school, are you involved in um what are the activities, leadership, integrity, commitment to service, commitment to service is volunteer, ok. Even in high school, junior high and high school, what have you done. And that has an impact on how you get into university ok. Alright, so you go through university, right and you continue your volunteer work a little bit you know, you're studying, most of it is studying, lots of studying, and you get out of school and now you're going to get a job. Alright, when you write your resume, ok, when you write your resume, on a resume in the United States, you write your experience. What experience do you have in working, in life, and let me tell you, this is really ((Ms. L taps area on white board with knuckles)) important because these are skills. This is experience you've had in a variety of areas, ok. So what I'd like you to do is, ah, very briefly writ- fill in your your application, your your resume, and then we're going to play a little game. [01:13:22.22] ((Ms. L passes out slips of papers to students, with their role descriptions.)) Woooo, let's see, let me give you this one. You don't have to do your resume, so give her that this, ok, no no no, you keep this. You get this, and just just read through that, and you get this one, and you get this one, it doesn't really matter, and you get this one. You don't have to do the resume, so actually you give that to him. And I'll give you that one ok, you don't, you don't have to do this. OK, people who are writing your resumes. ((Ms. L whistles)) The people who are writing your resumes, ok, you're going to be looking for a job. And the people who have the job employer papers, please read what the job you are offering is about. And the other people are going to come to you for a short interview, ok, and you're going to see if you can find someone to fill the job. These are the job offers, these are the things that are going to be ah offered. Hee hee. ((Handing out slips of paper)) [01:15:01.18] That's yours. Which one are you, you're the hospital, and which one are you? Disney? Dinsey. Dinsey. ((Ms. L writes company names by table on board.)) Ok, so at this table, it's the hospital. At this one it's Dinsey ((Ms. L laughing)). And I can't remember the other two, and and ((whispered, Ms. L writes on board)) [01:16:01.15] OK.

((to individual student)) [01:16:13.26] OK, do you understand? ((Ms. L whispers to student.)) ((Female student starts to answer)) So you work here, and you're looking for someone who can work in the office. OK, da da da da da. OK. ((Student asks a question)) So they're going to come to you, if they want that job, they will come to you. OK. Whoever wants the job, everybody else is going to stand up in a minute when they finish writing. OK. Look for the job.

[01:16:54.16] Just everybody. Let me explain once, ok. So if you are writing your resume ((Ms. L whistles)) if you're writing your resume, you're going to stand up and you're going to go to the table for an interview for the job that you want. OK. And the people who are the employers have some information they are going to ask you. Clear? (2 second pause) OK so employers you can sit down. Everybody else stand up. Stand up, stand up, come on, up, up, up, up, up, and think about which which place you want to go to. Stand up, stand up, come on quick quick, we don't have a lot of time, let's go, let's go, let's go. You can take this with you and you can write as you do it. Yeah that. Ah so, in English, take it with you, take it with you please. Up up up up ok and only one person sits down with the employer, so everybody else clear out, clear out, clear out. Until it's your turn, ok. [01:18:13.22] ((Students are up and moving around.))

[01:18:23.05] Dinsey, Dinsey, Dinsey, so you say good afternoon, good afternoon, I don't know. ((to individual student)) Read your paper, read your paper, where's your paper? Where's the little square paper? This. Which which job do you want? There you go. Dinsey.

((to three students)) [01:18:56.08] Ok, so not not three people you three, stand up and go somewhere else. OK. Until, until it's your turn, ok. If you want an interview, you can ask for an interview. OK. ((Student acting as an interviewer asks if she can take notes on the candidate during the interview.)) You can if you want, you can, you can make little notes if you want, see if you can hire somebody. OK but wait wait, ((to individual student)) are you going to try for Dinsey, ok. ((to individual student)) Are you going to try for Dinsey? OK, so, *janken*, one, one person at a table, one person at a table. One one person at that table at a time, you are interrupting uh oh. ((Ms. L laughing)) ((to individual student)) Are you are you are you doing interviews? You're not. OK, can you stand up? Yeah, because if you are doing an interview, you can talk with her. ((to individual student)) Come here, come here, come here, come here. ((to individual student)) You're interviewing. ((to individual student)) You're ok, you're ok. Ah, the messenger service is open for interviews and the hospital is open for interviews. [01:20:22.21] ((Students moving around and talking))

[01:20:39.28] ((laughing)) We have a lot of people who are out of work. ((to individual student)) What would you like to do? Can you drive? Do you have a license? Well, you might try that. Aah, messenger service is right back here. Ah, but somebody is in line, you have to wait. ((to individual student)) Are you interviewing her? ((to individual student)) Do you want an interview? Yes? No?

[01:21:24.17] I don't know what that means, what's entry person? ((Students talking)) Great. Good luck. Yes, yes, yes, yes. Interview, *mensetsu* [interview]. Interview. Ask. Ask him.

((to pair)) [01:23:09.20] Yeah, but she needs to tell you. OK. Good. Interesting.

((to individual student)) [01:24:35.08] Are you ready? Which job are you going to apply for? ((Female student says she has not decided and will go to any one job that is available.)) Wherever is open? ((Ms. L laughing)) Do you like one more than another? Do you like one more than the others? Is there one special one you like? ((Student shows understanding)) Yes, yes. ((Student mentions the hospital.)) Do you like children? ((Student replies affirmatively)) That's good. ((Ms. L and student laughing)) ((Student says she does not have experience with children)) Do you have brothers and sisters? ((Student replies affirmatively)) Older? ((Students replies affirmatively)) Ah, do you, have you taken, have you taken an AED course? ((Same student mentions she's in driving school and will learn how to use an AED in the course.)) Good, ok, so in the interview tell them. That's good, that's a plus. No, but soon, I will know how to do this. Really. Seriously, you have to be sure they know about you. You are special, ok. Yeah yeah yeah. Good, good, good, good. OK. [01:26:12.24]

((to individual student)) [01:26:14.02] Hi. ((Student greets Ms. L)) Which one are you waiting for? () Why? Yeah, why, why do you want to apply for that job? () ((to individual student)) Are you going here, no there. ((back to original individual student)) OK. Why? Messenger takes, you pick up a package and you deliver it somewhere else. It's like *takkyubin* [delivery service] kind of, kind of, yeah. [01:26:56.00]

[01:27:11.13] Graphic artist, yeah.

((to pair)) [01:27:34.11] OK, please change, please change ((whispered)) Give somebody else a chance, yeah. ((Student says they just started the interview.)) Oh sorry, sorry, sorry, sorry. Go ahead, go ahead. ((to another pair)) Let's see, is this the first one? Please change, please change. At least two. [01:27:51.29]

((to individual student)) [01:28:05.03] Did you decide which job? ((Female student says she has not yet decided which job she would like to apply for)) ((laughing)) () which one? Do you like animals? You could try the veterinarian, the animal clinic. But you drive, right. Do you like driving? ((Student says she is not good at driving)) Ok, don't go for this. ((Ms. L laughing)) Ah, do you work with computers? ((Student says she is not good at computers)) Not good at computers? The other one, children. Do you like children? Dinsey, Dinsey. ((Student asks what kind of company this is)) It's a computer graphics. ((Student thought it was Disney.)) Dinsey. Well, you have a choice between working with children or working with animals. Animals, me too. We might not get everybody in, but we'll try. [01:29:01.00]

[01:29:24.06] ((Ms. L erasing white board))

((to pair)) [01:29:48.28] Bye. It's five minutes, five minutes.

[01:30:07.01] ((Ms. L writes on board))

((to individual student)) [01:30:27.14] Ok, hospital, hospital, hospital, go quick, go good luck.

[01:31:28.18] OK one minute.

((to individual student)) [01:31:56.12] Don't lie ((Ms. L laughing)), no don't lie, in the interview.

[01:32:00.25] OK. Fine, thank you, have a seat. We have lying applicants, uh? When I was in the United States, yeah right, ok. ((Ms. L whistles)) Ok very, very quickly. Employers, are you going to hire any of these applicants? Yes, you found someone? Who are you going to hire? ((Student names a classmate)) Yeah, congratulations. You going to hire anybody? ((Student names a classmate)) Yeah! ((Student names a classmate)) Yeah! Do you have a driver's license? You have a driver's license and insurance? OK, good. Are you going to hire anybody? You are? Really? Wow, great! That was a hard job, that was a very hard job. OK, um, that's number one. Number two,

[01:33:08.17] **Harley's Animal Clinic**

- 1 ORI T .tch these are rea::l situations. (-)
- 2 ORI the one with the do::g? (-)
- 3 ORI i:n the animal hospital. (-)
- 4 ORI you remember I told you
- 5 ORI the story about my friend's daughter? (-)
- 6 ORI whose husband was killed in a fire? (-)
- 7 ORI she ↑works at Harley's Animal Cl((hh))inic.(-)
- 8 ORI \$OK\$ (-)
- 9 COM and ↑she was telling me this summer, (-)
- 10 COM sh- there's always customers
- 11 COM that come in and complain (-)
- 12 EVA .hh the poi↑↑nt ↑i:s ↑there
- 13 EVA in this: (-) activ↑ity (-)
- 14 EVA m↑ore and m↑ore comp↑anies in the United St↑ates, (-)
- 15 EVA are looking for (-) ski::lls (-) based (-)
- 16 EVA can you ↑deal with customers. (-)
- 17 EVA it's ↑no more manufacturing
- 18 EVA the ↑manu↑facturing jobs are gone. (-)
- 19 EVA it's not bui↓lding things

20 EVA it's ho:w you relate[↑] with other people. (-)
 21 EVA so that's why we a:sk you
 22 EVA can you dea:l[↑] with these customers. (-)
 23 EVA do you know how to handle mo[↑]ney (-) right? (-)
 24 EVA so:: much of the American, (-) work force
 25 EVA is going towards service (-) industry. (-) OK
 [01:34:00.29]

[01:34:01.09] **Minute Mile Messenger Service**

1 ORI **T** the >other little note,< (-)
 2 ORI uh (-) Minute Mile Messenger Service, (-)
 3 ORI I used to work for (-) in Hollywood (-)
 4 EVA and it was great. (-)
 5 COM a couple of summers (-)
 6 COM it was a- a part time job °right?° (-)
 7 COM and I got in my [↑]ca:r
 8 COM and I drove all day [↑]long (-)
 9 COM picking up pack[↑]ages and taking them. (-)
 10 COM and I met some famous people in Hollywood, (-)
 11 COM it was really kind of co:ol. ((smiling voice)) (-)
 12 COM um (-) and we did have an office in Beverly H[↑]ills (-)
 13 EVA and (-) it was >kind of neat.< (-)
 14 EVA >so those were kind of real,< (-) experiences
 [01:34:24.17]

[01:34:25.04] OK before you go, please let me have your card and your homework. Ah, keep everything else. And next week, I think, I can't remember I think it's unions, I can't remember, I've got a book to read, uh oh. Alright, so homework and your card. Have a great week and we'll see you back next Wednesday. See ya! [01:34:47.21]