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The motivational impact of Teaching Proficiency through Reading and Storytelling (TPRS): A Self-Determination Theory perspective.

Volume 1 of 1

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A thesis submitted for the degree of Doctor of Education

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I am the author of this thesis, and the work described therein was carried out by myself personally. Candidate's signature:

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List of Abbreviations

BNT	-	Basic Needs Theory
CET	-	Cognitive Evaluation Theory
CI	-	Comprehensible Input
CLT	-	Communicative Language Teaching
CO	-	Classroom Observations
COT	-	Causality Orientations Theory
DMC	-	Directed Motivational Currents
EM	-	Extrinsic Motivation
FGI	-	Focus Group Interviews
FL	-	Foreign language
GCT	-	Goal Contents Theory
IB	-	International Baccalaureate
DP	-	Diploma Programme
IH	-	Input Hypothesis
IM	-	Intrinsic motivation
ISS	-	International school Switzerland (pseudonym)
LAD	-	Language Acquisition Device
L2	-	Second language learning
LLOS-IEA	-	Language Learning Orientation Scale-Intrinsic Motivation, Extrinsic Motivation, and Amotivation Subscales
MotS	-	Motivational strategies
MQ	-	Motivational questionnaire
MSLQ	-	Motivational Strategies for Learning Questionnaire
OIT	-	Organismic Integration Theory
SDT	-	Self-Determination Theory
SI	-	Student Interviews
SLA	-	Second Language Acquisition
SRA-Q	-	Self-Regulation Questionnaire
SSMMD	-	Self-System Model of Motivational Development
TI	-	Teacher Interview
TPR	-	Total Physical Response
TPRS	-	Teaching Proficiency through Reading and Storytelling
TRJ	-	Teacher's Reflective Journal

Acknowledgements

Abstract

This research enquiry longitudinally explores the motivational influence of the Teaching Proficiency through Reading and Storytelling (TPRS) approach on both students and their teacher using a Self-Determination Theory (SDT) lens. The study analyses the extent to which students and their teacher perceive that TPRS satisfies SDT's three basic psychological needs of autonomy, competence and relatedness. It employs a mixed-methods, case study approach, using data obtained from motivational questionnaires, reflective journals, classroom observations and interviews at four stages throughout the school year. The findings conclude that TPRS can be a highly effective tool to motivate both students and teachers when the appropriate supports are in place. The three needs of SDT were found to be highly interrelated with satisfaction of one impacting positively on the others. The autonomous nature of TPRS, where students co-create the stories with their teacher, result in a heightened sense of language ability, whilst also fostering strong connections within the class. Both students' and teachers self-reported levels of intrinsic motivation increased as a result of the storytelling approach and these positive motivational trajectories were maintained at the end of the year. The enquiry reveals that the teacher is a vital element for both the success of TPRS and its ability to meet the needs of SDT. Teachers' deeply held beliefs relating to how languages are acquired as well as restraints imposed on them by the curriculum are potential obstacles to TPRS, both of which are areas requiring further investigation. The findings have implications for both pre-service and in-service language teachers. Replication studies applying SDT to TPRS in other contexts and with a larger sample size are warranted.

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Chapter One: Introduction

Motivation and what drives learners to succeed continues to be a source of inspiration for researchers and frustration for teachers, around the world. The significance of motivation for foreign language (FL) learning is widely recognised in both social psychology and education (Gardner, 1985; Noels et al., 2000). Yet, the existing research relating to the motivational impact of particular classroom strategies on students and teachers within the FL context remains sparse (Lamb, 2017). The purpose of the present study is to explore the motivational influence of the Teaching Proficiency through Reading and Storytelling (TPRS) approach on both students and their teacher and to investigate whether any motivational changes arising from TPRS are sustained over time. This chapter first provides a brief overview of what TPRS is before outlining the personal background and rationale for undertaking this enquiry. It then addresses the research problem, acknowledging the importance of studying motivation as FL study approaches a crisis point in many countries. The research aims, objectives and questions are then presented before it finishes with a synopsis of how this thesis is presented and organised.

1.1 What is 'Teaching Proficiency through Reading and Storytelling' (TPRS)?

TPRS is a language teaching approach developed by high-school Spanish teacher, Blaine Ray, in 1997 (Seely and Ray, 1997) based primarily on Krashen's (1982) theory of comprehensible input (CI). TPRS emphasises the natural acquisition of language, through exposing the learner to multiple repetitions of high-frequency language structures while co-creating a class story. Student input, personalization of themes and related reading activities (Dziedzic, 2012; Slavic, 2015) are fundamental hallmarks of a TPRS story. Although the teacher may start with a 'skeleton' version of the story script, students' ideas for characters, locations and other details are accepted and inserted into the storyline throughout (See appendix B.x for a sample story script).

It could be argued that TPRS is part of the 'designer' (Brown and Lee, 2015) or 'brand name' (Richards and Rodgers, 2001) methods as it has a specific 'guru' behind it and many teachers around the world who are vehement supporters of its efficacy. TPRS, however, also resonates with many of Richards and Rodgers (2001) 'approaches' to language teaching such as '*Communicative Language Teaching (CLT)', 'Cooperative Learning'* and '*The Natural*

Approach'. While its founders situate TPRS within the wider, umbrella term, of 'Comprehensible Input' (CI) approaches to language acquisition (See Section 2.1), it cannot be considered an all-encompassing 'method' in itself as it is most commonly used by practitioners as a teaching 'tool' rather than a methodology.

Kumaravadivelu (2002, p.24) highlights that methods do "not refer to what teachers actually do in the classroom; rather, it refers to established methods conceptualized and constructed by experts in the field", while an 'approach' is defined as a "set of beliefs and principles that can be used as the basis for teaching a language" (Richards and Rodgers, 2001, p.244). Blaine Ray, who developed TPRS, was an everyday Spanish teacher seeking innovative ways to engage his students but was not a researcher nor an 'expert in the field'. While TPRS is based on Krashen's (1982) CI, it is still in its infancy in terms of empirical evidence to support its use. While I use the terms 'approach' and 'strategy' interchangeably when referring to TPRS in this study, in its strictest terms, it is more appropriate to label it a classroom 'strategy' rather than an 'approach'.

In terms of Kumaravadivelu's (2002) three branches of methods, TPRS aligns most closely to 'learning-centered methods' as it seeks to provide learners with opportunities to engage with "open-ended meaningful interaction through communicative activities or problem-solving tasks in class" (Kumaravadivelu 2002, p.26). Proponents of learning-centered methods argue that students' attention should be focused on understanding, and utilising the language rather than on grammatical and linguistic features (Richards and Rodgers, 2001; Larsen-Freeman and Anderson, 2011).

TPRS is more accurately located within the 'post-method condition' (Brown and Lee, 2015; Kumaravadivelu, 2002) or 'post-methods era' (Richards and Rodgers, 2001). Kumaravadivelu (2002, p.1) posits that there is currently a general acceptance that "there is no best method out there ready and waiting to be discovered" (2002, p1). Researchers now broadly concur that the efficacy of language teaching is largely dependent upon how individual methods are personalised, adapted and enacted in each particular teaching context (Larsen-Freeman and Anderson, 2011), allowing for individual interpretations of the over-arching principles leading to the creation of context-appropriate pedagogies (Brown and Lee, 2015; Larsen-Freeman and Anderson, 2011; Richards and Rodgers, 2001).

TPRS fits within the 'post-methods' narrative as it draws upon many of the principles from a variety of over-lapping, established, methods (Larsen-Freeman and Anderson, 2011)

and approaches (Richards and Rodgers, 2001) in the related literature. Linking closely to Kumaravadivelu's (2002) 'post-method condition', TPRS has teacher and student autonomy at its heart and its innovative nature enables practitioners to generate context-appropriate, co-created, classroom stories. It also encapsulates many of Kumaravadivelu's (2009) ten 'Macrostrategies for Language Teaching' such as 'maximizing learning opportunities', 'facilitating negotiated interaction', 'promoting learner autonomy' and 'integrating language skills'.

1.1.1 Stages in TPRS

Outlined below is an overview of the standard steps in TPRS, as per Seely and Ray (1997). Full details of how the teacher-participant used and adapted these steps during this study are included in Section 3.4.1.1.

1.1.1.1 Set-up of TPRS class story

Before a TPRS story, the teacher is advised to take time to set-up the classroom. As TPRS is primarily about acquisition of language through intent listening and interaction with a story, teachers are recommended to push all tables back and only have chairs available for students in theatre style in order to maximise listening attention with no distractions (Slavic, 2015). There are times during TPRS story creation when students will write down new words or phrases but this typically happens at the end of the lesson after students have seen and listened to the target structures on many occasions.

Seely and Ray (1997) recommend that a variety of classroom posters should be clearly visible to all learners to help them to understand and interact with the story. These should contain the main question words and their translation (such as: *what, how, when* etc.), as well as a selection of classroom appropriate reaction phrases that students are encouraged to use throughout the story (such as: *No way!, Are you serious?, That's crazy!* etc.).

Finally, before each story, but particularly before the first TPRS story with a class, the teacher is advised to take sufficient time to explain what will happen, the objectives of story co-creation and the ground rules. While each teacher adapts these ground rules to their own setting, common expectations include (adapted from Seely and Ray, 1997; Slavic, 2015):

a) Listen intently to understand.
b) Show me when you understand and show me when you don't.
c) React either verbally or non-verbally to every new part of the story.

d) Surprise me with your guesses but keep them appropriate for class.

e) Help the teacher to remember what has happened in the story.

f) Enjoy the present moment.

1.1.1.2 The three key steps in a TPRS story

TPRS typically involves three specific stages, each with its own key components for success: *Show, Tell* and *Read* (Seely and Ray, 1997).

1. *Show:* The teacher selects three to four, high-frequency, target language structures as the backbone for the story. For example, the novice story in Appendix B.x employs the four target structures: *there is / wants to / goes to / has*. At this initial stage, meaning is established through a combination of gesturing, translation and acting. The teacher will show each of the structures one at a time on the board and will translate it for students. The teacher then asks the class to come up with gestures or actions for each of the structures. Once the gestures have been selected, they are practised, mimed and repeated as a group for repetition. To further embed the target structures, teachers often include 'Personalised questions and answers (PQA)' (Seely and Ray, 1997; Slavic, 2015) at this stage where the teacher asks questions to the class using the target structures. For example, from the aforementioned structures, the teacher may ask *'Who goes to the cinema most often in this class?'* or *'Do you know anyone who wants to be President?'* etc.

2. *Tell:* In TPRS, the story is 'asked' rather than 'told' as students' ideas and input are necessary to move the plot forward. Teachers use a basic, pre-written script as an outline or road-map, but details such as characters' names and locations, are contributed by the class as the story progresses (See Appendix B.x). To ensure students are not cognitively overloaded during the 'tell' stage, teachers often provide and ask for new details in the story in short five-minute spurts before allowing time for students to process the information and show their understanding by drawing, acting or re-telling in pairs. During this stage, a particular method of questioning, called 'circling', ensures learners are receiving lots of 'input' through repetition of the target structures in different question formats. 'Circling' typically reuses recently established elements of the story through four questions:

    i) *No question:* 'So, class, is there a girl called Brad?... No, of course not. There is a boy called Brad.'

ii) *Yes question:* 'Ok, so there is a boy, right? And his name is Brad Pitt, yes?... ok, great.'

iii) *Either/or question:* 'Is there just one boy called Brad or two boys called Brad?... ahh, just one boy called Brad. Yes, that's right, thank you!'

iv) *Open question:* 'And what is Brad's job? Where does he work? Oh, he works in Starbucks! Correct, Julia, he does work in Starbucks!'

3. *Read:* Throughout and after the story creation stage, students read various versions of their plot but with minor differences. Students will also read other stories with a similar storyline and the same target structures as their story, but details will have changed. This stage of TPRS can take many weeks or just a couple of hours, depending on the teacher's choice. Some teachers follow up their co-created story with a short, graded, novel in order to expand this *'read'* stage while other teachers will just reuse the story script itself and various versions of it. While not a 'stage' in Seely and Ray's (1997) version of TPRS, most teachers also have their students write or re-tell the story at this time, thus providing opportunities for student output stemming from the CI.

While authors of TPRS instructional materials are reluctant to provide specific guidance about how many hours of classroom time a TPRS story should comprise, in my experience and also reflected in the two TPRS stories in this study, the timings are approximately as follows:

1. *Show:* 45-60 minutes
2. *Tell:* 120-180 minutes
3. *Read:* 120-150 minutes (excluding time for a follow up class novel)

This equates to approximately five-six hours of classroom time which would represent two-three weeks of classroom contact time depending on the school timetable.

TPRS stories aim to be 'compelling', as this intense interest helps learners focus only on the message they are hearing or reading (Krashen and Bland, 2014). The approach resonates with Moreen and Soneni's (2015) supposition that while children frequently fail to learn what they are shown, they are often successful with items that they are not explicitly taught. Engaging students by sparking their interest in the classroom activity leads to enhanced learning outcomes. Conversely, when learning activities fail to compel students through interest or novelty, they experience boredom and disengagement (Collins and Halverson, 2009). Linking closely to constructivism, the co-creation and participation in fun and

interesting TPRS stories enables students to 'acquire' rather than 'learn' the central language structures needed for communication.

1.2 Why this study?

1.2.1 Personal background

I first heard about TPRS in 2013 when I began work at an American international school based in Switzerland. My Head of Department at the time had recently attended a training conference on TPRS and other CI strategies and was keen for our whole department to learn about it and then implement it in our classes. Up to this point, I had been teaching French and Spanish in secondary schools in Ireland using what one might call 'traditional' methods. I followed a textbook that had been broken down into thematic units of vocabulary, starting out in the present tense and gradually introducing future and past tenses over time. The book presented grammar tables and drills from the very first pages. Exercises were usually based around grammatical accuracy and single vocabulary words related to that unit. My classes typically involved memory games, role-plays and communicative approaches where the students were using the grammar and vocabulary from that unit in a meaningful way. I had only recently completed my Postgraduate Diploma in Education so I was enthusiastic to put into place what I had been taught about second language acquisition (SLA). During the Diploma programme, we touched briefly on CI and Stephen Krashen's work but were never taught any specific CI teaching approaches. We were told a little about Total Physical Response (TPR) but nothing explicitly about TPRS.

When our Head of Department explained how it worked, I was intrigued. It went completely against so many things I had come to believe were basic fundamentals of SLA, such as; the explicit teaching of grammar, drilled through worksheets and exercises; learning lists of thematic vocabulary and having students 'practice' sentences together. I went to observe her teaching with TPRS a number of times and was immediately struck by how engaged all the students were, how much French was being spoken and how happy everyone seemed, including the teacher. The class felt very different. Grammar was only mentioned in passing to explain briefly why one word ended differently than others, then it was back to the story. There were no long lists of vocabulary. The only words being used were the ones required to make the plot understandable. The students were hardly writing at all but instead were listening intently and offering ideas (in French) as to what might happen next in the story. It was a buzz of activity and the students were understanding everything, even though they were almost total beginners.

I borrowed the TPRS instructional manual and after a number of hours of research on YouTube, I was ready to give it a try. At first, I was far from successful. I felt completely out of my comfort zone and the students could sense that this was all very new to me. Nonetheless, I persevered and over time, the students started to really enjoy the TPRS stories. A few months later my school organized an in-service training day with a renowned TPRS trainer. Once I had attended his workshop, I immediately started to see the benefits of teaching with TPRS: students were highly engaged, they loved coming to class and they were retaining much more language than ever before.

When I embarked upon my Ed.D journey in January 2015 I had been teaching with TPRS for approximately one year. As part of my third unit on 'language, pedagogy and diversity', we were encouraged to conduct our own small-scale research project and I decided to explore TPRS to try to learn more about *why* it seemed to 'work' so well. Despite my previous best efforts, I had never seen such motivated students until I started using TPRS but I still didn't really understand *why* this was the case. At the time, there was very little published research about TPRS. I had read most of the existing literature but struggled to find anything that explained its role in heightened student motivation. My interest in raising engagement and motivation in the FL classroom led me to working with Dr. Sam Carr for the unit. He introduced me to the Self-Determination Theory (SDT) of motivation and I set out using it as a theoretical lens through which to explore the motivational impact of TPRS.

The qualitative research I conducted highlighted the ability of TPRS stories to be highly motivating for FL students. It has since been published in the peer reviewed *Language Learning Journal* (Printer, 2019) but remains as one of the only studies on TPRS from a motivational perspective. Its findings also come with the caveat that I was the teacher of the student-participants. A more nuanced and wide-reaching replica study was therefore needed. The present research enquiry builds upon the findings from the pilot study and explores the motivational impact of TPRS in greater detail via a longitudinal approach with a different teacher.

1.3 Why now?

1.3.1 A crisis point for language learning

The study of FL is reaching a crisis point in the UK (Kelly, 2019) as well as in many other Anglophone countries (Parrish and Lanvers, 2018). More and more students are dropping FLs with successive annual *Language Trends* reports by *The British Council* noting a significant decline in FL study at A-level in the UK. Despite a slight increase in those taking Spanish, the overall number is falling, with the amount of students opting to take French or German at A-level more than halving between 2005 and 2020 (Collen, 2020). At GCSE level, the statistics are even more stark with a drop of over 60% in both French and German (Jeffreys, 2019). While there are many reasons for this at a macro-policy level (Parrish and Lanvers, 2018), a wide-ranging BBC survey of over 2000 schools concludes that a principal motive for dropping languages is the perception among students that achieving success in these subjects is difficult (Jeffreys, 2019). When students fail to see results for their efforts, their self-competence is diminished and they become disengaged in class leading ultimately to demotivation (Coleman et al., 2007; Lamb, 2017). This notion of 'severe grading' in FLs has been supported in studies comparing the level of pass grades across GCSE subjects (Parrish and Lanvers, 2018). In an era of accountability, performativity and league tables, school leaders are therefore disincentivised from encouraging students to take FLs at GCSE.

The phenomenon continues into third level with over 50 UK based universities cutting courses or closing language departments entirely since 2000 (Kelly, 2019). While many language advocates bemoan the related, negative, economic consequences (Parrish and Lanvers, 2018), there is little mention of the wider societal gain in educating young people about other cultures through their FL classes. Indeed, the UK socio-political climate has been labelled as hostile towards FLs leading to xenophobia (Graham and Santos, 2015). Learning languages at school not only furnishes young people with the tools to communicate with others from outside their context, it also teaches them the importance of cultural acceptance, diversity, inclusion and open-mindedness. Studying FLs and their cultures can be a direct antidote to the lack of understanding and ignorance that are often the root causes of racism, prejudice and discrimination. It is therefore paramount that we actively locate, investigate and promote methods and approaches that engage our learners within the FL classroom so they are motivated to continue to study those languages throughout their schooling.

1.3.2 Increasing demotivation

Educational research consistently finds that motivation is the key factor in young people achieving their potential and succeeding at school (Ryan and Deci, 2020; Vansteenkiste et al., 2020). Recognition of the central role of motivation is also reflected in the FL learning field, with a surge of empirical investigations in second language learning (L2) motivation in recent years (Boo et al., 2015; Lamb, 2017). Improving students' FL learning experience has been found to increase uptake and retention of students in language courses (Blanton, 2015; Murray, 2014; Wenck, 2010). Similarly McEown et al. (2014) highlight the dynamic link between FL retention and motivation, finding that more students want to continue studying the language if their motivation is of higher quality. Nonetheless, much of the L2 motivation research focuses on the internal traits and external pressures around L2 motivation as a concept, rather than the specific activities that meet learners motivational needs within the classroom (Dörnyei and Ushioda, 2011). In response to this phenomenon, the present study utilizes Ryan and Deci's (2000) Self-Determination Theory (SDT) to explore the impact of classroom-based interventions on participants' intrinsic motivation (IM). Intrinsically motivating activities are those which are pursued freely out of interest, joy and excitement as opposed to extrinsic motivation (EM) which is rooted in pressure and coercion from external forces (Deci and Ryan, 1985).

> Unlike behavioristic approaches, which attempt to shape and control motivation from the outside, SDT places its emphasis on people's inherent motivational propensities for learning and growing, and how they can be supported (Ryan and Deci, 2020)

While intrinsic forms of motivation tend to wane in general as students enter secondary school (Bower, 2019; Lamb, 2017), repeated studies on motivation in the UK emphasize that FL students are particularly poorly motivated (Parrish and Lanvers, 2018; Williams et al., 2002). They enjoy FL lessons less than other subjects and report feeling less engaged in FLs than their peers in other contexts (Bartram, 2006; Parrish and Lanvers, 2018). This deterioration of L2 motivation as students' progress through adolescence is also noted in other countries (Oga-Baldwin et al., 2017).

1.3.2.1 Teacher motivation

Teachers, the activities they use and their individual teaching style are regularly identified as central components in FL learner demotivation (Dörnyei and Ushioda, 2011; Falout and Maruyama, 2004). Students highlight the over emphasis on grammar and worksheets as well as teachers being overly controlling as key sources for their disengagement and boredom in FL

classes which lead to lowered overall motivation (Lamb, 2017; Printer, 2019). These motivationally damaging behaviours are often linked to 'pressures from above' to teach in a more controlling way, geared principally towards an examination (Pelletier et al., 2002), reflecting the broader, dominant, culture of high-stakes testing and 'governing by numbers' (Grek, 2009) in education systems around the world. Findings from SDT related research underscore this dynamic connection between teacher and student motivation, as educators are themselves constrained by mandated curricula and institutional burdens (Ryan and Deci, 2020). This can result in negative feelings and exhaustion for teachers, which in turn effects the motivation of their students (Roth et al., 2007a). This dampened teacher motivation and low job satisfaction is often a pre-cursor for less engaging lessons leading to demotivated students (Aydin, 2012; Sakai and Kikuchi, 2009). Conversely, FL teachers enjoy their work most when they believe they are helping their students to appreciate the language (Oga-Baldwin and Praver, 2008). When students display high levels of motivation this positively impacts the teacher's own feelings of competence and contentment in their work (Dörnyei and Ushioda, 2011; Lamb, 2017).

The '*Teacher recruitment and retention in England*' report (Foster, 2019) bemoans an on-going increase in teacher demotivation with growing numbers of educators opting to leave the profession. It outlines a particular shortage in both current and pre-service FL teachers. In order to combat this problem and ensure retention of FL teachers, the Government responded with extrinsic rewards such as early-career payments for languages teachers. However, the research purports that teachers, like students, emphasize intrinsic rewards such as satisfaction and fulfilment, over extrinsic ones like pay and recognition (Kassabgy et al., 2001).

Despite the agreement on the importance of language teacher motivation and the widely accepted notion that the teacher's own level of motivation impacts both positively and negatively on student motivation, there remains a distinct deficiency of research combining the two concepts. The small number of published papers that purposefully investigate language teacher motivation highlight it both as a growing area of concern and one which warrants more research (Lamb 2017). Katz and Shahar (2015), Dörnyei (2003), Kassagby et al. (2001), among others, have called directly on other researchers to explore the phenomenon more closely. It is therefore paramount to investigate language teaching approaches that offer the potential to address both student and teacher motivation concurrently.

1.3.3 Motivational strategies

Abundant research on SDT, much of which has been summarized in meta-analyses (Lamb, 2017; Vansteenkiste et al., 2020) clearly outlines the specific conditions that are required to promote engagement, motivation and authentic learning. Nonetheless, policies that explicitly aim to satisfy the basic psychological needs of teachers and students are not being widely implemented in schools (Ryan and Deci, 2020). Given that many of the issues related to demotivation among learners, as well as teachers leaving the profession, may be linked to external factors, it is vital that we investigate elements that are within the teachers own locus of control: their classroom and the strategies they choose to teach with. By making changes to the way in which FLs are taught within the classroom, educators have the ability to impact the long term L2 motivation of their students.

It is now over 20 years since Dörnyei and Csizér's (1998) 'Ten Commandments for Motivating [FL] Learners' was published. In the intermittent period, very little research has attempted to build on their work with Cheng and Dörnyei (2007) and Ruesch et al. (2012) two notable exceptions. In addition, Lamb (2017) emphasises that while there is a preponderance of research on the teaching of English, there is much less relating to other FLs. Only a small number of, what Lamb (2017) calls the 'most ambitious', studies (Moskovsky et al., 2013; Alrabai, 2016) identify contextually promising motivational strategies (MotS), train teachers in using them, and then investigate their motivational effects. In addition, reviews of current research into MotS in the FL classroom highlight the severe lack of longitudinal studies investigating the temporal nature of motivation (Al-Hoorie 2017; Boo et al. 2015; Lamb 2017). This study is a direct response to this dearth in research by exploring the motivational impact of a specific teaching strategy, TPRS, on secondary school FL learners over an academic year.

1.4 Research aims and objectives

Research suggests that between 18-33% of success and achievement in language learning depends on the learner's motivation and that the teacher, and their classroom strategies, possess a central influence on that motivation (Lamb, 2017). Despite substantial evidence supporting the importance of psychological need satisfaction in learning contexts, many educational policies and FL teaching practices remain anchored in traditional models of instruction that fail to meet students' and teachers' basic needs for motivation (Ryan and Deci, 2020). Vansteenkiste et al. (2020), Niemiec and Ryan (2009) and many other SDT scholars, including

Ryan and Deci (2020) themselves, call on other researchers to attempt to close this knowledge versus policy gap.

Given the widely accepted importance of motivation on language learning outcomes, this study focuses solely on exploring the motivational impacts of the TPRS teaching strategy, rather than its effect on achievement outcomes or test scores. Almost every existing study around TPRS involves comparing it to other strategies in terms of learning outcomes (Lichtman, 2019), with only Blanton's (2015) unpublished, doctoral dissertation and my pilot study (Printer, 2019), investigating its impact on motivation or engagement (See Section 2.2.3 for a more detailed review of TPRS and motivation). The principal goal of this study is, therefore, to explore whether the TPRS teaching strategy can be motivating for both FL students and teachers by using an SDT lens to examine whether the approach meets the basic psychological needs of autonomy, competence and relatedness that we require for IM. It does not attempt to draw any conclusions about its effectiveness in terms of learning outcomes or achievement but rather concentrates entirely on the motivational impact of TPRS as a classroom strategy as this is what researchers in the field have called for (Niemiec and Ryan 2009; Ryan and Deci, 2020; Vansteenkiste et al., 2020). Further studies exploring TPRS's links to language acquisition and achievement in comparison to other methods and strategies are warranted in future.

A related aim is to investigate the effect of TPRS on classroom engagement as active and intent listening is seen as a key aspect in acquiring language naturally through CI approaches to teaching. These objectives also respond to requests from other L2 motivation researchers for studies which investigate specific, individual, FL teaching methods within a motivational framework (Dörnyei and Csizér, 1998; Guilloteaux and Dörnyei, 2008; Moskovsky et al., 2013; Al-Hoorie, 2017).

The second main objective of this enquiry is to further understand how TPRS can impact the motivation not just of students, but also of their teacher. Given the current trend of demotivation with FLs in schools, coupled with increasing levels of accountability and pressure on teachers, it is essential to find and investigate context appropriate pedagogies that motivate both students and teachers. Despite the generally agreed central importance of FL teacher motivation on student motivation, Oga-Baldwin and Praver's (2008) study remains an exception in its attempt to empirically test ways in which we can motivate FL teachers.

The third aim of this enquiry is to explore whether any changes in motivation arising from the intervention of TPRS are maintained over time. Both Boo et al.'s (2015) and Lamb's (2017) overviews of L2 motivation studies underscore the paucity of longitudinal research in the FL field. Recognising this lack of temporal investigations in both student and teacher motivation relating to FL study, many researchers appeal for more longitudinal, qualitative case studies in order to reach a more nuanced understanding of the phenomenon (Alshehri and Etherington, 2017; Kassabgy et al., 2001; Ruesch et al., 2012).

Finally, as a FL teacher who is passionate about the importance of FL learning for overall societal gain, the ultimate goal of this research is that it positively impacts FL classroom practices around the world in the future, leading to an increase in numbers of students choosing to study FLs. The long-term objective is for an appreciation and understanding by the FL community about why TPRS is an important tool that can motivate both students and teachers, with it then becoming common-place in initial FL teacher education programmes around the world so that more students and teachers can benefit from its use in their classrooms.

1.4.1 Research questions

A host of researchers in the L2 motivation field have made repeated calls for qualitative, longitudinal studies into specific teaching methods that can potentially increase both student and teacher motivation. Empirical studies of this nature can thus provide the catalyst and evidence-based support for teachers around the world to try something new in order to boost engagement and motivation in their classrooms. By employing FL learning strategies that embody the basic psychological needs of autonomy, competence and relatedness, teachers can heighten interest and enjoyment with the subject resulting in higher retention rates among students. FL classes are a gateway to empathy and understanding of other cultures, and allow us to connect and communicate with people, breaking down barriers and opening doors rather than building walls. Finding FL classroom strategies that intrinsically motivate both teachers and students is therefore of paramount importance, leading to the following research questions (RQs) for this enquiry:

1. Does TPRS result in motivational changes for both teachers and their students?
   1(a). Does TPRS satisfy SDT's basic psychological needs of autonomy, relatedness and competence in both the teacher and their students?
   1(b). Does TPRS increase student engagement in the FL classroom?
2. Are any motivational changes resulting from TPRS sustained over time?

1.5 Organisation of thesis

Chapter 2: The literature review first locates and critiques the scant evidence base on TPRS and its role in motivation. It then critically analyses the substantial academic literature base behind L2 motivation and related theories, before exploring SDT as the theoretical framework for this study. Finally, the chapter considers the concept of engagement and how it links to SDT for the purpose of this enquiry.

Chapter 3: The methodology and methods section justifies the use of a mixed-methods, longitudinal, exploratory research design framed within the social constructivist paradigm. It outlines the context and participants; the selection of methods employed and provides a detailed account of the individual stages in the enquiry. Next, it presents the data analysis process and the steps that were taken to ensure validity, reliability and trustworthiness before finishing with the ethical considerations for this study.

Chapter 4: The findings of the research are presented using SDT's basic psychological needs as a guiding framework. Quantitative data from the motivational questionnaires (MQ) is interweaved with qualitative data from the interviews and teacher's journal to present a detailed insight into motivational changes that occurred throughout the academic year. Data from the classroom observations is also presented, shedding light on the links between observed engagement and self-reported levels of motivation at various stages of the study. Two unexpected themes that arose repeatedly throughout the data are also briefly outlined in this chapter.

Chapter 5: The key findings are discussed in detail in relation to the existing literature base. This chapter is divided into theoretical implications, methodological implications, practical implications on teachers and their practice, and the wider implications on education as a whole stemming from this enquiry. Finally, the limitations of this study are acknowledged alongside recommendations for potential future research.

1.6 Chapter One summary

This chapter presented an introduction and background to this research enquiry. It began with an overview of what the TPRS teaching approach looks like in the FL classroom. Next, it provided the rationale behind this study, from both a personal and academic perspective. It outlined the research problem, underscoring the importance of locating and investigating teaching practices that motivate both FL learners and their teachers in order to stem the tide of

students dropping FLs and teachers leaving the profession. The research aims and objectives were then presented before linking them to the overall RQs of this enquiry. Finally, an overview of how the thesis is organized is outlined.

Chapter Two: Literature Review

2.1 Storytelling

In education, storytelling holds an important historical position (Bowman, 2018) and has been a key teaching tool across cultures for centuries (Kramsch, 1998). Roberts (2012) argues that we need to bring the narrative back into all classrooms as a way to 'hook' students into the learning in order to combat demotivation and boredom. The use of storytelling as an engaging and meaningful teaching methodology (Egan, 2005) has received a surge in interest in mainstream media (Lott, 2017), particularly around the emerging area of digital storytelling (Lawrence and Paige, 2016).

Neuropsychology tells us learning is an 'emotional process' (Fabritius and Hagemann, 2017). Using stories in the classroom or what Phillips (2013) terms 'Storytelling as Pedagogy', stimulates the learner's brain by connecting to their emotions (Bowman, 2018) and helps to embed the learning into long-term memory (Egan, 2005). When novelty (Bowman, 2018) or unpredictability (Saito et al., 2018) are entrenched in a classroom story, students' attention is ignited as emotions are further heightened.

Stories of this nature maintain young learners' interest and engagement (Machado, 2012; McMaster, 1998) thus aiding their comprehension and developing language acquisition (Whaley, 2002). Employing storytelling in the FL classroom harnesses learner's innate creativity and imagination (Sneddon, 2008) whilst also building confidence in their use of the language (Anderson and Chung, 2011) and increasing oral competency through development of active listening skills (Isbell et al., 2004). For more advanced learners, storytelling has been found to help students to create a path to more sophisticated language use (Mokhtar et al., 2011).

2.2 Teaching Proficiency through Reading and Storytelling (TPRS)

TPRS involves the co-creation of a class story in the foreign language classroom in order to help students to acquire the key language structures required for communication (Seely and Ray, 1997). TPRS was developed from real classroom teaching experience and is noted in the literature as significantly different from traditional teaching (Lichtman, 2019). In contrast to standard storytelling, in TPRS the teacher 'asks' rather than 'tells' a story to the class, incorporating a large degree of autonomy, as students' input and ideas are required to develop

the storyline. Specific steps and techniques are employed (See Section 1.1) in order to furnish the learners with numerous repetitions of the target language structures in the story so they can be 'acquired' rather than 'learned'. This approach is consistent with child psychology and emphasizes low anxiety (Lichtman, 2019).

2.2.1 Theoretical underpinnings

The foundations of TPRS are based firmly on Krashen's (1982) 'Second Language Acquisition (SLA) Theory' and in particular on its 'Input Hypothesis' (IH). Krashen (2013) refers to it as "the centrepiece of language acquisition theory" (p.3), renaming it the 'comprehension hypothesis'. In current literature, it is commonly referred to under the umbrella term 'comprehensible input' (CI). The CI hypothesis posits that in order for language to be naturally acquired, learners require vast amounts of understandable 'inputs' (Gass, 2008) with its core tenet being "we acquire language when we understand messages that contain aspects of language we have not yet acquired, but that we are 'ready' to acquire" (Krashen, 2013, p.3). These messages can be received through reading or listening.

Important to note is Krashen's (1981; 1982; 2013) distinction between language 'learning' and language 'acquisition'. Krashen and Terrell's (1983) *'Natural Approach',* emphasises acquisition over learning, postulating that the key element is sufficient exposure to input at a level that is understandable to the learner. It is this CI that will increase their proficiency and not formal teaching of the mechanics or linguistics of the language. Krashen hypothesises that acquisition is the way in which languages are 'picked up naturally' (Baker, 2017) or involuntarily, involving no effort, energy or work (Krashen, 2013). When comprehensible messages are received, they subconsciously trigger the Language Acquisition Device (LAD) in the brain (Chomsky, 1965) and are embedded without the language acquirer being aware. Conversely, language 'learning' is a conscious process where students are given information 'about' a language through explicit instruction relating to grammar and rules (Krashen, 2015). Baker (2017) succinctly summarises Krashen's (1981; 1982; 2013) research: "comprehensible input triggered acquisition, but learning did not" (p.29). For Krashen (1982; 2013; 2015) CI is the one and only way that humans, regardless of culture or race, can acquire languages.

2.2.1.1 Criticisms of Krashen's Input Hypothesis

Krashen's one-dimensional vision of acquisition has been a source for criticism in SLA literature (Gregg, 1984; Scarcella and Perkins, 1987). Krashen's (1982) IH theory is considered to be among "the most controversial theoretical perspectives in SLA in the last quarter of the

twentieth century" (Brown, 2000, p.277). McLaughlin (1987), one of Krashen's most fierce critics (VanPatten and Williams, 2015), argues that his CI hypothesis is too vague and he does not adequately define what is meant by *i* and *i+1*. Mitchell et al., (2019) posit that the vital point of how *i* and *i+1* are defined has never been made clear. Krashen (2013, p.3) refutes this, stating that if *i* represents the last rule we have acquired and *i+1* is the "next structure we are ready to acquire", then we can move from *i* to *i+1* by understanding input containing *i+1*. Lightbown and Spada (2006, p.37) attempt to provide a broader interpretation, where *i* is "the level of language already acquired" and +1 is "a metaphor for language (words, grammatical forms, aspects of pronunciation) that is just a step beyond that level".

Gregg (1984) points out "serious flaws" (p.349) in all five of Krashen's (1982) hypotheses within his SLA Theory. Scarcella and Perkins (1987), in their review, agree with Gregg's (1984) conclusion that using one unitary hypothesis of input to explain all aspects of language development is fraught with difficulty. Critics argue that Krashen's '*Affective Filter*' concept remains undeveloped and unexplored whilst also problematising his lack of detail around the internal workings of Chomsky's (1965) LAD (VanPatten and Williams, 2015). Nonetheless, the *Affective Filter* served as a strong early claim about the importance of emotion in L2 learning (Mitchell et al., 2019) which has now been followed up in contemporary research into motivation, emotions and individual learner differences (e.g. Dörnyei and Ushioda, 2011, Saito et al., 2018).

Payne's (2011) small-scale study argues that CI is defective and unpractical in the 'real' language classroom as it inevitably evolves into a 'structured', more traditional lesson. Liu (2015), and Moreen and Soneni (2015) have examined the vagueness of the construct, the over-simplification of input, the absence of evidence and the excessive claims made by Krashen about the hypothesis. While both Liu's (2015) and Moreen and Soneni's (2015) studies serve as a neat summary of the aforementioned, earlier, detractors (Gregg, 1984; McLaughlin, 1987), neither succeed at presenting any new empirical evidence for discounting his theory. Other authors have also stated that Krashen's work has been 'heavily criticised' (Brown, 2000; Dodigovic, 2005; Grenfell, 2004; Niemeier, 2017) but support this argument almost exclusively with the same two McLaughlin (1987) and Gregg (1984) papers from the 1980's. McLaughlin's (1987) central criticism regarding the 'invalidity' of the theory due to a lack of empirical evidence has now be roundly refuted by Krashen (2015). Overall, however, it must be stated that Krashen's five hypotheses continue to be widely criticised in the SLA field as being too vague, too hard to define and therefore impossible to test, verify or falsify.

Krashen's main overall weakness was the presentation of what were just hypotheses that remained to be tested, as a comprehensive model that had empirical validity, as well as pedagogical implications. (Mitchell et al., 2019, p.56).

While Krashen has been criticized for his ambiguous definitions of SLA phenomena that are inherently difficult to distinguish, his conceptual contrast between acquisition and learning has been highly influential, especially among foreign language teachers (Lightbown and Spada, 2006). For many teachers and learners, the evidence for Krashen's claims are borne out in their own experience. What is taught explicitly is not always 'learned' and despite mastery on worksheets or in rehearsed role-plays, these same language structures disappear when it comes to spontaneous interactions (VanPatten and Williams, 2015). In addition, wide ranging examples of successful SLA without any formal instruction serve to persuade many observers of the validity of Krashen's IH (Mitchell et al., 2019).

Scarcella and Perkins' (1987) prediction that Krashen's (1982) hypothesis would 'profoundly change language acquisition theory' has come to pass. His ideas have been a resilient source of inspiration for research into SLA (Blanton, 2015; Lightbown and Spada, 2006) and into teaching approaches that bolster acquisition (Lichtman 2019). Indeed, Mitchell et al., (2019, p.55) surmise that "the emphasis placed by the IH on the importance of naturalistic and meaning-oriented exposure to the target language was one of the underpinnings of the communicative approach to language pedagogy". In the foreword to his re-publication of the original (1982) *Principles and Practice in Second Language Acquisition,* Krashen (2009) states:

It is gratifying to point out that many of the predictions made in this book were confirmed by subsequent research, for example, the superiority of comprehensible- input based methods and sheltered subject matter teaching (Krashen, 2003), the inefficacy of error correction (Truscott, 1996, 1999), the "power of reading" (Krashen, 2004) and […] that we acquire vocabulary best through comprehensible input (Krashen, 1989; 2003).

While Krashen's (1982) theory has been subject to heated academic discussion, Dörnyei (1991) concludes that it has "undoubtedly succeeded" where most other language acquisition theories have failed in "bridging the gap between linguistic theory and actual language teaching" (p.33). Even his critics (Liu, 2015) state that his work should be lauded for its impact on classroom practices, moving away from rule-focused, grammar-based approaches, to methods centred on communication and meaning (Lightbown and Spada, 2006). Indeed, three of the five

hypotheses in Krashen's (1982) SLA theory underpin the entire TPRS approach: the 'acquisition-learning hypothesis', the 'input hypothesis' and the 'affective filter'. Many of the 'teaching techniques' recommended in the literature to ensure the input is comprehensible, align very closely with TPRS: Working in groups to co-create material, using exaggerated actions and gestures, translation of interesting texts, repetition of key phrases, clarifying responses, free writing, voluntary reading, interacting with the audience and use of funny props (Dörnyei, 1991; Kirsch, 2016).

The theoretical underpinnings of Krashen's (1982) CI hypothesis have now been employed by many teachers and researchers around the world (Lichtman, 2019). The over-simplicity (McLaughlin, 1987; Gregg, 1984) of Krashen's (1982) theory has actually become a differentiating benefit to language teachers as it is readily understandable and therefore, achievable, by all. In contrast to most other SLA theories, Krashen's ideas are now widely known, accepted and used by foreign language teachers (Printer, 2019).

2.2.1.2 The Interaction Hypothesis and The Output Hypothesis
While most TPRS practitioners cite Krashen's (1982) CI hypothesis as the theory supporting its use, it is important to highlight that TPRS is also closely underpinned by both Long's (1981) *'Interaction Hypothesis'* and Swain's (1985, 2005) *'Output Hypothesis'.* Long's (1981) Interaction Hypothesis shared much of Krashen's ideas around the LAD and important role of CI. However, Long (1981) argued that deeper acquisition occurs when CI is combined and embedded within informal conversations or game-playing that were rich in meaning negotiation (VanPatten and Williams, 2015). Long supported his claims with a number of controlled studies showing that negotiation of meaning between participants resulted in greater problem-solving success (Mitchell et al., 2019). Swain's (1985, 2005) Output Hypothesis, however, was in direct contrast to Krashen's IH, claiming that when we communicate we are essentially forced to try out the linguistic variables we think will make us understood; it is only through this output that we are really processing the grammar and syntax acquired at the input stage (Mitchell et al., 2019). More recently, Gass and Mackey (2007) have attempted to combine these Theories under the term the 'interaction approach' which subsumes various aspects of Krashen's IH together with Swain's Output Hypothesis. The authors refer to it as an approach that is "moving towards the status of theory" (VanPatten and Williams, 2015, p.181) as it comprises "cognitive concepts derived from psychology, such as noticing, working memory and attention".

The Theories of Long (1981) and Swain (1985, 2005), as well as Gass and Mackey's (2007) more recent 'interaction approach', provide further theoretical underpinnings for the use of TPRS in the classroom. While TPRS focuses on natural acquisition through intent listening and reading, it also involves large amounts of meaning negotiation, game-playing, choral output and informal conversations through its co-creative nature. Students are constantly interacting with the story, adding their own details and using their L1 to establish meaning. Learners are requested by the teacher to react to all new details using verbal responses and in most TPRS classrooms the participants will frequently summarise, re-tell and develop the story in pairs through informal conversation.

2.2.1.3 Other SLA theories

TPRS puts the student and their ideas, passions and interests at the heart of the story, tying closely with Norton's (2000) view that learner agency and individual investment are central to learning success. As part of TPRS is highlighting particular grammar points through what is known as 'pop-up grammar' as the story unfolds, it also fits with Schmidt's (1990) idea that CI needs to be taken further to become 'intake' rather than merely input, through explicit 'noticing' of parts of the input. This resonates with VanPatten's (1993) input processing model, arguing that learners will ignore redundant grammatical information without explicit processing instruction activities where they are forced to internalise grammatical information to extract meaning (Mitchell et al., 2019).

As a language teacher with over 12 years of experience, I agree with Krashen (2013) and Liu (2015) that exposure to CI is absolutely essential for acquisition and that language acquisition is inherently different to language learning (Krashen, 2013; Moreen and Soneni, 2015). Nonetheless, I feel that Swain's (1985, 2005) Output Hypothesis as well as Gass and Mackey's (2007) 'interaction approach' are also valuable pieces of the complex language acquisition puzzle.

2.2.2 TPRS versus traditional approaches

Despite a notable surge in the number of TPRS related studies in recent years, the overall research picture remains scant. Lichtman's (2019) latest research summary, included as an appendix in the 8th edition of the TPRS instructional manual, *Fluency Through TPR Storytelling* (Ray and Seely, 2019), contains 32 articles and 44 theses. In the previous, 2015 edition, the same summary had only 14 published articles and 21 theses (Lichtman, 2015). Despite the growth in TPRS-based research, the majority of the studies continue to take place in American schools and centre on the teaching of Spanish.

Most existing research focuses on achievement outcomes, comparing TPRS to more traditional language instruction. 'Traditional' language teaching generally refers to approaches using a grammar-based syllabus and textbook, fill-the-gap worksheets, lists of vocabulary divided into thematic units and activities to practice speaking. Lichtman (2019) describes 30 such comparative studies and reports that "21 show advantages for TPRS over another teaching method, seven show mixed results (TPRS performed better in some areas and worse in others), and two show no difference between TPRS and other methods" (p.2). Pinos-Ortiz and Orbe-Guaraca's (2018) more recent empirical study is not included in Lichtman's (2019) review but also provides further support for TPRS in the university setting. TPRS is noted across a number of studies as being particularly effective in enhancing students' conversational proficiency and fluency (Armstrong, 2008; Bustamante, 2009; Foster, 2011; Muzammil and Andy, 2017).

While the comparative research to date is generally favourable towards TPRS, 20 of the 30 studies listed in Lichtman's (2019) review are only available in the form of a non-peer-reviewed thesis or dissertation. Of the ten remaining articles, five are published in the same pro-TPRS journal (Dziedzic, 2012; Pippins and Krashen, 2016; Roberts and Thomas, 2014; Varguez, 2009; Watson, 2009). Two others are not included in any journal, but appear instead in a language magazine (Oliver, 2012) or as a conference paper (Kariuki and Bush, 2008). In addition, many of the cited comparative publications are overly biased towards the approach (Watson, 2009), lacking in academic rigour (Dziedzic, 2012; Varguez, 2009), very short (Pippins and Krashen, 2016) or are littered with grammatical errors (Muzammil and Andy, 2015).

Nonetheless, the 20 comparative theses and dissertations should not be discounted as many contain robust research designs (e.g. Blanton, 2015; Spangler, 2009). When added to the published data, studies comparing TPRS to another teaching method account for "3,042 students in 169 classes, taught by 77 different teachers in 41 different schools" (Lichtman 2019, p.9). Despite some obvious shortcomings, the favourable achievement outcomes for TPRS, which have now been replicated across many studies, cannot merely be attributed to any one teacher or context. Lichtman (2019) concludes that the evidence to date suggests "TPRS students can keep pace with (or outscore) traditionally taught students on a variety of assessments" (p.14) refuting Foster's (2011) earlier criticism that evidence supporting TPRS's success is purely anecdotal.

2.2.3 TPRS and motivation

Lichtman's (2019) conclusion that TPRS will lead to improvements in vocabulary, speaking and reading is significant but TPRS's unique and differentiating factor lies in its ability to develop language whilst also motivating learners (Printer, 2019). Nonetheless, to date only three studies claim to specifically investigate this phenomenon (Blanton, 2015; Printer, 2019; Safdarian, 2013). Safdarian's (2013) quantitative study claims to assess the effect of TPRS on male Iranian EFL learners' motivation and general English proficiency level. He reports that while the TPRS group outperformed the control group on a proficiency post-test, the two groups did not show significant differences in motivation. Despite stating that the experimental group teacher had been trained in TPRS, there is a distinct lack of understanding of what TPRS actually involves. The story taught by the teacher in the study was not co-created using any of the requisite steps of TPRS but instead a basic storybook was read to students. The study cannot therefore be included among the research on TPRS.

Blanton's (2015) thesis quantitatively examines and compares the effects of Communicative Language Teaching (CLT) and TPRS on L2 motivation and fluency for Spanish students in high school. Using a variation of Noels et al.'s (2000) Language Learning Orientations Scale-Intrinsic Motivation, Extrinsic Motivation, and Amotivation Subscales (LLOS-IEA) he concludes that students score TPRS higher on all areas of motivation than the popular FL teaching approach, CLT. Despite criticizing the nature of the 'made-up' stories, Blanton (2015) links students' increased IM to the autonomy afforded to them in TPRS. However, the control and experimental groups used in his study come from inherently dissimilar schools, with major discrepancies between their ethnicity, size and socioeconomic status. Additionally, the role of the teacher is hardly mentioned in either school and the potential impact of their motivating, or demotivating, style on student responses.

Printer's (2019) qualitative research on 12 high school students learning Spanish through TPRS is the only empirical research specifically investigating motivation and TPRS to be published in a peer-reviewed journal. The findings report that students perceive TPRS to be highly motivating thanks to its ability to meet SDT's psychological needs of autonomy, relatedness and competence. Nevertheless, the study is limited by the researcher also being the teacher of the students. Despite best efforts to account for this, and triangulation confirming students' utterances in their interviews, the unavoidable student-teacher power imbalance must be recognised.

While there are no other specific studies on motivation and TPRS, a host of research looking at student and teacher general perceptions of TPRS mentions increased motivation, engagement and enjoyment (Lichtman, 2019). The active learning in TPRS appeals to learners (Davidheiser, 2002), students report feeling valued and included through co-creating the story with their teacher (Brune, 2004), the entire story being delivered in the target language raises their perception of competence and 'TPRS is fun' (Printer, 2019). When comparing TPRS to other teaching approaches, students overwhelmingly enjoy the TPRS classes, (Armstrong, 2008; Perna, 2007; Wenck, 2010) prefer it to other methods (Beyer, 2008; Garczynski, 2006; Printer, 2019) and find it easier to understand (Bustamante, 2009; Megawati, 2012). Students juxtapose their negative previous language learning experiences such as feeling stupid, embarrassed and bored against the positive emotions of ease, comfort, interest, enthusiasm and happiness with TPRS (Braunstein, 2006; Dukes, 2012; Printer, 2019). Various studies cite a switch to TPRS teaching resulting in increased uptake and retention of students in non-mandatory language courses (Blanton, 2015; Murray, 2014; Wenck, 2010).

Researchers posit TPRS's ability to lower the 'affective filter' (Krashen, 1982); the anxiety experienced in language learning that causes inhibition, which is particularly prevalent among adolescents, as a key element to its success in the FL classroom (Beal, 2011; Whitaker, 2010). The dampened sense of anxiousness stemming from TPRS, boosts students' confidence (Murray, 2014), makes them feel more comfortable, reduces pressure (Dukes, 2012) and results in students trying to use the FL more both inside and outside the classroom (Whitaker, 2010). In the elementary setting, Campbell (2016) reports that the inclusive and accepting nature of TPRS led to students actively engaging in class who were normally passive and non-participatory.

Teachers posit that using TPRS in the classroom is effective (Baker, 2017), enjoyable to teach (Dukes, 2012) and results in heightened engagement (Campbell, 2016), meaning the teacher feels more competent in their job (Espinoza, 2015). Educators surmise that TPRS builds relationships and allows more freedom thus resulting in a highly enjoyable learning environment (Dukes, 2012). Teachers feel successful due to the raised excitement and engagement in their pupils thereby increasing their motivation for teaching (Espinoza, 2015). Campbell (2016) touches on the importance of the teacher's use of humour in TPRS, while Foster (2011) highlights that TPRS allows a teacher's personality and creativity to flourish, making it entertaining for everyone involved. Nonetheless, the crucial role of the teacher in

TPRS and the impact that teaching with TPRS has on the teacher's own motivation continues to be overlooked in the literature (Printer, 2019).

2.2.4 TPRS and compelling input

Krashen (2011) proposes that CI is most effective when it is 'compelling' for learners. TPRS stories are made compelling by focussing on students' interests (Davidheiser, 2002), personalization of activities (Watson, 2009), keeping students guessing (Printer, 2019) and including far less formal grammar and vocabulary instruction (Pippins and Krashen, 2016). Researchers who observe TPRS classes report 'compelling input' leading to students being lost in a 'state of flow', (Krashen, 2013) unaware of which grammatical forms are being used. Students are so intrigued about what might happen next in the story that they acquire the language naturally through focusing entirely on the message and perhaps not even realising it is in a foreign language (Krashen, 2015). The literature posits that the compelling nature of TPRS stories also results in positive engagement, excitement, eager participation, focus and a keenness to answer teacher questions, contribute details and volunteer ideas (Campbell, 2016; Kariuki and Bush, 2008; Roof and Kreutter, 2010). Other FL motivation studies support this data, reporting that high school FL students prefer learning activities that include "jokes, games or funny stories" (Astuti, 2016, p.6) and that 'having fun' is important in language learning (Yurtseven et al., 2015).

2.2.5 Obstacles to TPRS

While use of TPRS is growing steadily, it is commonplace in only a small number of language classrooms globally (Ray and Seely, 2019). Its efficacy, therefore, requires teacher training, on-going support and reflective practice (Baker, 2017). Inadequate initial TPRS training can lead to limited success as teachers try to 'tell' a story rather than 'co-create' one using the specific TPRS steps (e.g. Foster, 2011, Safdarian, 2013). The TPRS classroom revolves around large amounts of student participation (Dukes, 2012), meaning that the classroom can feel 'chaotic' at times (Roof and Kreutter, 2010). Training teachers on how to implement effective classroom management strategies as part of TPRS is therefore crucial to its success (Campbell, 2016).

TPRS is inherently different from most pre-service teaching programmes, where the emphasis is still on grammar-based worksheets and forced output (Espinoza, 2015). Consequently, support and encouragement from colleagues when trying something new is imperative. Despite being aware of TPRS's effectiveness, a lack of in-school support for

teachers experimenting with the innovative approach can result in giving up and returning to 'traditional' methods (Baker, 2017) or in feelings of low self-worth and isolation (Espinoza, 2015).

Davidheiser (2002) argues that TPRS is only effective in beginning students but the approach has been successfully employed by teachers of all language levels (Oliver, 2013; Printer, 2019). Alley and Overfield's (2008) criticism of the lack of cultural content in TPRS stories has now been extensively addressed with authors of TPRS resources creating a wide range of materials in several languages that are rich in cultural content (see www.tprsbooks.com for examples). Safdarian (2013) highlights the impact of time constraints and completing the curriculum as other potential obstacles. However, as Lichtman (2019, p.3) maintains, "TPRS is implemented in different ways by different teachers". By ensuring the practitioner has received adequate training, TPRS can be aligned seamlessly to any written curriculum (Seely and Ray, 2019; Printer, 2019). In addition, on-going support from colleagues and school leadership are key to implementing TPRS successfully in the classroom.

2.3 L2 Motivation

L2 motivation and what drives FL learners to succeed continues to be a source of inspiration for researchers around the world. Boo et al.'s (2015) review of 416 journal articles and book chapters published between 2005 and 2014 reflects the surge in research surrounding L2 motivation. Lamb (2017) built on Boo et al.'s (2015) work with his own review. Despite only including L2 motivation studies that specifically addressed an aspect of pedagogy, and while he does not outline the exact number of papers consulted, his analysis includes over 290 references.

Various historical analyses of L2 motivation identify three distinct phases in the field (e.g. Al-Hoorie, 2017; Boo et al. 2015; Dörnyei and Ryan, 2015; Dörnyei and Ushioda, 2011). The initial stage known as the 'social-psychological period', focused on the macro-perspective of language learning (Al-Hoorie, 2017). With the increasing prominence of social constructivist learning theory, the 1990s gave rise to the 'cognitive-situated period' of L2 motivation research (Iwaniec, 2014; Lamb, 2017). This phase recognised the impact and importance of the learner's immediate classroom environment on their L2 motivation, leading to "a more situated analysis of motivation in specific learning contexts" (Dörnyei and Ushioda 2011, p.46). Several longitudinal studies of L2 learner motivation (e.g. Chambers, 1999; Nikolov, 1999) reinforced the vital role that teachers and their practices play in L2 motivation

development. It was during this period that motivation researchers, employing constructs from mainstream educational psychology, increasingly made aspects of L2 pedagogy the central thesis of their study (Lamb, 2017). Dörnyei and Ryan's (2015) historical analysis posits that the language motivation field is now in its third phase. This period stresses the dynamic, affective, contextual, social and long-term aspects of motivation (Al-Hoorie, 2017; Boo et al. 2015; Lamb, 2017). While such broad historical brushstrokes are useful for situating current research trajectories, it is worth noting that periods overlap and theories are built upon one another and developed, rather than emerging in a consecutive linear form (Boo et al., 2015).

Despite the abundance of academic literature studying L2 motivation, its definition and conceptualisation remain complex and fraught due to its extensive range of variables and multifaceted nature (Boo et al., 2015; Muñoz and Ramirez, 2015). Eminent psychologist, Robert Gardner (1985, p.10), considered L2 motivation to be "the combination of effort plus desire to achieve the goal of learning the language, plus favourable attitudes towards learning the language". Dörnyei (2001b), however, argues that defining L2 motivation is multifarious as FL learning is inherently different from other school subjects due to being bounded by cultural, personal, and contextual factors. Several seminal publications in the field offer a detailed overview of what L2 motivation involves and how understanding of the construct has evolved (e.g. Czizér and Magid, 2014; Dörnyei and Ryan, 2015; Dörnyei and Ushioda, 2011; Ushioda, 2013). Nevertheless, the magnitude and diverse nature of the studies suggests there remains little congruence on the concept.

This study draws on previous research around language learning motivation, including aspects from foremost theories of L2 motivation. Constructs from educational psychology are explored in more detail in Section 2.4 on Self-Determination Theory. To understand the multidimensional construct of L2 motivation, a number of areas are presented. First, the L2 Motivational Self System (L2MSS) is introduced in Section 2.3.1, as it is currently the dominant framework utilized in studies on L2 motivation. Section 2.3.2 explores the emerging emphasis on the 'L2 learning experience' from the L2MSS, and on research relating to motivational strategies in the FL classroom. The relatively understudied area of 'emotions', particularly positive emotions, is discussed in light of TPRS in Section 2.3.3. TPRS is then discussed within the new construct of Directed Motivational Currents in Section 2.3.4. Finally, 'demotivation' and its link to 'teacher motivation' are presented in sections 2.3.5.

2.3.1 L2 Motivational Self System

Various theoretical developments in L2 motivation have emerged over the years (Dörnyei et al. 2015; Lamb, 2017). However, Dörnyei's (2009) L2 Motivational Self System (L2MSS) remains the dominant framework (Al-Hoorie, 2017) with a particular spike in research since 2011 (Boo et al. 2015). Indeed, Boo et al.'s (2015) overview of L2 motivation research chose 2005 as a starting point as this was the year the L2MSS was first proposed. Dörnyei and Ushioda's (2009) anthology presented a number of large-scale studies that endorsed the legitimacy of the L2MSS concept and offered trajectories for further research within the framework. Currently, there exists a growing number of studies attempting to integrate the L2MSS within other theoretical strands (Boo et al., 2015). The L2MSS developed out of growing criticism of Gardner's (1985) concept of integrative motivation and an increasing emphasis towards the concepts of 'self' and 'identity' in motivating learners in mainstream educational psychology (Lamb, 2017). The framework seeks to incorporate both affective and emotional factors with cognition (Ryan and Dörnyei, 2013) by conceptualising motivation through a combination of internal factors, the 'ideal L2 self' and the 'ought-to self', and the external 'L2 learning experience' (Dörnyei, 2009).

The ideal L2 self is a future representation of oneself as a proficient user of the L2. A student with strong 'ideal L2 self-construct' motives may picture themselves in years to come as a fluent speaker, living and working in that language. The ought-to L2 self refers to the qualities that an individual feels they should possess to avoid negative consequences and stems from one's perceived obligations and responsibilities to others (Iwaniec, 2014; Ryan and Dörnyei, 2013). For example, a learner may feel they ought to speak the local language in order to interact more easily and be accepted in their community. Aligning with psychological studies and concepts on L2 motivation, researchers have, however, found that the ideal L2 self resonates more closely in determining motivated behaviour than the ought-to L2 self (Czizér and Kormos, 2009). Lamb's (2017) review of research focusing on the motivational effects of language teaching argues that "when investigated empirically in diverse global contexts, the Ideal L2 self and the L2 learning experience are consistently found to be more closely related to actual or intended learning effort than any other motivational constructs" (p.317).

The L2MSS framework is lauded for its versatility in allowing for the integration with existing theories and methods (Boo et al., 2015) but its critics posit that the term 'self' is perhaps too broad to facilitate meaningful comparative research (MacIntyre et al., 2009). Others are critical of the over-emphasis on future-oriented aspects of the self within the

L2MSS, arguing it ignores the motivational impact of more immediately relevant identities and other self-constructs (Lamb, 2017; Taylor, 2013).

2.3.2 L2 learning experience

While the L2MSS is "radically altering understandings of the motivation to learn a language" (Ryan and Dörnyei 2013, p.92), related research concentrates largely on the internal traits of the learner and much less on the 'L2 learning experience' aspect of the system (Lamb, 2017; Boo et al., 2015). Dörnyei (2009) conceptualizes the three aforementioned components of the L2MSS equally in relation to motivation. However, Alshehri and Etherington (2017) report that the 'L2 learning experience' and 'ideal L2 self' are far more motivating for students when compared to the 'ought-to L2 self'. Their findings offer support to similar conclusions in a range of other studies (e.g. Czizér and Kormos, 2009; Dörnyei and Chan, 2013; Taguchi et al., 2009). Other research reports that for secondary school learners, the 'ideal L2 self' plays a much smaller role in motivating students than classroom related factors (Lamb, 2012; Ruesch et al., 2012). Oga-Baldwin et al. (2017) purport that motivating tasks and the overall FL classroom environment are even more significant than prior internal motivations, and can enhance engagement and motivation on their own, offering support to Czizér and Kormos's (2009) argument that the 'L2 learning experience' component of the L2MSS is the strongest motivator. Their conclusions correlate with Dörnyei's (2009) suggestion that for certain learners, successful engagement with the language learning environment is a stronger predictor of motivation to learn a language than any internally generated self-images. Lamb (2017) argues that while imagining ideal future L2 selves is a useful research trajectory, the more immediate goal for teachers is the development of what Block (2007) called 'L2-mediated identities' – "helping learners to feel comfortable using the L2 and convincing them that it can become a vehicle for expressing their own voice" (p.318)

2.3.2.1 Motivational strategies

These findings underscore the growing importance of motivational teaching practices (Dörnyei, 2001a) or 'motivational teaching strategies' (MotS) (e.g. Lamb, 2017; Czizér and Kormos, 2009; Alshehri and Etherington, 2017). MotS can be broadly defined as "techniques deployed by teachers to deliberately enhance learner motivation" (Lamb 2017, p.302). Despite a recognition of the importance of MotS, Dörnyei and Ushioda (2011, p.105) highlight that the "amount of research devoted to the question of *motivating* learners remains rather meagre relative to the total amount of research on L2 motivation". Nonetheless, Boo et al. (2015) report

that approximately one third of the 415 L2 motivation studies included in their analysis had a central focus on 'motivating' as opposed to 'motivation' (p.302).

Dörnyei and Csizér's (1998) pioneering work, 'Ten Commandments for Motivating [FL] Learners', highlights the significance of creating a pleasant, relaxed classroom atmosphere, developing good relationships, increasing the learner's self-confidence, making the classes interesting, personalising the learning process and promoting learner autonomy. Dörnyei's (2001a) taxonomy expanded the list into 102 MotS grouped into 35 main strategies or macro-strategies. In the sparse studies that attempt to add to this work by providing empirical data on the effectiveness of such MotS, the teacher and their teaching practices have regularly been found to be highly influential (e.g. Cheng and Dörnyei, 2007; Guilloteaux and Dörnyei, 2008; Moskovsky et al., 2013). Building specifically on Dörnyei and Csizér's (1998) and Cheng and Dörnyei's (2007) research, Ruesch et al. (2012) underpin the principle that teachers and teaching practices that emphasise the macro-strategies of positive classroom climate, relationships and engaging tasks, will result in FL students who feel more motivated. FL teachers who actively employ innovative and compelling teaching strategies increase students' interest, attention and satisfaction (Bernaus et al., 2009; Madrid, 2002; Printer, 2019), lower language anxiety (Pippins and Krashen, 2016) and influence the overall quality of FL student motivation (Moskovsky et al. 2013; Bower, 2019). FL students highlight activities that involve movement, drama and role-playing as those they find most engaging and useful (Astuti, 2016). Oga-Baldwin et al.'s (2017) longitudinal study reports that FL teachers who provide stimulating and interesting tasks within a fun, supportive classroom, stabilise motivation in their students and impede the general decline in L2 motivation over time that is reported in other studies. Given that empirical investigations focusing on MotS are so scarce in L2 research, (Dörnyei and Csizér, 1998; Moskovy et al., 2013), Guilloteaux and Dörnyei (2008) call on other L2 researchers to investigate more narrowly defined FL teaching methods within a motivational framework. By exploring TPRS through an SDT lens, this study attempts to directly answer this call.

2.3.2.2 The language teacher

While certain motivational macro-strategies, such as fostering good teacher-student relations and promoting learner self-confidence, appear to be universally valued by teachers and learners, Czizér and Kormos's (2009) findings support both Dörnyei's (2001b) and Noels's (2001) argument that motivating students is chiefly the responsibility of the teacher. The FL teacher's personality can have a long-term impact on individuals' motivation to learn (Bower,

2019; Lamb, 2017; Printer, 2019). In one of very few L2 motivational studies that collected both FL students' and teachers' perceptions in a high school setting, Astuti's (2016) case series concludes that the influence of the teacher in motivating secondary FL students to learn the language is significant. The students in her study report that it is ultimately the teacher who "determines whether or not the learning is interesting" (p.7) but that a humorous approach, including games and stories, makes the learning more enjoyable and memorable.

After analysing over 200 studies focusing on motivation and pedagogy in the L2 classroom, Lamb concludes that there is now sufficient evidence to say that language teachers "can influence their learner's motivation, both for better and worse" (p.330). Significantly, Lamb's (2017) review of MotS research highlights the paramount importance of relationships and the human side of teaching:

> In the MotS research, the strategies most consistently valued by teachers as well as learners emphasize the connections between people: learners have to respect the teacher as a professional, and ideally like them as a person; the teacher has to understand the needs, goals and desires that learners bring to class from their lives outside and from prior experiences of learning; they have to create a group dynamic which accommodates and excites all of them (Lamb 2017, p.330).

MotS possess an important influence on student motivation and their investigation in the FL classroom is an essential direction for research. Nonetheless, they should never become a prescriptive list of methods that 'work', as it is the teacher's personality that holds the key to unlocking student motivation (Lamb, 2017; Ushioda, 2013). Given the inseparability of MotS from the interrelations between real people acting within specific contexts and under various constraints, Ushioda (2009) contends that a 'person-in-context relational approach', is required. Lamb (2017) posits that it is perhaps this 'capacity for responsiveness', relying on one's innate personality and developed over years of practice, which "defines the successful motivator" (p.312). Indeed, Bernaus and Gardner (2008) argue "it is not the actual use of strategies but their perceived use that has an effect on motivation and achievement" (p.399). Certain approaches may only serve to motivate if the students recognize and appreciate them, and if they are enveloped in a motivating style by the teacher (Lamb, 2017).

2.3.3 L2 motivation and emotions

While the L2MSS (Dörnyei, 2009) seeks to integrate affective and emotional factors with cognition under a motivational framework (Ryan and Dörnyei, 2013), the role of emotions

themselves remains under-researched (Al-Hoorie, 2017). Emotions have been described as "fundamentally important motivators" (MacIntyre et al., 2009, p.47), yet Dörnyei and Ryan (2015) argue there is an 'emotional deficit' within SLA and L2 motivation research.

The L2 learning experience can be a source of emotional turmoil for many learners (Murphy, 2010). Although FL teachers and researchers agree on the importance of reducing anxiety (Dewaele and MacIntyre, 2014) or the 'affective filter' (Krashen, 1982) in the FL classroom, the role of positive emotions, such as enjoyment and happiness, is frequently overlooked (Saito et al., 2018). Emotions may be the determining factor for the language learning experience to achieve its motivational potential, and result in acquisition (Al-Hoorie, 2017). While negative emotions are known to develop gradually over time and are more likely to become permanent, positive emotions are often more transitory and associated directly with the current learning experience (Dewaele, 2015). In their study of 108 high school students of English in Japan, Saito et al. (2018) report that the heightened enjoyment experienced in their English classroom during a term helped to push the participants' perceived anxiety away and into the background of their emotions. Their results resonate with previous studies (Dewaele and MacIntyre, 2014) which suggest that by developing positive emotions in class, FL teachers may significantly boost attainment. 'Enjoyment' is noted in the literature as being particularly beneficial to FL learners as it helps them "attend to, process, and acquire a target language" (Saito et al. 2018, p.712). Enjoyment has also been found to outweigh the negative emotion of anxiety on FL performance (Dewaele and Alfawzan, 2018) and achievement (Dewaele and MacIntyre, 2014).

Saito et al. (2018) recommend that teachers should not be overly concerned with language learner anxiety, as it may stem from a combination of internal and external variables. Instead, teachers should concentrate on raising enjoyment in the FL classroom by creating a positive emotional atmosphere that is conducive to language acquisition (ibid.). Teachers' pedagogical practices are frequently reported as the main sources of anxiety and enjoyment in the FL classroom (Dewaele and Alfawzan, 2018) and therefore deserve close attention. By ensuring classroom environments are adequately creative, surprising, and challenging for learners FL learners', anxiety will be reduced in the long-term (Dewaele and MacIntyre, 2014; Al-Hoorie, 2017). Many of Saito et al.'s (2018) recommended, effective practices, for developing positive emotions in the FL classroom are closely aligned to both TPRS and the literature on MotS (e.g. Alshehri and Etherington, 2017; Guilloteaux and Dörnyei, 2008; Lamb, 2017):

Effective practices include using the target language frequently; creating a friendly, pleasant, and amusing atmosphere where learners are constantly encouraged to use the target language without too much concern for making errors; and devising a range of interesting challenges involving risk-taking, autonomy, and unpredictability beyond regular routine. (Saito et al. 2018, p.736)

'Unpredictable' and 'surprising' elements are cited as particularly important in encouraging emotional investment in the classroom (Dewaele, 2015) and are also reported as highly motivating and crucial aspects of TPRS (Printer, 2019). Kramsch (2009) advises planning classroom activities that result in emotional arousal, as this will encourage deeper learner investment, aligning closely with the nature of a co-created TPRS story. The strong emotional connection that TPRS ignites in learners is cited by learners as a core reason why they find it so captivating and motivating (Printer, 2019), and resonates closely with Krashen's (2013) idea of compelling CI resulting in natural acquisition.

2.3.4 Directed Motivational Currents

In light of the current directions in L2 motivation towards a more dynamic, contextually dependent, vision of the construct, Dörnyei et al. (2016) propose a new theoretical concept of 'Directed Motivational Currents' (DMCs). A DMC can be described as a surge of intense and enduring motivational energy in pursuit of a highly desired goal (Henry et al., 2015). The essential features of DMCs resonate closely with the core tenets of a TPRS story: the ability to generate positive emotions in the group, a clear collective goal over which everyone feels ownership, process checks are built into the process and it culminates in a demonstrable outcome such as a performance (Dörnyei et al., 2016). DMCs have also been described as "flow-like experiences that extend over diverse tasks unified by an overall goal" (Al-Hoorie, 2017, p.6), aligning with Krashen's (1982) contention that compelling CI transports learners to a state of 'flow' where they acquire language naturally and subconsciously.

Henry et al.'s (2015) qualitative study focusing on migrant learners of Swedish as a second language who had experienced DMCs remains one of the only empirical studies to date. Nonetheless, their enquiry found characteristics similar to those outlined by both Dörnyei et al. (2016) and Muir and Dörnyei (2013) thus offering support in validating the DMC construct. Other research, while existing only in the form of theses or book chapters, suggests that the experience of a DMC can be so positive that students feel their entire identity is transformed in the process (Ibrahim, 2016) and that DMCs can be deliberately induced by teachers (Al-Hoorie, 2017). Of particular interest to teachers is Henry et al.'s (2015, p.330) contention that

with DMCs, "individual learning activities form integrated parts of a coherent motivational superstructure". Dörnyei et al.'s (2016) DMC construct thus captures a unique form of enduring and intense motivation that is worthy of future empirical investigation in the FL learning field.

2.3.5 Demotivation and Teacher motivation

Dörnyei and Ushioda (2011) define a demotivated learner as "someone who was once motivated but has lost his/her commitment for some reason" (p.138). It varies slightly to 'amotivation' in Ryan and Deci's (1985) SDT, which refers more closely to a 'lack' of motivation or a learner not seeing the point in an activity or feeling like it is 'beyond them' (Dörnyei and Ushioda, 2011). It is well-established in the literature that more intrinsic forms of motivation tend to decline as students come into secondary school (Bower, 2019; Lamb, 2017). L2 motivation also deteriorates as students progress through adolescence, reflecting the same pattern in other subjects (Oga-Baldwin et al., 2017). As outlined in Section 1.3.2, this demotivation is a phenomenon of particular interest to FL teachers and researchers as there continues to be a growing numbers of students who are stopping FL study (Bower, 2019; Jeffreys, 2019).

Many sources of demotivation may be external to the teacher's control, such as high-stakes testing, availability of resources and situational factors (Lamb, 2017). Nonetheless, teacher behaviours are perceived as fundamental to students' demotivation (Dörnyei and Ushioda, 2011). Indeed, Falout and Maruyama's (2004) study clearly identifies teachers and their practices as the central source of demotivation for FL learners. Lamb's (2017) review of MotS research highlights the demotivating impact of teachers being too controlling, exercising poor classroom management, not appearing friendly, providing boring learning activities, neglecting learners' interests and personal identities, and not demonstrating mastery of the subject as some examples. The teacher factors cited as potential demotivators in the research (e.g. Aydin, 2012; Dörnyei and Ushioda, 2011; Sakai and Kikuchi, 2009) are often an indication of an underlying absence of teacher motivation and work happiness (Lamb, 2017).

Language teacher motivation and its links to job satisfaction are of paramount importance to researchers as a growing number of educators are becoming disenchanted with their profession (Carr, 2016; Dörnyei, 2010). Despite the importance of teacher motivation, Oga-Baldwin and Praver's (2008) attempt to respond to Dörnyei's (2003) request for an empirically validated list of 'ways to motivate language teachers' remains as one of the only related studies. In one of the few publications that evaluates student and teacher motivational

factors together, Bernaus et al. (2009) argue that the aforementioned MotS (Section 2.3.2) have a positive knock-on effect on teacher motivation, contending that when teachers are motivated, their students are too, often resulting in improved achievement outcomes. They conclude that "both students and teachers need to be motivated. If teachers are motivated, students are more actively involved in class activities and feel more motivated" (p.33). Their findings mirror those from the other studies on teacher motivation: inspiring teachers are those who are themselves highly motivated (Lamb and Wedell, 2015) and a motivated teacher will stimulate their students to be motivated too (Kassabgy et al., 2001). Conversely, the evidence in the literature suggests the opposite is also true, with student demotivation linked to low teacher motivation (Dörnyei and Ushioda, 2011; Lamb, 2017).

2.4 Self-Determination Theory

Until recently, the primary focus of L2 motivational studies has relied on theories developed within the field itself, which concentrate largely on the internal traits of the learner (Iwaniec, 2014; Dörnyei and Ushioda, 2011). However, similar to the growing appreciation for studies into the 'L2 learning experience' aspect of the L2MSS, researchers are increasingly recognising the importance of external factors and are moving towards broader theories of educational psychology when investigating L2 motivation and MotS (Lamb, 2017; Boo et al., 2015). In their meta-analysis of 415 publications on L2 motivation between 2004 and 2015, Boo et al. (2015), highlight the central role of broader psychological theories of motivation in the field by including SDT as one of seven theoretical frameworks employed in their analysis. While SDT alone accounted for a relatively small number of studies in their analysis (see Fig. 1), Lamb's (2017) more recent review of over 200 publications relating to L2 motivation and MotS highlights that two specific theories, SDT and L2MSS, now dominate research on L2 classrooms which employ a particular theoretical orientation. SDT has been continuously developed, built upon and empirically tested in a variety of domains since it was originally proposed by Deci and Ryan (1985) and is now widely considered and accepted as a robust and evidence-based theory of motivation.

FIGURE 1: OVERVIEW OF THEORETICAL TRENDS IN L2 MOTIVATION RESEARCH (BOO ET AL., 2015, P.154)
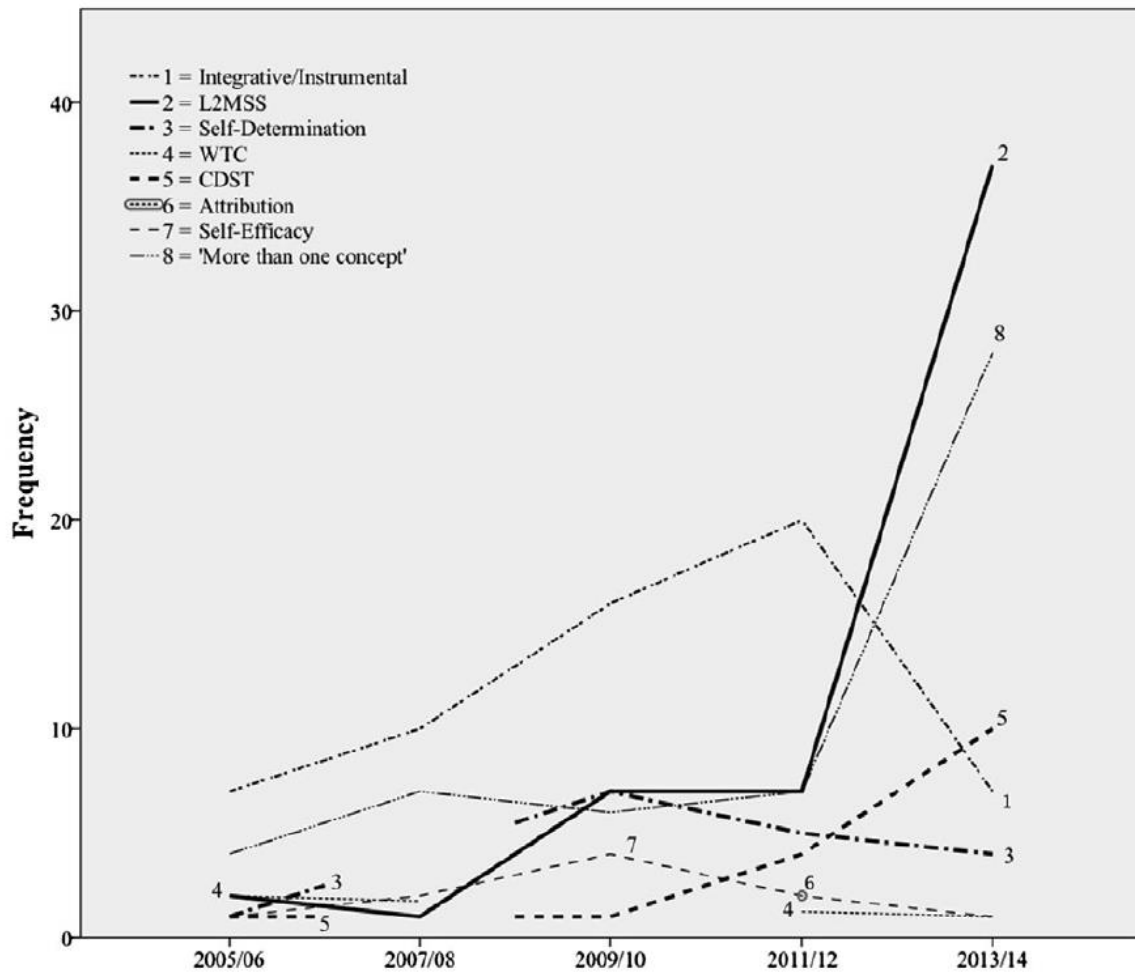
2.4.1 What is Self-Determination Theory?

Ryan and Deci's (2000) SDT is a macro-theory of motivation stemming from the field of psychology. Given the multifaceted and complex nature of motivation, SDT comprises five interrelated mini-theories: basic needs theory (BNT), cognitive evaluation theory (CET), organismic integration theory (OIT), goal contents theory (GCT) and causality orientations theory (COT). Liu et al. (2015) add a sixth micro-theory, 'the relationship motivation theory'. To date, however, it is mentioned very little in the SDT literature.

SDT assumes that all individuals, regardless of identity or culture, possess inherent psychological needs, that when supported, can facilitate optimal functioning and wellbeing, leading to heightened motivation (Ryan and Deci, 2000). Ryan and Deci (2000, p.56) posit that all humans are innately "active, inquisitive, curious and playful creatures displaying ubiquitous readiness to learn and explore and they do not require extraneous incentives to do so". When

applied to education, SDT is concerned predominantly with engendering in students a deep interest in their learning, a valuing of what they are learning and a high level of confidence in their own capacity to achieve that learning (Deci et al., 1991; Ryan and Deci, 2000; Niemiec and Ryan, 2009).

When a student manifests these outcomes, they are, according to SDT, intrinsically motivated. Intrinsically motivated activities are associated with positive feelings of excitement, engagement, interest and aptitude (Deci and Ryan, 1985). They are pursued in the absence of reward contingency and people choose to freely participate in them out of sheer enjoyment and appeal rather than due to any external forces. Extrinsic motivation (EM), conversely, relates to motivational orientations that are driven by factors outside the activity itself (Muñoz & Ramirez, 2015). A host of research suggests that IM leads to high-quality learning and conceptual understanding, as well as superior personal growth (Ryan and Deci, 2000). Intrinsically motivated students engage in activities wholly volitionally (Niemiec and Ryan, 2009; Ryan and Deci, 2000), out of pure interest and enjoyment, and are thus considered 'self-determined' (Deci et al., 1991).

2.4.1.1 Basic Needs Theory

BNT postulates that in order to enhance IM we need to satisfy the three basic psychological needs of autonomy, competence and relatedness (Ryan and Deci, 2000). Conversely, when these needs are thwarted it can result in diminished motivation (Jang et al., 2016a; Niemiec and Ryan, 2009). Many researchers highlight the interrelatedness of the three basic needs, with achievement of one heavily stemming from and influencing the others (Muñoz and Ramirez, 2015; Printer, 2019). Autonomy is concerned with choice, opportunities to behave according to ones' interests and values, and students perceiving a sense of ownership of their learning (Niemiec and Ryan, 2009; Reeve, 2013; Ryan and Deci, 2000). It is developed in the classroom by seeking out students' ideas and opinions, minimizing pressure, acknowledging students' feelings about topics, nurturing their curiosity and via activities that encourage students to seek their own solutions to problems (Fried and Konza, 2013; Niemiec and Ryan, 2009; Reeve, 2013). Ryan and Deci (2000) purport that, within SDT, autonomy refers not simply to being independent or giving choice but rather to the "feeling of volition that can accompany any act" (p.74). The research suggests that 'traditional' classroom environments are more likely to reduce the possibilities for student autonomy (Blanton, 2015; Kaplan and Madjar, 2017). Kaplan and Madjar (2017) thus recommend teachers to employ novel and compelling teaching

methods that break the traditional mould, centred around students' personal interests and group collaboration.

Competence relates not to a student's individual ability but to their perception about their capacity to achieve success in the classroom (Fried and Konza, 2013). Central to the notion of competence, is that students will only engage in and personally value classroom activities that they can fully understand and potentially master (Niemiec and Ryan, 2009). Clearly outlining the steps required for success (Muñoz and Ramirez, 2015), using supportive, caring language (Printer, 2019) and planning for whole class activities with choral responses (Fried and Konza, 2013) can have positive implications for students' self-confidence and competence. Activities that are optimally challenging, provide feedback and offer opportunity for attainment will advance students' perceived competence (Niemiec and Ryan, 2009). Nonetheless, certain 'high risk' classrooms activities, such as presenting student's own work to the class, have the conflicting potentials to greatly enhance competence but also to diminish it if students feel the activity was unsuccessful (Fried and Konza, 2013).

Relatedness refers to a sense of belonging in the classroom and comprises feeling valued and supported by others (Ryan and Deci, 2000). Students' sense of relatedness at school is fostered through 'cooperative learning' strategies, especially when a group is working towards a common goal (Fried and Konza, 2013). Roseth et al.'s (2008) meta-analysis reports that when students have an enhanced perception of relatedness, they are more likely to participate, exert more effort and show positive attitudes to others. Teacher support is also crucial for enhancing students' cohesion (Jang et al., 2016). By conveying warmth, care, respect and appreciation for students, teachers can help students to feel a greater sense of belonging (Niemiec and Ryan, 2009). Relatedness is further developed through activities that involve co-creation, either between students or between the teacher and students, and working together to achieve a shared outcome (Printer, 2019).

2.4.1.2 Cognitive Evaluation Theory

Cognitive evaluation theory (CET) was the first mini-theory to emerge in the overall SDT framework (Deci and Ryan, 1980). SDT recognises that the catalyst for behaviour in many schools is external to the individual (Deci and Ryan, 2000). CET explains how these exterior events affect intrinsic motivational processes (Reeve, 2012). According to CET, any activity that influences students' perceived autonomy or competence will affect their IM (Vansteenkiste et al., 2010). More specifically, CET addresses the effect of rewards, evaluations, and feedback on IM (Liu et al., 2015). For educators, CET is a fundamental mini-theory of SDT as it specifies

how classroom interactions and activities can either support or thwart students' psychological needs of autonomy and competence, and therefore affect their IM.

2.4.1.3 Organismic Integration Theory

Organismic integration theory (OIT) introduces four types of EM conceptualised along a continuum between extrinsic and IM, depending on their degree of internalisation (Reeve, 2012; Vansteenkiste et al., 2010). The least internalised type is *external regulation* - completing a worksheet, for example, to avoid a punishment or receive an award. Next is *introjected regulation*, which involves students engaging in a task for approval or to evade feelings of guilt. When a student practises the language at home, for example, because they would feel ashamed if they could not speak it in class. The third is *identified regulation*, where the task and goal feel personally significant and valued. For example, the student who sees the L2 as a way to make friends in the community will practise it to develop their proficiency. Finally, *integrated regulation* is when the behaviour becomes fully aligned with the learner's morals, desires and needs. Both identified and integrated regulations share many common features with intrinsically motivated conduits and thus lead to a sense of self-determination. Nonetheless, integrated behaviours are often performed for outcomes other than innate satisfaction and enjoyment (Deci and Ryan, 1985). In relation to L2 motivation, however, researchers claim it is neither necessary nor warranted to distinguish between the constructs as they are so closely intertwined (Noels et al., 2000).

At the top of the ladder is the most autonomous form of purely IM (Roth et al., 2007). The intrinsically motivated student partakes in a particular classroom exercise, as they perceive it to be valuable, compelling and enjoyable. Whilst the four extrinsic forms of motivation may also lead to desirable conclusions, intrinsically motivated students have been shown to exhibit higher levels of self-confidence, task persistence, desire towards learning and sustained positive learning behaviours, resulting in improved performance and outcomes (Cerasoli and Ford, 2014; Muñoz and Ramirez, 2015a; Niemiec and Ryan, 2009). Crucially for educators, is that a student's position on the continuum is not fixed. Activities can be developed that will lead an extrinsically motivated student along the process of 'internalisation' towards more intrinsically motivated behaviours (Niemiec and Ryan, 2009). Through the careful selection of context appropriate pedagogies that fulfil the needs of autonomy, competence and relatedness in the classroom, teachers will help students to become more intrinsically motivated (Cerasoli and Ford, 2014; Deci et al., 1991). As Reeve (2012) surmises, "OIT nicely complements BNT

in the overall SDT framework, as BNT identifies students' inherent motivational resources, whereas OIT identifies students' acquired motivational resources" (p.155).

2.4.1.4 Goal Contents Theory and Causality Orientations Theory

GCT posits that intrinsic and extrinsic goals affect motivation and well-being in different ways (Liu et al., 2015). According to GCT, the pursuit and accomplishment of intrinsic goals nurtures deeper learning, improved performance, lasting resilience, and enhanced general well-being (Vansteenkiste et al., 2010). Conversely, trying to achieve extrinsic goals undermines learning and well-being even when those extrinsic goals are actually achieved (Niemiec and Ryan, 2009). Importantly therefore, psychological need satisfaction and well-being are not dependent so much on attainment of goals, but more on what type of goals people seek to attain in the first place (Reeve, 2012).

In education, COT describes individual differences in students' tendencies to motivate themselves and regulate behaviours in the classroom (Liu et al., 2015). Rather than focusing on deeper personality traits, "causality orientations are surface individual differences that are relatively malleable and influenced by socialization experiences" (Reeve, 2012, p.157).

2.4.2 SDT versus other theories

Given that this study centres around changes in motivation stemming from a particular FL teaching approach, Dörnyei's (2009) L2MSS was considered as a theoretical framework. Saito et al. (2018), however, highlight that several L2 motivation scholars have argued for a re-examination of the theoretical framework, as using the 'ideal' and 'ought-to' selves to research L2 motivation does not adequately account for the fundamental aspect of emotions. They recommend future studies to "reconceptualize theories and methods needed to examine the complex role of motivation and emotion in L2 development" (p.737). Ryan and Dörnyei's (2013) overview of the L2MSS also suggests shortcomings in the framework when investigating particular interventions in the classroom and their effect on motivation.

Self-efficacy theory (Bandura, 1989) was also consulted but given that it denies functional significance to autonomy (Niemiec and Ryan, 2009) it was not deemed appropriate for a study into a teaching method where student input and self-direction are paramount. More recently, Bower (2019) developed a framework based on the Process Motivation Model, which, she contends, allows for "investigation of motivation in SLA in qualitative and mixed method approaches by offering one flexible tool for case study approaches" (p.558). However, similar to the L2MSS, the overly detailed nature of the framework renders it limited for practical use.

Bower (2019) herself states that it is "too complex for use as a tool for lesson observation" (p.572). While it is inevitable that any theory that attempts to unpack a concept as multifaceted as 'L2 motivation' will be multifarious in itself, the relative simplicity and comprehensibility of SDT make it a highly attractive theoretical framework for any study which aims to have impact on classroom practice.

In one of the first studies to deliberately link SDT and L2 motivation, Noels et al. (2000) state that "SDT offers a parsimonious, internally consistent framework for systematically describing many different orientations in a comprehensive manner" whilst also providing "considerable explanatory power for understanding why certain orientations are better predictors of relevant language learning variables than others" (p.35). A key element to SDT is its 'universal' application (Niemiec and Ryan, 2009; Ryan and Deci, 2000) or 'holistic approach to motivation' (Dincer et al., 2019) that transcends cultures and identities as it is founded upon shared, innate human characteristics and needs. It has been empirically tested and verified across a host of fields from medicine to parenting, among many others (see www.selfdeterminationtheory.org).

Various L2 motivation scholars cite its universality as rationale for its use in their research (Muñoz and Ramirez, 2015; Oga-Baldwin and Nakata, 2017; Kaplan and Madjar, 2017). Indeed, Kaplan and Madjar's (2017) study of 308 Muslim Arab-Bedouin and Jewish pre-service teachers enrolled in the same teachers' college in Israel confirmed the universality of the framework. Despite the inherently different culture and background of the two cohorts, both groups had a very similar sense of need support. Finally, this enquiry's pilot study (Printer, 2019), conducted in the same international school context, offers further support for Fried and Konza's (2013) contention that SDT enables highly efficient exploration and analysis of FL teachers' motivational strategies and each student's experience of them. SDT therefore provides a most appropriate motivational lens through which to explore both students' and teachers' perceptions of TPRS.

2.4.3 SDT and L2 motivation

In one of the first explorations of SDT within the FL learning context, Noels et al. (2000) successfully developed a valid and reliable instrument to assess the different subtypes of SDT's intrinsic and EM. Their Language Learning Orientation Scale-Intrinsic Motivation, Extrinsic Motivation, and Amotivation Subscales (LLOS-IEA) has since been revised, expanded and utilised by other L2 motivation researchers using SDT as a theoretical framework (Carreira,

2012; Oga-Baldwin et al., 2017; Printer, 2019). The modified version is commonly called the 'Self-Regulation questionnaire' (SRA-Q) in the academic literature (Parrish and Lanvers, 2018; Oga-Baldwin et al., 2017). Noels et al.'s (2000) seminal study argues that IM on its own is insufficient to ensure effective and sustained language acquisition, as students who may not be studying the language out of interest and enjoyment, can still recognize the extrinsic purpose and value of learning it. The authors contend that in order to foster sustained learning, students may need to be persuaded that learning the language is personally important for them. They conclude that increased perceptions of freedom of choice, strong relationships and competence in FL learning are linked to higher levels of self-determined forms of IM. Conversely, they report dampened perceptions of autonomy and personal ability are indicative of higher levels of amotivation (Noels et al., 2000).

In a rare, mixed-methods, sequential study employing an SDT perspective, Muñoz and Ramirez (2015) investigated English teachers' conceptions of motivation and MotS in FL learning. The researchers conclude that in order for autonomy and competence to be nurtured, the classroom context must firstly be built upon meaningful teacher-student relationships. Their findings report that educators are most concerned with the relatedness aspect of SDT and even though teachers appreciate the benefits of promoting autonomy and competence, their classroom practices often do not support those beliefs. These conclusions resonate with other FL learning research which suggests that students' psychological needs can be greatly impacted by the quality of student-teacher relationships and the overall classroom climate (Dincer et al., 2019).

Parrish and Lanvers' (2018) quantitative study of over 600 students and 400 staff used the SRA-Q based on SDT to explore student motivation and school leaders' policy choices relating to FL study in England. Reflecting other studies on FL motivation in the UK (Coleman et al., 2007; Williams et al., 2004), the authors found that students of FL are generally poorly motivated and their motivation declines throughout secondary school. However, they surmise that L2 motivation can be rejuvenated when teaching practices account for SDT's basic psychological needs (Parrish and Lanvers, 2018).

Noels et al.'s (2019) more recent study uses a modified version of the LLOS (Noels et al., 2000) to longitudinally examine how feelings of autonomy, competence and relatedness foster motivational orientations for FL learning. Their conclusions are consistent with SDT, in that the more students feel that their basic needs are satisfied, the more intrinsically motivated

they become. The authors report that while most variables were stable over time, perceptions of autonomy were particularly indicative of enhancing IM. A relatively new finding for the field, thanks to the longitudinal research design, is that when it comes to FL learners, different psychological needs appear to hold a varying degree of influence over students' motivational orientations depending upon the point in the semester (Noels et al., 2019).

2.4.3.1 SDT, L2 Motivation and Engagement

Noels et al.'s (2019) investigation is among a growing number of studies integrating SDT with the concept of engagement (Jang et al., 2009; 2010; 2012; Skinner et al., 2008). Indeed, enquiries that longitudinally investigate changes in engagement often do so through an SDT lens (Fried and Konza, 2013; Jang et al., 2016a; Noels et al., 2019). In the education context, satisfaction of SDT's psychological needs energizes engagement, whereas the neglect of these needs results in boredom and disaffection leading to disengagement with the learning process (Ryan and Deci, 2000; Reeve, 2012). This phenomenon helps to explain why students sometimes show active engagement but other times display a passive or even antagonistic involvement towards learning activities (Reeve, 2012).

Eminent engagement researcher, Johnmarshall Reeve (2012), defines engagement concisely as "the extent of a student's active involvement in a learning activity" (p.150) while Oga-Baldwin et al. (2017), linking engagement to SDT, suggest it can be viewed "as a dynamic pivot point in the process of classroom motivational growth" (p.142). In the academic literature, student engagement is generally conceptualized as a three-part construct comprising behavioural (on-task attention, effort and persistence), emotional (expressions of interest and enthusiasm), and cognitive (use of learning strategies and self-regulation) aspects (Fredricks et al., 2004; Reeve, 2012; Turner et al., 2014). SDT-based investigations often assess engagement using these same three constructs (e.g., Fried and Konza, 2013; Reeve et al., 2004; Saeed and Zyngier, 2012). Skinner et al. (2009) report how autonomous motivation results in behavioural and emotional engagement, while Vansteenkiste et al. (2005) surmise that autonomous motivation leads to cognitive engagement, or 'deep' rather than 'surface' learning.

Reeve (2012) however, claims the three-pronged approach to understanding classroom engagement is incomplete as it fails to account for students' intentional, pre-emptive, constructive contributions to the learning environment, which he labels 'agentic engagement'. Reeve (2012, p.161) defines it as "the process in which students proactively try to create, enhance, and personalize the conditions and circumstances under which they learn", linking closely to the interactions that teachers seek in TPRS. Agentic engagement has been verified

through both behavioural observation (Reeve et al., 2004) and self-report (Reeve and Tseng, 2011). Importantly for teachers, Reeve's (2012) model contends that agentic engagement results in an improved learning environment, which then fosters high-quality motivation, leading to enhanced classroom engagement, thus starting a cyclical phenomenon between engagement, the learning environment and motivation. Reeve (ibid.) concludes that this means students are the "architects of their own motivation, at least to the extent that students can be architects of their own course-related behavioural, emotional, cognitive, and agentic engagement" (p.166). Eccles (2016), however, posits that further research is required to determine whether or not agentic engagement is distinct from other types of engagement and whether adding it to the study of engagement will impact results.

In response, Dincer et al.'s (2019) research is one of the first to study engagement in FL learning as a four-dimensional construct, including Reeve's (2012) addition of agentic engagement. The authors propose a new framework called the Self-System Model of Motivational Development (SSMMD) to connect classroom engagement with the motivational variables of SDT. Resonating with other research linking SDT and engagement (e.g. Fried and Konza, 2013; Noels et al., 2019), Dincer at al. (2019) report that students whose psychological needs were more satisfied conveyed higher engagement in all four dimensions. Conversely, they posit that behavioural engagement in their study did not predict academic achievement while agentic engagement did, offering support to Reeve (2013) view that agentic engagement should be considered a level above cognitive, emotional, and behavioural engagement (Dincer et al. 2019).

Other L2 motivational research employing SDT (Oga-Baldwin et al., 2017; Oga-Baldwin and Nakata, 2017) also expand Ryan and Deci's (2000) theory to include engagement. Their findings provide strong support for Reeve's (2012) hypothesis that engagement, supported by a need-supportive environment, helps to maintain IM and foster self-determined students. Longitudinally, Oga-Baldwin and Nakata (2017) conclude that students who actively engage in FL learning also appear more motivated at the end of term, aligning with Reeve's (2012) view that high-quality student engagement is ultimately the variable that will positively affect their academic lives. Reeve (2012) highlights two separate studies that have tested for this 'changes in engagement causes changes in motivation' effect and found it true both times. Nonetheless, both studies were unpublished at the time of Reeve's (2012) chapter.

The majority of studies on L2 motivation and SDT routinely subsume classroom engagement as it is so difficult to separate from motivation; with Muñoz and Ramirez (2015), Noels et al. (2000) and Parrish and Lanvers (2018) being notable exceptions. Unfortunately, none of the aforementioned studies (Dincer et al., 2019; Noels et al., 2019; Oga-Baldwin et al., 2017; Oga-Baldwin and Nakata, 2017) where L2 motivation and engagement were investigated using SDT, were conducted in the high school setting. Nevertheless, together they offer potential direction for exploring student motivation through an expanded form of SDT that incorporates classroom engagement as Reeve's (2012) four, rather than three, dimensional construct.

2.4.4 Autonomy-supportive teaching

Various studies report that students' engagement increases when they perceive their teacher to be 'autonomy-supportive' and satisfying their needs (Jang et al., 2012; Niemiec and Ryan, 2009; Reeve, 2012). In the FL classroom, 'teaching' has been found to predict positive engagement even more than need satisfaction (Oga-Baldwin et al. 2017). The term 'autonomy-supportive teaching', or a 'teacher's motivating style', is employed in the SDT literature to describe the delivery of instruction which embraces interpersonal support, care and understanding whilst listening to students' perspectives and allowing them opportunities for initiative and self-direction (Jang et al., 2016; Roth et al., 2007). The perceived quality of the teacher's motivating style is especially dependent on positive student-teacher relationships (Reeve, 2012). Autonomy-supportive teachers create classroom conditions where learners are guided by their own unique, inner motives to learn (Saeed and Zyngier, 2012; Reeve, 2004). While perceptions of autonomy-supportive teaching foster students' curiosity, engagement and intrinsic motivation through meeting SDTs basic psychological needs, the opposite more 'controlling' approach leads to students losing interest and learning in a less effective, or more 'surface', manner (Ryan and Deci, 2000; Tsai et al., 2008; Vansteenkiste et al., 2005). Deci et al. (1981) argue that teachers' interpersonal or motivating style can therefore be plotted on a continuum ranging from highly controlling to highly autonomy-supportive. Reeve (2012) posits that the teacher's principal role is not to "manufacture motivation" but to support students' inherent interest and curiosity in a way that allows for development of high, rather than low, quality motivation and engagement (p.152).

The links between learners' perceptions of autonomy-supportive teaching and higher satisfaction of their autonomy, competence and relatedness needs have also been established in the L2 motivation field (Dincer et al., 2019; Muñoz and Ramirez, 2015; Noels et al., 2019).

Importantly for FL teachers is that autonomy-supportive teaching skills can be learned and the more autonomy-supportive educators become, the more high-quality engagement the students will develop (Perlman, 2015; Reeve, 2012). To implement an autonomy-supportive teaching style in the FL classroom, teachers are recommended to: provide choices, use non-controlling language and directives, plan activities that encourage social interactions, clearly explain the utility and benefit of tasks, be responsive and empathetic, acknowledge students' feelings, emphasize and praise agentic behaviours in class, listen actively, bring humour into the lessons, encourage effort and persistence, and show care for students (Dincer et al., 2019; Oga-Baldwin et al., 2017; Noels et al., 2019). In FL learning, such autonomy-supportive teaching practices will enhance creativity, engagement and student internalisation of motivation, thus facilitating deeper learning, improving general well-being and maximising their chances for achievement (Muñoz and Ramirez, 2015).

Teachers' own autonomous motivation has been found to be central to their ability to motivate their students (Kaplan and Madjar, 2017; Roth et al., 2007). Educators, like students, have basic psychological needs for autonomy, competence, and relatedness. For teachers to be able to actively satisfy students' psychological needs, the teachers themselves must experience their own need supports (Ryan and Deci, 2020). Modelling of motivated behaviours by teachers instils in students a willingness to engage and learn (Dörnyei, 2001b; Muñoz and Ramirez, 2015). In other words, autonomously motivated teachers engender a naturally more 'autonomy-supportive' teaching style leading to higher-quality motivation in their students, whereas teachers' with low autonomous motivation exhibit exhaustion and more controlled teaching patterns which predict autonomy-suppressive behaviours in students (Kaplan and Madjar, 2017; Roth et al., 2007). Muñoz and Ramirez (2015), highlight that the main barriers to autonomy-supportive FL teaching are traditional classroom methods that limit learner autonomy, such as grammar worksheets, and constraints imposed by the curriculum or leadership. This can create a difficult dissonance for teachers with a highly autonomous orientation and lead to feelings of anger, bitterness, and tiredness, which then influence students' motivation and outcomes (Roth et al., 2007).

Despite the well-established links (Kaplan and Madjar, 2017; Kassabgy et al., 2001; Roth et al., 2007) between a motivating teaching style and teachers' own autonomous motivation, there remains a paucity of empirical SDT-based research, particularly qualitative, that explores the link between FL teacher motivation, engagement and L2 motivation (Dörnyei, 2003; Oga-Baldwin et al., 2017; Ruesch et al., 2012). Many researchers make a direct call for

further studies employing an SDT framework to investigate the relationship between teachers motivating style, students' engagement and L2 motivation, and teacher's autonomous motivation (Dincer et al., 2019; Noels et al., 2019; Sugita McEown and Takeuchi, 2014).

2.5 Chapter Two summary

This literature review began by looking at the timeless power of storytelling in education, followed by an overview of the rather scant research on TPRS and how it effects motivation and engagement. It then provided a critical analysis of the complex field of L2 motivation and the importance of emotions, MotS and the L2 learning experience to one's overall motivation. Scrutiny of the growing body of research employing SDT as an effective lens to study motivation in the FL classroom then provided an evidence-based rationale behind choosing SDT as the theoretical framework through which to explore both students' and teachers' perceptions of TPRS. Finally, the chapter presented the significance of including engagement, teacher motivation and autonomous-supportive teaching when investigating temporal changes in student L2 motivation. With this literature review in mind, the purpose of this enquiry is to study the impact of TPRS on the IM of both students and their teacher in the FL classroom and how changes in motivation stemming from the approach are sustained over time. This leads to the following RQs:

1. Does TPRS result in motivational changes for both teachers and their students?
   1(a). Does TPRS satisfy SDT's basic psychological needs of autonomy, relatedness and competence in both the teacher and their students?
   1(b). Does TPRS increase student engagement in the FL classroom?
2. Are any motivational changes resulting from TPRS sustained over time?

Chapter Three: Methodology and Methods

3.1 Philosophical stance

Outlining our personal beliefs helps both the researcher and the wider community to be aware of our own underlying worldview and how this influences the research approach (Bryman, 2012; Cohen et al., 2011; Mertens, 2014). Our innate ontological assumptions (one's view of reality) as researchers lead to our personal epistemological stance (how one acquires knowledge). Together, they closely inform the RQs, intentions, methodological considerations and choice of data collection and analysis instruments (Cohen et al., 2011). Acknowledging and outlining our theoretical positions, value systems and overall philosophical stance is therefore required to conduct clear research and allow others to adequately evaluate our work (Braun and Clarke, 2006; Gray, 2014; Grix, 2004).

3.1.1 Social constructivism

From an ontological perspective, I perceive reality to be local, specific and pluralistic (Creswell, 2014; Guba and Lincoln, 1994) and believe these 'realities' can only be fashioned subjectively through socially constructed exchanges. My ontological stance is therefore akin with *relativism*, which holds that there are numerous 'realities' and ways of accessing them (Gray, 2014) and there can be no solitary shared social reality that remains separate of our beliefs and understanding (Kuchah, 2013).

This research enquiry is therefore grounded in *constructivist* epistemology. I share Gray's (2014, p.20) view that "multiple, contradictory but equally valid accounts of the world can exist". Direct quotes from participants, latent thematic analysis of their behaviours and analysis of their processes of interaction, reflects my belief that knowledge is socially constructed, is dependent upon context and is created rather than discovered (Bryman, 2012; Richards, 2003). My ontological and epistemological standpoint resulted in a study framed within a *social constructivist* paradigm; a philosophical worldview (Creswell, 2014) which is often linked and combined with the theoretical perspective or 'school of thought' of *interpretivism* (Creswell, 2014; Denscombe, 2014). I share and fit Richards's (2003, p.39) description of social constructivists as researchers who "seek to understand not the essence of a real world but the richness of a world that is socially determined".

The social constructivist paradigm recognises that the learning environment is a mini-society made up of a community of learners engaged in a process of discussion, consideration and interpretation (Fosnot, 2013), where individuals develop subjective, pluralistic meanings of their classroom experiences (Creswell, 2014). Specifically relating to motivation, I share Sivan's (1986, p.209) view that "social constructivist theory provides a framework for conceptualising motivation as socially negotiated by the participants in the classroom" and that "motivation is inseparable from the instructional process and the classroom environment." I believe that analysis of the varied, complex meanings that others have of the world is paramount as it is through studying these social exchanges that we develop our understanding.

Closely linked to *social constructivism* is the interpretivist approach of *phenomenology,* which maintains that understanding social reality must be grounded in individual's experiences of that social reality (Gray, 2014). It is predominantly an exploration of personal experiences of the 'real world'. Differing from *phenomenology,* however, which insists we lay aside our prevailing understanding, bias and prejudices so that new meanings may emerge (ibid.), I acknowledge that my own personal, cultural and historical educational experiences, as well as my positive disposition towards TPRS, may have influenced my interpretation of the findings. To account for this, I employed a robust research design and triangulation process involving a variety of data collection methods and analysis tools.

3.2 Research Design

The research problem, objectives and questions should remain paramount when deciding on an appropriate research design (Cohen et al., 2011; Denscombe, 2014; Gray, 2014). Whilst the broad foundations of this enquiry are entrenched in the *social constructivist* paradigm, the traditional link between constructivism or phenomenology and inductive theory generation (Crotty, 1998) did not fit this study's approach. As this research was conducted employing the well-established SDT as a theoretical lens, this led to a methodological approach informed by a pragmatist design.

3.2.1 Approach: Pragmatist

Rather than developing a research design which adheres strictly to the common elements of one paradigm, the *pragmatic approach* allows social science researchers to use pluralistic approaches to derive knowledge about the problem, focussing on what combination of methods are most useful for the specific issue being investigated (Creswell, 2014; Onwuegbuzie and

Leech, 2005). Pragmatism is considered to be 'real-world practice oriented', driven by 'problem-solving' (Creswell, 2014) and concerned with generating practical consequences for society within its context (Gray, 2014). Noels et al.'s (2019) longitudinal SDT study highlights the complexity of the L2 motivation system and calls on researchers in the field to design empirical investigations accordingly. Given that this research enquiry attempted to develop a deep understanding of a specific classroom-based tool and its impact on both teacher and student motivation over a sustained time period within a busy working school, the pragmatic approach was a natural and appropriate fit. Highlighting aspects of Gray's (2014, p.35) 'elements of the research process' that were pertinent to my study reinforced the need for my approach to be more *pragmatic* than linear:

FIGURE 2: ELEMENTS OF THE RESEARCH PROCESS (GRAY, 2014, P.35)
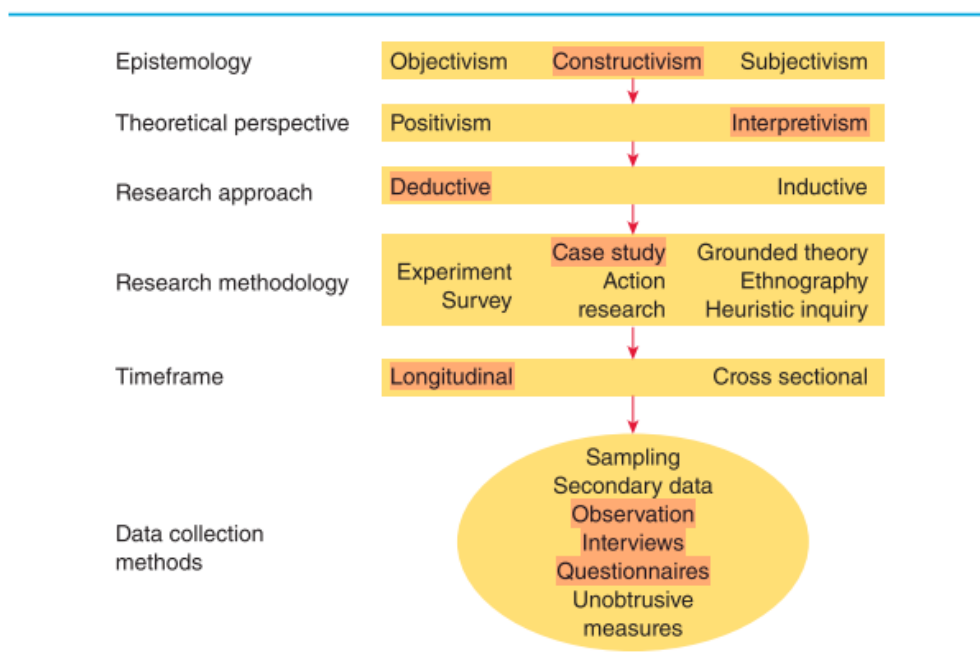
Figure 2.3 The elements of the research process
Source: Adapted from Saunders et al., 2012

3.2.2 Methodology: Case Study

To address the RQs and reach a nuanced understanding of the motivational impact of TPRS with one class and their teacher, a 'within-site', single case study (Merriam, 2009; Richards, 2011; Yin, 2009) was employed. The case represented a bounded, single case study of a class of nine students of French, aged 16-17, and their teacher. The students comprised a cross-section of gender identities, ethnicities and foreign language proficiency, thus meeting what

Gillham (2000) calls 'representativeness', which attempts to address that participants in the study are a representative sample of the group at large (students of an International school in Switzerland).

Case studies provide a 'thick description' (Geertz, 1973), are often 'strong in reality' (Cohen et al., 2011) and allow for in-depth analysis of an activity, process or group (Creswell, 2014). Their value when attempting to understand phenomena in education related to social processes is widely recognised (Denscombe, 2014). In addition, case studies have been found to be highly effective when researchers employ a variety of data collection procedures over a specific and sustained time period (Creswell, 2014; Stake, 1995; Yin, 2009). Choosing a case study is not, however, a decision about methodology as a variety of differing research approaches can be utilised to explore the case (Flyvberg, 2011).

As an exploratory qualitative study, this enquiry recognises its 'limited generalisability' (Yin, 2009) to other contexts. Nonetheless, the particular phenomena found in one case study are also likely to be found elsewhere (Stake, 1995). Given the small sample size, the findings of this study are confined to the school context in which it was conducted. Its value lies in the detailed insights about teaching through storytelling by the subjects themselves which will be of interest to both in-service and pre-service FL teachers working in similar educational settings.

3.2.3 Mixed Methods

Case studies are not confined to particular methodologies, although they commonly involve a mixture of methods to ensure triangulation (Flyvberg, 2011; Robson, 2011). A pragmatic approach allows for the combination of different worldviews, and assumptions, as well as utilising various methods of data collection and analysis to best answer the RQs (Gray, 2014). While social constructivism is most commonly linked with qualitative research methods (Creswell, 2014), the importance of understanding the research problem in the pragmatic approach typically results in a mixed-method design (Denscombe, 2014). I support Gray's (2014, p.29) assessment that "pragmatism views the mixing of quantitative and qualitative data in a single study not only as legitimate, but in some cases necessary". Creswell (2014) provides a useful overview of how a pragmatic underpinning to the research is logically and closely intertwined with a mixed-methods research design:

TABLE 1: THE PRAGMATIC APPROACH AND MIXED-METHODS

	Pragmatic Approach	**Mixed-Methods Researchers**
Philosophy	Not committed uniquely to any one system of philosophy and reality.	Draw from both quantitative and qualitative assumptions.
Truth	What works at the time to provide best understanding of a research problem.	Use both quantitative and qualitative data to develop the most nuanced understanding.
Instruments	Individual researchers have freedom of choice.	Free to choose methods, techniques and procedures that best meet purpose or goals of the study.
Perspective	Research occurs in social, historical, political and other contexts.	May include a theoretical lens that is reflective of social justice.

Adapted from Creswell (2014)

It is, nonetheless, incorrect to suggest that pragmatism is the only philosophical stance that can be married to a mixed-methods approach (Creswell, 2014). Denzin (2012), for example, articulates the benefits of employing mixed-methods within the constructivist paradigm. The freedom to choose a mixture of methods that 'work best' (Denscombe, 2014) afforded by the pragmatic approach, gave this research study the best chance at answering its RQs.

As a central goal of the study was to develop a more in-depth, nuanced understanding of quantitative results from motivational questionnaires (MQ), an explanatory-sequential, mixed-methods design (Creswell, 2014) was employed. The study is considered 'explanatory' as at each stage of the research, initial data from surveys were followed-up, expanded and triangulated through qualitative interviews (Denscombe, 2014) and 'sequential' as the data were always collected in sequence, rather than concurrently. Turner et al. (2014) employ a similar design and report that following up their quantitative data with qualitative analyses successfully helped to explain student engagement.

TABLE 2: ELEMENTS OF MIXED-METHODS RESEARCH DESIGNS

	Mixed Methods
Methods	Both pre-determined and emerging methods
Questions	Both open-ended and closed questions
Data	Multiple forms of data drawing on all possibilities
Analysis	Statistical and text analysis
Interpretation	Across databases interpretation

Adapted from Creswell (2014)

Despite a research study incorporating both quantitative and qualitative elements, it is not always necessary or appropriate to attach equal weight to each (Denscombe, 2014). A core tenet of *social constructivism* is that research must be observed and experienced from the inside through interactions with people (Mack, 2010). As researchers in this paradigm seek principally to understand rather than explain (Cohen et al., 2011), the quantitative aspects of the study were used primarily to inform and act as a counterbalance to a predominantly qualitative study. Given that the sample was so small (n = 10) and the central aims were to unpack and explore the perceptions of TPRS by one teacher and her students, substantially more weight and importance was attributed to the data from the follow-up interviews. This enquiry therefore followed a 'quan-QUAL' research design (Creswell, 2014; Cheng and Dörnyei, 2007). A similar design is employed in Bower's (2019) study related to motivation and language learning in a secondary school context.

As very little empirical research has been conducted around the motivational impacts of particular teaching strategies in the L2 classroom, and even less about TPRS, this led to the qualitative stages of the research being exploratory-interpretive in nature. Interpretive studies typically seek to explore and report peoples' experiences and their views of these experiences (Gray, 2014). The concept is often 'immature' due to a lack of previous research (Creswell, 2014) leading to qualitative approaches to data gathering and analysis. Various researchers have called for more qualitative, or mixed-methods, exploratory, studies into L2 motivation (e.g. Butler, 2015; Oga-Baldwin et al., 2017; Ruesch et al., 2012; Saito et al., 2018). My mixed-method enquiry with its distinct qualitative focus is a response to this call.

3.2.4 Timeframe: Longitudinal

As a central goal was to explore how TPRS fostered motivation and whether any motivational changes were sustained over time, a longitudinal approach to the data collection was required (Gray, 2014). Both quantitative and qualitative data were collected before the first TPRS story

was taught, and then again at three further intervals throughout the year. Dörnyei's (2001b) circular Motivation Teaching Practice (MTP) framework implies that student L2 motivation should be built, generated, maintained and encouraged, thus directing studies in motivation toward a longitudinal design. Dörnyei (2010) highlights that the limited number of longitudinal studies on motivational changes in the FL field often report a loss of motivational intensity in school contexts over sustained periods. Several SDT based explorations into L2 motivation, however, have successfully employed a longitudinal approach (Jang et al., 2012; Noels et al., 2019; Oga-Baldwin et al., 2017) concluding that IM increases or remains stable over time in environments reflective of SDT.

In relation to teachers, Kassagby et al. (2001) appeal for more 'longitudinal qualitative case studies' in order to better understand language teacher motivation and job satisfaction. Alshehri and Etherington (2017), Lamb (2017), Ruesch et al., (2012), among others, also call for more longitudinal qualitative research into L2 motivation of both students and teachers. Nonetheless, longitudinal studies, especially those including qualitative methods, can be fraught with difficulty. In their own mixed-methods, longitudinal study into student engagement using an SDT lens, Turner et al. (2014), for example, highlight that changes in attitudes in schools are inherently difficult to measure due to the complex systems at play in the classroom.

3.3 Context and participants

3.3.1 The school

The educational setting for this enquiry was an English-medium, international school in a small city in the French speaking part of Switzerland, henceforth known as ISS. At commencement of this study, I had been working at ISS for four years as a Spanish teacher. The school comprised approximately 400 students in the primary school and 500 students in the secondary school, representing almost 60 nationalities with 38 languages spoken.

FIGURE 3: BREAKDOWN OF NATIONALITIES AT ISS AS PER 2018 ANNUAL REPORT
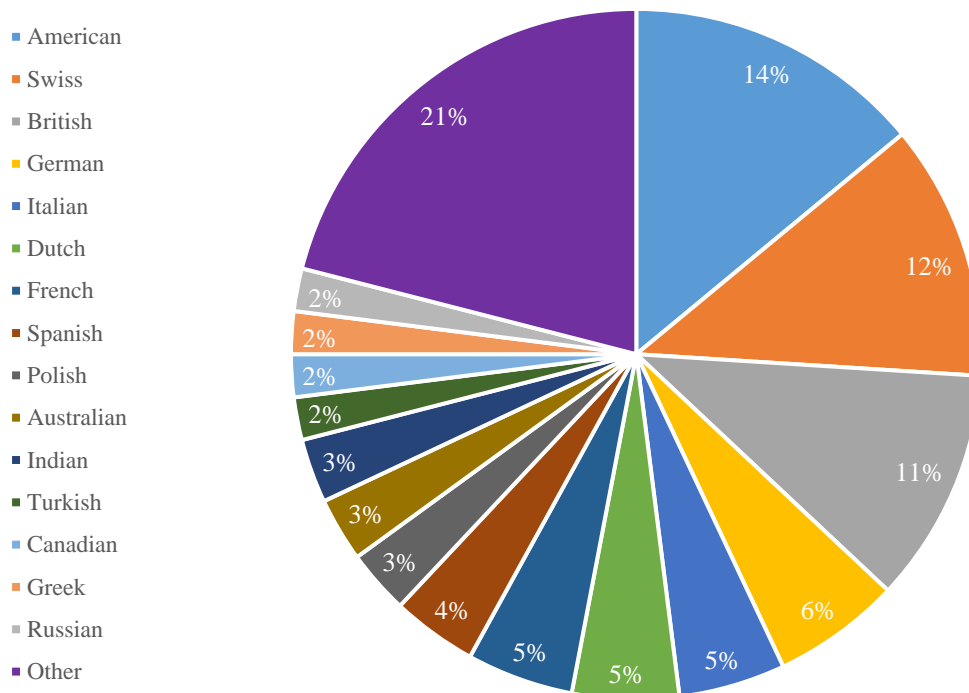
It was an International Baccalaureate (IB) World School and offered all three IB programmes: The Primary Years Programme (PYP), Middle Years Program (MYP) and the Diploma Programme (DP). The school was widely considered as a leading international school in Switzerland, maintaining an average DP score well above the international average. Students in the school were generally willing participants in the educational process and were active inquirers in their own learning resulting from the inquiry focus in the IB Programmes.

3.3.2 Studying French

All students at ISS were required to study French until they reached the DP in Year 12. At this stage they were allowed to drop French in exchange for German, Spanish or a self-taught class of their home language, as a second language is a requirement in the DP. Fluent French speakers were placed in 'Language A' classes while students learning French as an additional language, took it as 'Language B'. The terms 'Language A' and 'Language B' were the official titles given by the IB but were widely used and understood by the student population.

In the IB DP at ISS, French language classes were typically between ten and eighteen students at the time of this study. There were a number of options open to students of French, depending on their proficiency level and the number of years they had been studying the language:

TABLE 3: OVERVIEW OF LANGUAGE COURSES AS ISS

Language A	For native speakers or students with a very advanced level of proficiency.
Language B Higher Level	For non-native students who had studied the language for four to six years.
Language B Standard Level	For non-native students who had studied the language for three to five years.
Language B Ab Initio	For complete or near beginners who had done very little previous study of the language.

3.3.3 Selection of participants

As a key objective of the case study was to explore motivational changes arising from introducing TPRS to one French class at ISS, a purposeful sampling strategy (Barnard and Burns, 2012; Cowie, 2011) was employed with the following selection criteria:

The Teacher

1) High School FL teacher at ISS.
2) Had received initial training on TPRS in the six months prior to data collection.
3) Had already attempted the approach with at least one other class.

The Students

1) Enrolled in a French Language B class with the teacher-participant.
2) Minimum of ten students in their current French class.
3) Ideally, had not been taught with TPRS in the past.

3.3.3.1 The teacher

When this enquiry began, I was the only teacher in the FL Department who was using TPRS regularly in my classes. One teacher, Laura (a pseudonym), had attended a week-long training workshop in TPRS and other CI approaches preceding the commencement of this study. As Laura was the only other teacher at the school who had been trained in TPRS, final participant selection was subject to convenience (Nakata, 2011). Laura was a native French speaker, who had been teaching French in various settings and other international schools for over ten years.

She had been living in Switzerland and teaching at ISS for four years. She held a Postgraduate Certificate in Education and a Master's Degree in French as a foreign language. She was held in high esteem by her colleagues and students considered her to be a dynamic and friendly teacher.

3.3.3.2 The students

Laura was given freedom to select whichever class she preferred for the study as long as it met the aforementioned criteria. This minimum number of ten students was chosen as it was consistent with the conventional focus group size whilst also accommodating the recommendation to over-recruit so as to allow for absentees (Millward, 2012; Morgan, 1997; Onwuegbuzie et al., 2009). Laura had only three Language B classes, the rest being Language A. TPRS is not an appropriate instructional strategy for native or very advanced speakers of a language as it is primarily focused on developing proficiency. Two of Laura's Language B classes were too small to be used for this enquiry so she chose her Year 12, Language B, Ab Initio class.

A group of ten students, aged 16-17, comprising four boys and six girls, was established and started the study in September 2018. After the first stage of data collection, one student exited the study as he moved to a different French class. The remaining nine students completed the entire longitudinal research enquiry. I had previously taught three of the students and knew five of the other students from prior school trips. Maya was the only student who was new to ISS that year, and therefore I had no previous experience of working with her.

3.3.3.3 Previous experience of learning French

All participants had vast experience of FL learning, with French being their second, third or fourth language. Despite being an Ab Initio class, aimed primarily at complete or near-complete beginners, there was a wide array of French learning experience in this particular class. All names are pseudonyms in line with ethical standards:

TABLE 4: SUMMARY INFORMATION OF STUDENT PARTICIPANTS

Name	Gender identity	Home language	At beginning of enquiry (October 2018):		
			Age	Years studying French at ISS	Total years studying French
Alex	M	Greek	17	4	5
Eve	F	English	16	3	5
Grace	F	Italian or English	16	0.5 (6 months)	0.5 (6 months)
Jane	F	English	16	1	6
Maya	F	Spanish	16	0	0
Martin	M	English	17	3	6
Melanie	F	Swedish or English	16	0.5 (6 months)	0.5 (6 months)
Oscar	M	Danish or English	16	1	5 (4 years as a child)
Victor	M	Danish	18	4	4

According to the teacher-participant, this unusual mix of experience in what was supposed to be a novice class was due to the fact that many students in the class had repeated the beginning levels of the language on numerous occasions, as they had not achieved the required grades or proficiency to progress. Laura had taught four of the students previously during their schooling at ISS. Five students in the class had diagnosed learning difficulties.

3.3.3.4 Previous experience of TPRS

As TPRS was not a widely utilised teaching strategy, it was envisaged that students would not have had previous experience with TPRS. When controlling for this aspect, however, it was discovered that three of the students had been instructed using TPRS in Spanish class in the previous year. It also came to light that five of the remaining students had also received classes using TPRS with a different French teacher. Only Maya was completely new to TPRS in this class. As Laura's other Language B classes were too small to participate in a study of this kind, it was agreed that we would proceed with her Year 12 Ab Initio class.

3.4 Methods

Practical elements such as time restrictions, working conditions and availability, or what Allwright (1997) refers to as 'sustainability' (Borg and Sanchez, 2015), must be deliberated in conjunction with the RQs when planning data collection methods. Triangulation was achieved

in this enquiry through the employment of a variety of quantitative and qualitative methods. Particular instruments were selected both for their efficacy in addressing the research problem, as well as their efficiency for collecting longitudinal data from both teacher and students in a busy school environment. Commissioning multiple methods not only aids data triangulation, it also helps to counteract any of the potential weaknesses in each of the individual methods (Gray, 2014).

TABLE 5: INSTRUMENTS USED IN DATA COLLECTION

Summary of instruments used		
Method:	**Teacher**	**Students**
Quantitative	• Teacher motivational questionnaire (MQ)	• Student motivational questionnaire (MQ)
Qualitative	• Classroom observations (CO) • Teacher semi-structured interviews (TI) • Teacher's reflective journal (TRJ)	• Classroom observations (CO) • Student focus group interviews (FGI)

In one of the few qualitative case studies exploring L2 motivation from both teachers and students' perspectives within the secondary school context, Astuti (2016) employs a similar research design; data were collected from teachers by interviewing, from the students through focus groups and about the learning context via CO. His research, however, employed a cross-sectional timeframe, reporting on general perceptions of motivating strategies and styles at one point in time, rather than longitudinally investigating the motivational impact of a particular strategy.

3.4.1 Stages in the enquiry

This research enquiry comprised four distinct stages throughout one academic year. Three of the four stages started quantitatively, reflecting the current dominance in the L2 motivation towards a strong quantitative orientation (Boo et al., 2015). Students and the teacher-participant each completed a MQ and this was followed up closely by the qualitative, interview phase to explain and develop further their quantitative responses. Both the TI and FGIs took place within 48 hours of the MQ being completed. When using qualitative methods to unpack quantitative survey results in an explanatory-sequential study, it is recommended to minimize the time

elapsed between each phase in order to generate rich and valid discussion (Cohen et al., 2011; Creswell, 2014).

Stage two of the study began with the CO of TPRS and was subsequently followed by the MQ and interviews. Initially, the research had been planned in just three stages, spanning from September 2018 until February 2019 and including one TPRS story with the class during stage two. However, Laura chose to do a second TPRS story with the class at the end of May, before students' exams. Despite there being no CO of the second story due to time constraints and availability, it was agreed after discussion with my supervisor, that I would collect data again after the second TPRS story, using the same format of MQ followed by interviews.

The time between each stage of data collection was set at a minimum of two months. This timeframe has been recommended by researchers as changes in students' motivation, stemming from a teacher's motivating style, tend to stabilise after this time (Cheon and Reeve, 2015; Jang et al., 2016a). An overview of the stages in the research process is graphically presented in Figure 4.

FIGURE 4: OVERVIEW OF STAGES IN THE RESEARCH DESIGN

Stage 1 – October 2018

MQ Teacher; MQ Students
•Pre-TPRS

Interview Teacher; FGI Students
•Data from questionnaire used to inform interview schedule

Stage 2 – November 2018

CO
•3 x 40min TPRS classes
•2 x 80min TPRS classes

MQ Teacher; MQ Students
•Post-TPRS

Interview Teacher; FGI Students
•Follow up interviews from questionnaires

Stage 3 – February 2019

MQ Teacher; MQ Students
•2-3 months later
•Traditional teaching methods
•No TPRS being used

Interview Teacher; FGI Students
•Comparative data from questionnaires used to inform interview schedules

Stage 4 – June 2019

MQ Teacher; MQ Students
•3 months later
•Post second TPRS story

Interview Teacher; FGI Students
•Comparative data from questionnaires used to inform interview schedules

TRJ

3.4.1.1 Overview of the TPRS teaching stage

Laura's TPRS teaching at Stages Two and Four of this study closely followed the steps outlined in Section 1.1.1 as recommended by Seely and Ray (1997). From start to finish, each TPRS story took place during three 50-minute classes and two 80-minute classes, spanning a period of two weeks. While the *Show, Ask* and *Read* stages in TPRS naturally overlap in the live classroom and contain many extension activities that are not strictly part of the process, Laura's approach was broadly as follows:

i. **Step One: *Show***
   a) Class one: 25-35 minutes

Laura selected the following four target language structures as the backbone for the TPRS story at Stage Two of this study.

- *Depuis*   -   For (duration)
- *Elle lui demande*   -   She asks him/her
- *Elle ne peut pas*   -   She cannot
- *Elle se présente*   -   She introduces herself

Meaning was established through translation on the board, gesturing and acting out the four structures using ideas that came from the students. Meaning was embedded further through a range of personalised questions and answers involving the structures. Laura also used this stage to go through the ground rules and expectations as outlined in Section 1.1.1 (See Appendix B.xi).

ii. **Step Two: *Ask***
   a) Class one: 15-25 minutes
   b) Class two: 60 minutes plus 20 minutes for a formative assessment, writing task based on the story.
   c) Class three: 50 minutes
   d) Class four: 80 minutes
   e) Class five: 10-20 minutes re-capping the story

Laura used a pre-written script (See Appendix B.xi) but specific details were adapted after being contributed through student input. During this stage, Laura provided the next part of the plot in small chunks, lasting approximately five minutes. During each five-minute spurt, Laura would start the sentence and then invite student input. For example, "So, this girl had been

living in Switzerland for…. How long? What do you think class?" (CO). Once she had accepted one student's idea she would recap it through questioning before moving to the next part of the story. After these five-minute chunks of new material, Laura would move students to a new activity such as drawing, acting, answering questions or re-telling in pairs. She would then return to the continuation of the story, again using student ideas to drive the storyline forward and maintain their interest. For a detailed minute by minute description of each of the five observed classes, see Appendix B.ii, B.iii, B.iv, B.v and B.vi. Throughout this stage, Laura utilised the 'circling' technique to provide students with floods of 'input' of the target structures through various questions as recommended in the TPRS literature (Slavic, 2015). The writing task during Class Two lasted approximately 20 minutes and involved the students writing out what they had acquired so far in the story as a formative assessment task.

iii. Step Three: *Read*
a) Class five: 35-50 minutes

Throughout the story creation or '*Ask'* stage, students read various versions of their plot in short paragraphs both on paper and on the board. During Class five, after the story had reached a conclusion, the students spent dedicated time doing a 'Ping-Pong reading activity'. In pairs, students read the entire story line by line. Student one reads the first line in the target language. Student two translates this sentence then reads the next line in the target language. Student one now translates this sentence and the activity continues in this manner. As outlined in Section 1.1.1, the *'Read'* stage of TPRS can go on beyond the TPRS story itself with further reading of novels or other stories using the same target structures. Laura utilised a further two 50-minute classes doing follow up readings which were inherently similar to the TPRS story she had co-created with the class, but were not the same story.

3.4.2 Motivational questionnaire

In a field dominated by quantitative research, a plethora of motivational scales and questionnaires are employed to investigate L2 motivation (Boo et al., 2015). Variations of the Motivational Strategies for Learning Questionnaire (MSLQ) (Dörnyei, 2010) and Gardner's (1985) Attitude/Motivation Test Battery (AMTB) are among the most common surveys utilised (e.g. Bernaus et al., 2009; Safdarian, 2013). However, these tools are aimed primarily at the tertiary sector (Dörnyei, 2010) and were therefore considered less appropriate for this study.

Noels et al.'s (2000), LLOS–IEA provide an empirically tested quantitative measure that relates SDT to L2 motivation. The LLOS-IEA built upon the work of Dörnyei (2001b) and

Gardner (1985), and linked it with Deci and Ryan's (1985) broader SDT framework from psychology. The scale considers six different variables of motivation, tied directly to SDT: (a) External Regulation, (b) Introjected Regulation, (c) Identified Regulation, (d) IM/Accomplishment, (e) IM/Knowledge and (f) IM/Stimulation. It has been successfully applied in several motivational studies (e.g. Ardasheva et al., 2012; Gomari and Lucas, 2013) and was also employed by Blanton (2015) in her thesis comparing the effect of TPRS and CLT on motivation. Nonetheless, its goal was to explore students' motivations behind L2 learning in general, rather than the motivational impact of a specific teaching strategy.

Building on Noels' (2000) LLOS-IEA Motivation Scale and the work of Carreira (2012), Oga-Baldwin et al. (2017) developed a twelve-item, Self-Regulation Questionnaire (SRQ-A), grounded in SDT, to measure the quality of students' L2 motivation. The survey (see Appendix C), comprises 43 questions measured on a 1-5 Likert scale, including collapsible scales for the four types of motivation according to SDT: (a) Intrinsic, (b) Identified, (c) Introjected and (d) extrinsic; a section for the three basic needs of SDT: (a) Autonomy, (b) Competence and (c) Relatedness, and separate sections for (a) Supportive teaching and (b) Teacher assessment. The researchers also expanded on Noels (2000) LLOS-IEA instrument to include the concept of engagement. This section considers the three main types of classroom engagement as highlighted in the literature (Reeve, 2012): (a) Behavioural (b) Emotional and (c) Cognitive. The simpler SRQ-A fits the view that shorter questionnaires with unambiguous, straightforward language are deemed most successful for research with adolescents and children (Cohen et al., 2011).

Given that the present study on L2 motivation was framed within an SDT perspective, I developed a blended variation of Noels' (2000) LLOS-IEA and Oga-Baldwin et al.'s (2017) SRQ-A to fit the context of ISS and to address the RQs. Similar to Dörnyei's (2010) MSLQ and Noel's (2000) LLOS-IEA, it comprised a 7-point Likert scale rather than the traditional 5-point scale as L2 researchers argue this provides more reliable results (Noels et al., 2000; Dörnyei, 2010). A 41-question survey was prepared, using similar core items as Oga-Baldwin et al. (2017), separated into four sections to control for (a) Motivation, (b) Supportive teaching, (c) SDT needs and (d) Engagement (See Appendix Cii for full survey). As I chose to align the terms closely to Oga-Baldwin et al.'s (2017) SRQ-A, Reeve's (2012) emerging concept of 'agentic engagement' was omitted from the MQ and was investigated instead through the CO. The 'Teacher Assessment' section, where the teacher was asked to rate each student's motivations based on her own perceptions, was removed and included as a separate

questionnaire for the teacher to complete (See Appendix Cxii). While the MQs for both students and the teacher were identical in order and by item, the wording was adapted slightly for each.

TABLE 6: INTRODUCTORY QUESTIONS FOR THE MQ

	Introductory question	
Section:	**Teacher**	**Students**
1. Motivation	I teach French because…	I study French because…
2. Supportive teaching	In my Year 12 Ab Initio French class…	My current French teacher…
3. Needs	In the past two weeks in this French class…	In the past two weeks in French class…
4. Engagement	In my most recent Year 12 Ab Initio French class…	In my most recent French class…

Within each section, the questions were randomized to control for order effects (Katz and Shahar, 2015). The final student and teacher versions were given to two teachers and four Year 12 students, who were independent of the study, to check for understanding and any inconsistencies. For practicality, the MQs were distributed to participants digitally using a google form, so they could complete it using their computers or phones. All students completed the form independently, without discussing responses with their classmates, and under my supervision. The MQ typically took students five to ten minutes. Absentees completed the form at home. Completion rate was 100% at each stage. The teacher completed her MQ independently at a time convenient to her.

3.4.3 Semi-structured teacher interview

In the *social constructivist* paradigm, relying on participants' subjective views of the research issue is paramount (Creswell, 2014). As peoples' experiences and their perspectives of these experiences are crucial to interpretivist studies (Gray, 2014), interviews are frequently employed as they provide the researcher with a nuanced understanding of the situation. Interviews with teachers are common in studies relating to perceptions and language motivation (Dörnyei, 2010), as they can lead to important insights into perspectives, beliefs and attitudes regarding teachers' MotS (Humphries, 2011). Nonetheless, longitudinal research on changes in motivation, utilising interviews with language teachers, are rare in the field (Lamb, 2017).

Mangubhai et al. (2006) acknowledge that an empathetic and supportive interviewer is required for optimal data collection. A semi-structured interview approach encourages the development of a rapport between the researcher and participant, which can in turn elicit deeper responses (Fontana and Frey, 1994). Semi-structured interviews have been widely utilised in qualitative studies in education (Cohen et al., 2011; Patton, 2015) and successfully employed in other motivational studies framed within SDT (Fried and Konza, 2013; Muñoz and Ramirez, 2015). The semi-structured approach allows researchers to prepare questions in advance while affording them the freedom to follow-up on interesting remarks and comments (Dörnyei, 2007), an essential component in the constructivist-explorative paradigm.

In line with the explanatory sequential design (Denscombe, 2014), at each stage of the study, the interview schedule was derived principally from the data obtained in the previous phase. For example, the CO during Stage Two of the study allowed me to provide opportunities for the teacher and students to engage in an introspection of their actions during the TPRS story (Kim, 2013; Kuchah, 2013). Despite the efficacy of video-based stimulated recall interviews in eliciting commentary from teachers relating to the thinking behind their work (e.g. (Kanno and Stuart, 2011; Kim, 2013), specific clips were not directly shown to the teacher during the interview. Instead, I used my own perceptions and notes from the CO, which had been coded for engagement (see Section 3.4.5), in order to make best use of the limited time available. As per the research design, the interview's principal function was to allow Laura to elaborate on and further explain her MQ responses and TRJ reflections. Relevant literature in the field, the study's RQs, as well as my own experiences with using TPRS also informed the interview schedule (See Appendix Dii and Diii). As the study progressed, and more data were collected, it allowed the interviews to address the changes in MQ responses from one phase to another and to be informed by particular insights that had arisen from the TRJ and CO.

The questions were open-ended, affording flexibility to the interview, and allowing the teacher the freedom to elaborate on their personal experiences, motivations and MQ responses (Creswell, 2014). The open-ended nature of conversations allowed new themes to emerge that were relevant to the teacher and an opportunity to qualify her MQ answers or actions taken during the CO (Cohen et al., 2011). To help Laura to feel at ease, a progressive focusing approach was used where questions moved from general background issues to narrower themes and issues arising from the MQ (Gray, 2014).

At each stage of the study, once Laura had completed the MQ, she was invited to participate in the interview at a time that was convenient to her. The interviews took place in an empty classroom during the school day and lasted between 30 and 35 minutes. Laura was reminded that she could answer in English or French. After securing Laura's permission, the interviews were video recorded and then transcribed.

3.4.4 Student focus group interviews

To adequately elicit information on students' perspectives, actions and attitudes, we must ask the children themselves (Scott, 2008). Pinter and Zandian's (2014) recent overview of researching with children concludes that even young children "are capable of providing useful and reliable insights into their own lives, and they can be resourceful and knowledgeable, especially concerning their own experiences" (p.66). When researching with children, they recommend data collection methods that allow the participants the freedom to make spontaneous comments, speak about topics they find interesting, ask unexpected questions and add to each other's utterances (ibid.). Nonetheless, certain difficulties have been noted when engaging young people in qualitative research (Cohen et al., 2011; O'Boyle, 2017). See Appendix Di for steps I invoked to address these potential problems. While these issues, and Pinter and Zandian's (2014) recommendations, relate mainly to younger children, they are also relevant for research with older teenagers.

Group interviewing is noted as an effective method of data collection in educational settings (Denscombe, 2014; Millward, 2012). Focus group interviews (FGI) comprise certain elements which differentiate them from standard group interviews. The 'focus' is on a small number of predetermined, distinct issues which have been selected by the researcher (Stewart et al., 2007) and participants are actively encouraged to interact and build upon one another's answers in a more open, discursive manner (Kamberelis and Dimitriadis, 2013). FGI tend to resemble a semi-structured conversation framed within a set purpose as determined by the interviewer (Kvale and Brinkmann, 2009). In any interview setting between a teacher and students there will be a power imbalance at play. I specifically chose FGI as opposed to group interviews as their open-ended, less formal, nature attempted to account for and reduce the teacher-student divide.

The interpretivist researcher aims to, "understand, explain, and demystify social reality through the eyes of different participants" (Cohen et al., 2011, p.15). FGI were therefore employed with students throughout all stages of the study. The use of FGI in educational

settings is growing (Gray, 2014) and they now hold a 'well recognised status' within qualitative research (Millward, 2012). The interaction process in FGI stimulates memories and debate, often engendering a more in-depth understanding of an issue through natural conversation and discussion (Wilkinson, 2003). Adolescents typically challenge and extend each other's ideas, resulting in a wider range of responses than individual interviews (Cohen et al., 2011). This is particularly evident when groups have been working together or towards a common goal (ibid.), aligning with this enquiry's research goals relating to the motivational impact of co-creating a story with their teacher. Millward (2012) also surmises that in FGIs, participants should possess common characteristics and have something to say about the focus of the research. Barbour (2007) suggests that having participants that know each other may "facilitate more rounded or reasoned responses" (p.34). Using a homogeneous group helps to address the potential shortcoming around whether participants actually reveal what they think and whether they may respond differently if asked the same question outside the focus group (Millward, 2012).

FGI have been encouraged in research investigating adolescents' perceptions on education (O'Boyle, 2017; Steinberg and McCray, 2012), and utilised in similar international school settings (Foley, 2013; Martin et al., 2016; Printer, 2019). More closely related to this enquiry, FGI have been successfully employed with teachers to investigate motivational strategies (Astuti, 2016), SDT and engagement (Fried and Konza, 2013), TPRS and engagement (Campbell, 2016) and with children relating to engagement and SDT (Saeed and Zyngier, 2012). FGI also proved to be a highly successful and efficient method of data collection within the same international school context during the pilot study (Printer, 2019).

Similar to the teacher interview, a semi-structured approach to the interview schedule was adopted. Responses from the previous MQ, observation notes from the CO, as well as my own experience with TPRS and engaging with the relevant literature, were all used to develop the questions for the student FGI. In line with the constructivist paradigm and interpretivist approach, open-ended questioning (Creswell, 2014) allowed for meaning to be negotiated socially between the group. The focus group comprising 10 students was within the ideal range of 6 to 12 participants (Stewart et al., 2007) that is thought to generate the most interaction, engagement and discussion.

TABLE 7: ATTENDANCE SUMMARY FOR STUDENTS' FGI

Stage:	Date:	FGI Number:	Students present:
1	October 2018 October 2018	1 2	10[1] 9
2	November 2018	3	9
3	February 2019	4	9
4	June 2019	5	6

While Millward (2012, p.416) posits that FGI are "not suitable to the formal testing of hypotheses", Creswell (2014) recommends using an established theory as an 'overall orienting lens' when formulating questions for the FGI. Indeed, Stanton et al. (1993) successfully used 'protection motivation theory' to frame an adolescent group study on sexual risk, while Fried and Konza (2013) utilised FGI to investigate engagement in schools through an SDT lens. Employing 'theory' as the focusing vehicle in FGI has been found to be highly effective (Stanton et al., 1993). Nonetheless, I paid active and careful attention during the FGI to ensure SDT did not direct the conversation away from what participants wanted to contribute.

Potential drawbacks for FGI relate to how group dynamics and issues of power may impact who speaks and what is said (Robson, 2011) or how students' responses may rely on supporting the dominant character in the group (Barbour, 2007). Nonetheless, individuals can also alter or deepen their views after a period of reflection or based on other participants' utterances (O'Boyle, 2017). In most FGI, there are dominating participants who will inevitably influence the data collected (Bryman, 2012; Stewart et al., 2007) and this complex group dynamic needs to be skilfully managed (Wilkinson, 2003). Despite an unavoidable 'interviewer effect' (Denscombe, 2014), my knowledge of the students and professional experience as a teacher, allowed me to cultivate rich discussion among the group. Nonetheless, at times, I had to manage the FGI so that each student had an opportunity to contribute and that those 'quieter' students did not feel restricted or silenced by others.

Each FGI took place in my classroom as ISS within 48 hours of students completing the MQ and lasted between 30-40 minutes. I held two FGI during Stage One of the process as I used the first FGI principally to build a rapport with the participants rather than delve into the

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[1] The study began with 10 students but one student withdrew after changing to another French class.

RQs. I began each session by highlighting anonymity and confidentiality before gaining verbal consent from the participants to record. I described the data analysis process and that I would likely use excerpts from the conversations in my thesis but that I would protect their anonymity, and that of the school, by using pseudonyms. Students were encouraged to speak openly, honestly and freely and to think of me as an external researcher rather than a teacher. The experience I had attained from conducting the pilot study (Printer, 2019) in the same educational context was a helpful way to show them what their comments might look like in the enquiry or in a published study.

3.4.5 Classroom observations

CO provide direct evidence of behaviour (Borg, 2006). Their efficacy in educational research is well documented, particularly when exploring small classes or "specific activities that lend themselves to being observed" (Cohen et al., 2011, p.456) and when combined with other qualitative methods such as interviews (Denscombe, 2014). Recording the CO is recommended as it allows behaviours and critical moments to be revisited that might otherwise have gone unnoticed (Cohen et al., 2011). CO also aid with minimising partialness and reducing 'selective recall and perception' (Denscombe, 2014). It is acknowledged, however, that having a recording device in the classroom could be perceived as intrusive and may therefore generate reactivity among the participants being observed (Borg, 2006). For this study, the advantage of allowing for cross comparisons between what participants said in interviews and what they actually did, outweighed the potential weaknesses of recording classroom events (Robson, 2002).

The literature highlights the importance of minimising time elapsed between CO and post observation interviews so that actions and decisions made during the CO are still fresh in the participant's minds (Borg, 2006; Gass and Mackey, 2000). In this light, interviews occurred within 48 hours of the final CO. Three 50-minute classes and two 80-minute classes, spanning a period of two weeks, were observed and video recorded. The CO took place when students were being taught their first TPRS story by Laura during Stage Two of the research. An adaptation of Oga-Baldwin et al.'s (2017) observation protocol was used to code the classes for collective engagement (See Appendix Bi). These observation notes helped to inform the interview schedules for both the students and Laura.

3.4.6 Teacher's reflective journal

Researchers have championed the use of reflective journals for teacher development (Borg, 2001), validating the authenticity of research data collected (Lamb, 2013), recording a version of events and feelings as perceived by the writer themselves (Denscombe, 2014) and creating transparency in the research process (Ortlipp, 2008). On-going, reflective journals fit particularly well within a longitudinal design as a means to support and triangulate the data recorded with other methods (Cohen et al., 2011; Patton, 2015). Nonetheless, the method remains underdeveloped amongst qualitative researchers, often due to the fact that participants do not maintain them for the duration of the research (Robson, 2011).

Laura was asked to keep an unstructured, digital, TRJ using google docs for the duration of the study. She was invited to openly document her feelings, views and perceptions as they arose, relating to her Year 12 Ab Initio French class. In contrast to the literature, Laura did update her TRJ regularly. Laura also used email communication with me to speak about difficulties or successes she was having with the class. Many of her emails were even more insightful than her 'official' entries in her journal. Laura granted me permission to copy the relevant sections of her emails into her TRJ and use them as part of the data collection. Excerpts from her journal also served as stimulus during the TI.

3.5 Data Analysis

While SDT was employed to frame the analysis, the study's interpretive nature required a flexible, as opposed to fixed, approach to the analysis (Robson, 2002) in order to allow for further inquiry of themes emerging from the data. Data were collected in phases and analysed cyclically (Borg, 2011), allowing data collection at each stage of the study to be informed by and responsive to the findings emerging from the preceding phases (ibid).

3.5.1 Quantitative analysis

Given the 'quan-QUAL' research design (Creswell, 2014; Dörnyei, 2007) and small sample size (n = 10), detailed quantitative analysis of the ordinal MQ data was neither necessary nor appropriate. The following descriptive analysis steps of the MQ data were completed at each stage in order to inform and act as stimulus for the qualitative interviews.

3.5.1.1 Steps in the quantitative analysis

Step One: The mean of all students' responses was calculated for each item on the MQ. Items with a particularly high or low mean score were selected as relevant for potential questions.

Step Two: As the study progressed through its stages, the mean, range and difference for individual's scores for each item were also calculated. As the MQ was based on a 1-7 Likert scale, any individual scores that changed by more than three points from one MQ to another were deemed significant for questions. In the final stage of the study, if the groups mean score for any item had changed by 1.5 points or more from the first MQ, this was also deemed relevant for questioning (See Appendix Dii and Diii).

Step Three: Within the MQ there were 11 separate scales, with three to five questions randomly located in each of the four parts of the MQ. In order to account for changes in motivation throughout the year, the cumulative scores within each of these scales for each stage were computed to track their trajectory. This was completed both for individuals and for the class. For example, the 'Engagement – Behavioural' scale comprised four questions giving it a maximum score per student of 28 (4 x 7) on each MQ. For the entire group of nine students for this scale on each MQ, the highest possible score was 252 (28 x 9). A variety of bar, stacked, column and line graphs were completed for each student and the teacher-participant, showing their individual trajectory for each of the 11 scales throughout the four stages of the study. The same graphs were completed for the 11 constructs using scores from the whole class at each stage.

The figures provide a useful visual snapshot of how the constructs for motivation and engagement changed throughout the year. However, it is necessary to reiterate that this analysis was descriptive rather than inferential (Creswell, 2014) and utilized as a way to triangulate and support the more detailed qualitative analysis.

3.5.2 Qualitative analysis

The TIs and FGIs were transcribed and then analysed using qualitative content analysis procedures, including coding, content and thematic analysis and categorisation (Li and Walsh, 2011; Sanchez and Borg, 2014). The TRJ was subjected to the same qualitative analysis as the interviews. Analysis of a combination of interviews, CO and written comments is recognised as a sound approach to FL teaching research and has been widely implemented in the field (Ahn and Class, 2011; Dörnyei and Ushioda, 2011; Kim, 2013). The analysis followed the same approach as the pilot study (Printer, 2019), which was conducted in the same context and using a similar research design.

Qualitative analysis took the form of Braun and Clarke's (2006) six-phase thematic analysis: including coding and collating data into themes. Latent thematic analysis allows for a deep, yet nuanced, exploration of qualitative data (Cohen et al., 2011). Following a theory-driven, deductive approach (Gray, 2014.), transcripts were firstly coded for SDT's psychological needs of autonomy, relatedness and competence. As addressing the research problem is paramount in the pragmatic approach, coding for other themes pertaining to the RQs was also conducted in the first phase of analysis. Utterances were colour-coded based on the six following core themes:

1. Motivation general
    a. Motivation intrinsic
    b. Motivation extrinsic
2. Conceptualisation of language learning
3. Engagement
4. Autonomy
5. Competence
6. Relatedness

Notes and comments were made relating to other emerging themes during this first phase of analysis. Five core themes from the original six were then divided into interrelated sub-categories (Li and Walsh, 2011). 'Conceptualisation of language learning' was considered relevant but not necessary for further analysis. A second read through the data in its entirety was consequently carried out to locate any utterances relating to the sub-categories that may

have been overlooked the first time. The following themes emerged and were added to the core themes owing to their prevalence and frequency in the data:

7. The teacher
8. Impact of the curriculum

The data chunks associated with each theme were then recoded to align with the specific RQs of this study using a theoretical thematic analysis approach (Braun and Clarke, 2006). Following a third read through of all interview transcripts, I created a spreadsheet with columns for "Theme → Category → Quotation" which helped to visualise which of the eight themes had the greatest number of categories and relevant citations (See Appendix Dxiii and Div). This allowed me to investigate the interrelatedness of the three needs of SDT through a re-categorisation of quotations that specifically spoke to how the needs impact upon and relate to one another. Frequency counts were also completed for a small number of specific words that recurred in the data and had a direct link to one of the themes such as 'fun' (engagement) and 'free' (autonomy). Finally, themes relating to motivation, engagement and SDT were also organised into 'Pre-TPRS, During-TPRS and Post-TPRS' to allow for comparisons between stages and with the MQ data.

The explorative-interpretive nature of the enquiry resulted in a more 'latent thematic analysis' (Braun and Clarke, 2006), moving away from description towards using SDT to explore the particular features, sociocultural contexts and structural conditions of TPRS that led to motivational changes. Framing qualitative research within a particular theory, however, can be problematic when the researcher drives the conversation towards constructs from the model, thus inhibiting other avenues of discussion (Creswell, 2014; Gray, 2014). In recognising that all qualitative research requires a degree of interpretation and subjectivity (Cohen et al., 2011), I acknowledge my 'active' position (Braun and Clarke, 2006) in the research process, comprehending that other themes cannot merely 'emerge' by themselves.

Analysis of the COs was carried out within a 'structured, systematic observation' (Flick, 2009; Patton, 1990) approach. An adapted version of Oga-Baldwin et al.'s (2017) observation protocol for measuring engagement and SDT in FL classrooms was created based on the work of Jang et al. (2010). For coherence and in order to make raw comparisons less troublesome, students' collective engagement was rated on a 7-point (as opposed to 5-point) Likert scale at two-minute intervals during the class, where one represented 'everybody off task, chaotic' and seven was 'everyone actively paying attention and participating' (Oga-

Baldwin et al., 2017). Scores for each two-minute period were added together to allow for cumulative comparisons between the various CO.

3.5.3 Validity, reliability, confirmability and trustworthiness

The present enquiry can be considered as an extended replica study of my qualitative research into TPRS and SDT within the same educational context which was published in the peer-reviewed *Language Learning Journal* (Printer, 2019). The previous investigation can thus be viewed as a pilot study to this research enquiry.

Despite traditional notions of authenticity and reliability often being alleged as inconsistent within qualitative research (Guba and Lincoln, 1994) and triangulation enhancing but not ensuring trustworthiness (Barnard and Burns, 2012), employing a variety of methods is acknowledged as a contributing factor to the validity of an empirical research enquiry (Maxwell, 1996). Quantitative data from the MQs, qualitative data from the TIs, SIs, TRJ and analysis of classroom interactions and behaviours from the CO and its associated observation protocol, were compared for confirmability and trustworthiness (Lincoln and Guba, 1985). Final versions of interview schedules and questionnaires were also member checked (Cohen et al., 2011) by other teachers and students in the school to ensure clarity and reliability.

Data collected in interviews are often accused of being prone to bias due to the 'interviewer effect' (Denscombe, 2014) on the participants' responses and on the subjective interpretation of the analysis (Gillham, 2000). To address this trustworthiness issue, I attempted to report all findings in rich context in order to prevent any distortion to the meaning of utterances by participants (O'Boyle, 2017). A sample of the transcripts was also subject to 'double-code analysis' (Arksey and Knight, 1999) by another Doctor of Education researcher to ensure the suitability of categories and accuracy of coding. Nonetheless, I acknowledge that results of the analysis are subject to my own interpretations as the researcher.

For validity, as recommended in Oga-Baldwin et al.'s (2017) study on SDT and language learning, video recordings of the CO were sent to two external novice researchers attending University in the UK, to rate for collective engagement using the same observation protocol. Access to more experienced researchers for this task proved difficult and having recently graduated from High School, the two third-level students were well-placed to code a Year 12 classroom for collective engagement. The mean scores for each 10-minute block were matched to my own scores and found to be closely aligned (See Appendix Bv). A mean score for both raters for each class was also compared with the mean score for engagement (all the

behavioural, cognitive, and emotional engagement items) from the students' surveys for correlations. Oga-Baldwin et al.'s study (2017) provide justification for this approach with external ratings and self-reported data correlating well and thus improving reliability, trustworthiness and validity (Lincoln and Guba, 1985).

A final version of this enquiry was sent to all participants to verify that their words, actions and feelings had been accurately portrayed (Gray, 2014). As with most qualitative studies representing an interpretivist research paradigm, this study recognises its 'limited generalisability' (Punch, 2009; Yin, 2009) to other contexts. The longitudinal study was carried out in an international school and on a small class size of ten students. While this number is similar to that found in many A-level language classrooms in the UK, this enquiry recognises that its findings may apply more directly to similar educational contexts where class sizes are smaller. Nonetheless, the particular phenomena found in one case study are also likely to be found elsewhere within similar settings (Stake, 1995). Collecting data from multiple sources and angles, as well as member checking and participant verification of findings and analysis, helped to counteract potential issues of reliability and validity relating to any inherent positive feelings I held toward TPRS.

3.6 Ethical Considerations

Engaging in educational research with children requires careful adherence to ethical considerations (Cohen et al., 2011; Denscombe, 2014). Before the enquiry began, I compiled an in-depth research report, the details of which were subject to ethical clearance from the University of Bath. Information was provided to all invited participants regarding the ethical standards, including assurances of anonymity and confidentiality. Laura was informed that it was a TPRS based study while the students were told it was a research study relating to language learning. The precise purpose of the research was only partially disclosed so as to minimise potential impacts on responses and behaviour.

Informed consent (Cohen et al., 2011) was confirmed through an ethical consent form and letter outlining the scope of the study and commitment required (See Appendix A). I explained in writing that participation was voluntary and each person had the right to withdraw at any time. Only participants who had signed the consent letter were permitted to start the study. As all students were under 18, their parents or guardians were also required to sign the consent letter. I also received ethical clearance from the school to conduct the research on their premises. As a full-time teacher, my criminal clearance checks were up to date and permitted

me to legally work with children. Both the name of the school and names of all participants were anonymised through the use of pseudonyms to ensure privacy and protect against any unforeseen personal harm (Denscombe, 2014).

In terms of data protection, participants were informed that the contents of the study may be disseminated to others for academic purposes but that their personal information would not be shared. Consent was also agreed in writing that the video recordings of CO and the interviews may be seen by other people outside the school related to the study but that no-one else within the school community would have access to them. At the beginning of each stage of data collection, I began by asking the participants for their permission to record and if they wanted to withdraw. One student withdrew from the study after the first MQ and SI as he switched to another class.

3.7 Chapter Three summary

The methodology and methods chapter began by outlining how my philosophical, ontological and epistemological standpoint resulted in a study framed within the *social constructivist* paradigm. Next, it explained the overall research design of this enquiry, my pragmatist approach and the decisions that were taken which led to a mixed-methods, longitudinal study. A detailed overview of the context, the participants and their backgrounds is presented in Section 3.3, including a thorough rationale explaining the selection of the participants. The individual data collection methods and why they were chosen is outlined next as well a systematic overview of each stage of the enquiry. The phases involved in the data analysis are then put forward, including the steps that were taken to ensure validity, reliability and trustworthiness. Finally, the ethical considerations are presented, explaining how I ensured there was informed consent from all participants as well as how their personal data would be protected.

Chapter Four: Findings

This chapter presents an analysis of the impact of TPRS on both student and teacher motivation for learning and teaching French over one-school year. In order to frame the study, both students' and teacher's conceptualisation of what FL learning and teaching entails are posed initially. Next, an overview of their motivational base, or starting point, is laid out. The findings are then presented employing SDT as the theoretical lens to explore motivation for learning and teaching French. The construct of engagement is integrated with SDT's three basic needs of autonomy, competence and relatedness in order to present a more nuanced understanding of the influence TPRS has on student and teacher motivation within the classroom. The chapter progresses in a before, during and after, process to highlight the changes that TPRS brought about. Finally, two further unexpected, emergent themes, the role of the teacher and the impact of curriculum constraints are briefly explored. Students' and teacher's perceptions, feelings and thoughts are presented via their direct quotations at different stages in the data collection process. The qualitative data is supported and triangulated with graphical representations of the descriptive statistical analysis of the student and teacher MQs as well as data from the engagement-observation protocol tool.

TABLE 8: PSEUDONYMS AND GENDER OF PARTICIPANTS

Pseudonym	Gender identity	Home language	Age at beginning of enquiry:
Alex	M	Greek	17
Eve	F	English	16
Grace	F	Italian or English	16
Jane	F	English	16
Maya	F	Spanish	16
Martin	M	English	17
Melanie	F	Swedish or English	16
Oscar	M	Danish or English	16
Victor	M	Danish	18

Names of participants are pseudonyms and do not aim to reflect personal information such as name, ethnicity, nationality or religion. Table eight gives the gender-identity for each student, but information is minimised for ethical reasons. I am represented by FAC (facilitator) and the teacher-participant is represented by the pseudonym 'Laura'. The codes used for each data source are outlined in Table nine.

TABLE 9: DATA SOURCES AND CODES

Data source	Code
Teacher Interview	TI
Teacher Reflective Journal	TRJ
Student Interview	SI
Classroom Observation	CO
Motivational Questionnaire	MQ

The findings are framed around the two core RQs of this study:

1. Does TPRS result in motivational changes for both teachers and their students?

   1(a). Does TPRS satisfy SDT's basic psychological needs of autonomy, relatedness and competence in both the teacher and their students?

   1(b). Does TPRS increase student engagement in the FL classroom?

2. Are any motivational changes resulting from TPRS sustained over time?

4.1 Conceptualisation of FL learning

4.1.1 Importance of speaking

FL learning was primarily perceived as a mechanism which allowed students to "go out and speak" (Grace, SI1) and "get more friends" (Victor, SI1). For Mike, "there's no point in learning the language if you're not going to speak it" (SI1), while Victor felt that "speaking is one of the most important things" (SI1). Although students acknowledged other forms of communication, the verbal element was widely considered the most central among the group. Martin agreed, saying "I learn much better orally; when I talk I pick up (the language) really fast" (SI2). One of Melanie's most "memorable experiences" was when she "had to speak German" and "use what she had been learning" on a school outing to a restaurant (SI1). This sentiment was echoed by Jane who recollected positively on "speaking Spanish" to "order our own tickets and food" on a class trip to the theatre (SI1). Students also aligned their competence with speaking to other areas of FL learning:

> **Oscar:** Practice the speaking because it translates into all the other stuff. If you learn how to speak then you also know the (grammar) rules (SI1).

Victor: After you speak, you can kind of understand the grammatical world but if you don't focus on speaking first then it's very hard (SI1).

Laura echoed the sentiments of her students, emphasizing that "the most important thing" for her as a FL teacher, was "definitely speaking and listening" where "everyone is using the language" (TI1). She claimed feeling happiest "when students leave my lessons and they can reuse the language taught in the class" (TI2). Laura related this feeling back to her own experience as a FL learner, stating she "loved speaking in English" and "would have loved Spanish a lot more" if they had "talked" more (TI1).

4.1.2 Fun and enjoyment

In Laura's opinion, speaking activities were vital in class as "students feel speaking is the most fun" (TI1). Increasing and maintaining student enjoyment was paramount for Laura and central to her conceptualisation of FL learning. She repeatedly stressed wanting "to make them like" French, as enjoying yourself in class "is the main thing" (TI1). For Laura it was "more important to have fun than to learn because it's just the reality - some students are just not academic" (TI1). Even though she felt one student was not acquiring as much language as she hoped, Laura stressed that the student "still had fun and liked French so that's more important because you don't want them to be bored out of their mind" (TI1). She felt that if teachers "can interest the students, that's the key" (TI1). In her opinion FL students "want to do well because they're having fun and it's not boring" (TI3).

Laura: You just want your students to be motivated to come to your class. At the end of the day, that's what you want because students that are motivated will work for you (TI4).

Laura related this to her own experiences as a learner, saying "as a student I worked for the teachers and for the classes that I really enjoyed" (TI1). For Laura, these positive sentiments derived primarily from the "really good relationship" she had with her teacher as she felt "he really cared about us" (TI1).

Laura: I loved the relationship with my teachers. I didn't love learning but I loved being in the class listening to the teacher (TI1).

Even though "there was not a lot of speaking in that class", Laura said she "still loved it" and this "was really because of the teacher" (TI1). The significance of fostering meaningful bonds with students has since translated into her own practice: "The most important thing for me is to have a good relationship with my students and I think a good relationship comes from knowing your students and having fun with them" (TI2).

The students agreed with Laura's feelings regarding the importance of fun and enjoyment in FL learning. For the students, "having fun" meant "a good relationship with the teacher" (Alex, SI1) as this helped them to "enjoy the language more" (Grace, SI1) as it allowed the teacher to "go with the students" (ibid.). For Mike "if you're having fun you tend to learn better" (SI2), while Oscar suggested "if you've gone away having fun and you also feel like you've learnt something and you've understood it" then this leads to a better FL classroom experience (SI1).

For Victor a "teacher relationship that's based on trust" boosted enjoyment and aided FL learning (SI4). While for Melanie, a good relationship came from a teacher who "instead of getting mad at you, just encourages you" (SI2). This support resulted in feeling "comfortable with the teacher and with the class" and led you to "raise your hand" and engage more (Melanie, SI1). Consequently, Victor highlighted how poor relationships in the FL classroom will lead to lack of satisfaction and disengagement:

> **Victor:** If it's a teacher that's really, really strict or the learning environment is very competitive
> and negative then I really don't want to answer his questions (SI2).

4.1.3 Interaction and variety

In addition to strong relationships, students felt that enjoyment and fun in the FL classroom were closely linked to "incorporating different skills" (Grace, SI2), using "different methods of teaching each class" (Jane, SI1) and making the class "more interactive" (Alex, SI1). Victor agreed, suggesting "it can get very boring very quickly if you're doing the same thing" (SI2). For Alex, "moving around the class" and "not just sitting down" with the teacher "putting things on the board and telling us to write it down" made the FL experience more enjoyable (SI1). This sentiment resonated with Victor who concluded that more movement and interaction was "more fun and it also makes you think a bit more if you're doing activities" (SI2). Interestingly, Laura's thoughts on her Spanish lessons as a learner were almost identical, reporting they "were not so fun" and she "didn't like them" as students just "sat at a desk" while "the teacher sat at her desk writing things on the board" (TI1). Similar to the students, Laura felt that interaction and having students "work in groups" and trying to speak the language "at their level" were vital in FL learning (TI1).

4.1.4 Grammar

Throughout the data, it emerged that while neither the students nor Laura liked 'grammar and rules', both conceptualised it as central to FL teaching and learning. Laura recognised that "if

we focus so much on grammar and on writing then we're not helping the students" (TI1), and thus did less "worksheets" and "a lot of talking and listening" (TI4). Nonetheless, she frequently mentioned grammar teaching as "normal lessons" and "proper content" (TRJ). She also felt she "had to do" past tense and "really important things like reflexive verbs and object pronouns" (TI2) even though she believed students would "not respond well to doing verb tables and looking at conjugation patterns" (TRJ).

The students also displayed dissatisfaction with grammar lessons. Martin called them "the worst!" (SI5) while Victor declared, "grammar activities – I really don't like" (SI5). However, they also felt that 'grammar' could not be separated from FL learning as "you really need to know the basic rules" (Alex, SI) and "if you don't know the (grammar) rules then you can't really go straight into speaking" (Grace, SI1). For Oscar, a typical FL class was "explain the concept and then give some worksheets" (SI3). Victor also outlined that "a worksheet of rules with some grammatical things" was a mainstay of all FL classrooms (SI3).

4.2 Motivational base of participants

In order to adequately explore the motivational trajectory of the participants throughout this study, their motivational base at the commencement of the enquiry is now outlined.

4.2.1 The teacher

Laura described herself as "the kind of person who feels very uncomfortable trying new things" and when she doesn't know much about a new technique, it makes her "feel a bit stressed" (TI1). However, this apprehension did not stop Laura experimenting, as her core desire was for her students to improve and enjoy the class:

> **Laura:** I will say 'you know I'm trying another technique here because it's been a bit boring for you and I want to make French more interesting but you have to work with me on this and I need your attention' (TI1)

Laura's intrinsically motivated nature came through in her survey responses and was supported by her utterances in the interviews. While she was happy for the students when they had "good grades", it was "not a problem" for her if the grades were not good (TI2). The key point was that her students enjoyed the class and progressed. She often repeated how "it felt so good" when she "could feel the students were working and they were getting it and they were enjoying it" (TI2). She frequently attempted innovative activities to "catch their attention" (TI4) and she longed to "see their reactions" (TI2). For Laura, "little moments" like students smiling and

engaging "made her day" (TI3). On the contrary, it was "very disappointing, when you're in the middle of an activity and you see they don't want to do it, they're bored" (TI3). Instances like this affected her both mentally and physically, sharing that she would have a "stomach-ache because I don't like it when the students don't like it" (TI1) and that "it really drags me down and makes me feel very insecure about my lessons" (TI2). Her intrinsic motivation to continually develop as a teacher was also clear, stating how helpful it was to receive feedback "because I want to know what I could improve on" (TRJ).

4.2.1.1 Previous experience with TPRS

Although Laura had "learned a lot" at a TPRS workshop before this study began, she felt she was "still experimenting" and would "have to be careful" when planning her stories (TI1). Despite feeling "kind of new to TPRS" (TI2), Laura's initial attempts at teaching with storytelling in the previous year were very positive. She emphatically stated, "it is a brilliant way to introduce a new unit" (TI1) and "my aim is for students to be motivated to learn the language, that's my aim, so yes they work!" (TI1). When asked to expand on this, Laura argued that the success of TPRS is because "it's a story and everyone likes stories" (TI1). She highlighted how TPRS engenders autonomy as students feel "they are creating it", which leads to enhanced relatedness with the class:

> **Laura:** They also like it because they're part of it. They're actors and they include some elements in the story so they feel they own it (TI1)

The "novelty" (TI1) aspect and unpredictable element were also deemed important to its success. The fact that "they don't have a desk in front of them" meant "it's very different from what they're used to so they like that" (TI1).

> **Laura:** They have eight lessons a day so if one of them is completely different they just have an interest (TI1)

4.2.1.2 Challenging class

Despite Laura's positive disposition towards TPRS, she was reluctant to do it with this class as it was "a real mix of abilities" (TRJ). Laura numerously lamented how, prior to TPRS, she "struggled to teach" (TI1, TI3, TI4) these students and felt "reluctant to go" to class as she thought she would "disappoint them" (TI2). These sentiments stemmed from "the huge difference in levels in the class" which she found "very complicated" having to constantly adjust her lessons (TRJ). Laura's difficulty with the class was reflected in her first MQ and she recognised this in the TRJ, writing "these answers would be totally different if I had a 'normal'

Ab initio class". This lack of perceived competence was impacting her ability to develop bonds with her class, resulting in dampened self-confidence:

> **Laura:** This class specifically has been very difficult to teach […] we had so many problems with this class straight from day one. My lessons were not very good I think. (TI1)

> **Laura:** It makes me feel uncomfortable as I cannot create a good relationship with my students. I am quite depressed after each class (TRJ)

Laura described being "worried" (TRJ) about doing a TPRS story with the class and added "I hope things will calm down before I start my story with them" (TRJ). Due to their indifference to the subject and mixed levels, she maintained that out of her six classes this was "probably the last one" she would have picked to "do TPRS with" (TI3) if it wasn't for this enquiry (TRJ):

> **Laura:** There is a general feeling in this class that French is either too hard, so they are giving up, because they have been useless at it for years, or that it is too easy and they really don't need to put a lot of effort in. Making up a story for them is going to be challenging (TRJ).

Laura's reluctance to try TPRS with this class also stemmed from the students' previous negative experience of TPRS. She stated that her "biggest challenge will be to make them like it" as "with the previous teacher they did it for two months every single lesson so it was just way too much for them" (TI1).

4.2.2 The students

4.2.1.1 Previous experience with TPRS

The students' adverse initial attitude towards TPRS stories, stemming from their previous experience, was prevalent throughout the data. Many students mentioned the over-repetition being "really annoying" (Martin, SI3), that "saying the same exact thing over and over again" (Eve, SI1) became "extremely boring" (Jane, SI3) and they were "fed up with it" (Melanie, SI3). Overall, students reported the over-repetitive experience as "really bad" (Eve, SI1) and "horrible" (Martin, SI5). In this previous experience, students experienced both a lack of autonomy as they "weren't adding to the story" (Eve, SI4) and a lack of competence "as there wasn't really any progress" (Victor, SI4).

4.2.1.2 Negative FL experiences

When students were asked "have you ever had any negative language learning experiences?" (FAC, SI1), there was a rush of hands to contribute. Grace mentioned how her teacher "would just give us sheets and not teach us anything" (SI1). Martin also declared his dislike of "the

grammar worksheets!" saying "there's just no hope for me!" (Martin, SI5). Victor concurred, arguing that grammar is "very boring" as "it's not connected to anything" (SI5). While for Alex, French classes were simply about "sitting down for half an hour and writing" (SI5). Grace aptly summed up the lack of intrinsic motivation from the reduced sense of autonomy, competence and relatedness in her previous FL classes:

> **Grace:** Just worksheets and she was like just do them, so we never got the basics and it was really hard and we had to work on our own. (SI1)

The student's highlighted that they frequently felt "really awkward" (Maya, SI3) and "uncomfortable" (Melanie, SI1; Maya, SI3) in previous classes "because there's a question coming at you and you're just sitting there going I have no clue what's going on" (Melanie, SI1). Not understanding made them feel "terrible, absolutely dying" (Grace, SI1), "scared" (Jane, SI4) or like "a bad student" (Melanie, SI1) as "the people around you seem to know a lot and you don't" (Maya, SI3). This lack of comprehension was compounded as time went on as "everything else that you add on and you try to learn, it just confuses it even more" (Grace, SI3) meaning "you don't want to participate either and then the class just moves on" (Oscar, SI3).

4.2.1.3 Extrinsically motivated

Students' motivation for French at the beginning of the study was principally extrinsic in nature. Jane, Oscar and Grace highlighted their choice of French was based on it being "useful" for where they lived (SI1). Alex, however, argued that "they force you to take French because we're in a French-speaking country" (SI1). Victor agreed that part of why he selected French is that "you have to" take a language in the DP (SI1). Martin's decision was driven by "needing to learn it for my parents" as he had recently received a Swiss passport (SI1), while Melanie's motivation was guided by grades and the perception she could attain "the higher marks" (SI2). Only Mike and Grace spoke about French being "fun to speak" and finding it "interesting" (SI1). The students' negative attitude and low motivational base towards French stemmed from "a bad experience of French" in "previous years" meaning "we're not really going to want to learn French" (Alex, SI1).

> **Alex:** if it's (French) hard and you don't get it and people are forcing you, I think for most people the interest level will go down (SI1).

4.3 Motivational impact of TPRS

The students' and teacher's positive experiences with two TPRS stories throughout the year was manifested in perceived satisfaction of all three of SDT's basic psychological needs. The inter-connectedness of SDT's needs became immediately apparent as participants repeatedly emphasised how the perceived fulfilment of one need would simultaneously result in positive impacts on the others. Their utterances in the interviews were backed up in the analysis of the MQ responses. Data from the CO further supported the increase in motivation and engagement with visible signs of excitement, enjoyment and interest as the storytelling unfolded.

In order to graphically portray changes that occurred throughout the school year, the four distinct time points when data were collected through the MQ are employed in each of the proceeding figures and tables:

TABLE 10: EXPLANATION KEY FOR FIGURES AND TABLES

Time point	Explanation
05.10.18 (pre-TPRS)	MQ1: Regular or traditional teaching; before any TPRS story with this class.
18.11.18 (TPRS 1)	MQ2: One week after the first TPRS story.
17.02.19 (post-TPRS 1)	MQ3: Regular or traditional teaching; Approximately three months after the first TPRS story
23.06.19 (TPRS 2)	MQ4: One week after the second TPRS story.

4.3.1 Autonomy

A highly motivating factor of TPRS was its co-creative nature where the students themselves were "coming up with ideas" (Martin, SI5) within the teacher's "concept" (Oscar, SI3). The students felt enthused by this as, in contrast to other classes, "everything we wanted was accepted" (Victor, SI3) into the story. The fact that TPRS stories were 'asked' rather than told gave students the perception that "we basically make a story as we go and it's really good because we're listening and memorising" (Grace, SI3). By having their own ideas inserted into the story, it made it "more enjoyable" as they could "relate to the story" and "find an interest in the story" (Melanie, SI3). The heightened sense of autonomy and more interactive form of

learning also boosted their competence in French as "it helped us remember because it was our ideas and it was funny" (Jane, SI4).

Being in control and able to "make up our own names for the characters" (Grace, SI3) meant "we were more engaged" (Eve, SI4) and made the story "more interesting for us" (Victor, SI5). Indeed, the autonomy, control and self-direction granted to the students through TPRS was crucial to how much Alex was willing to engage in it: "I would wait until we see the story and how much control we have over it and then I'll say if I want to do it" (SI4). Various students underscored the significance of student input in the story in order to keep them engaged, emphasising that "students have to put as much say in it as the teacher so they don't get bored" (Grace, SI5).

> **Jane:** When a teacher just gives you a story they may try and make it as interesting as possible but it may not appeal to the class but when everybody chips in their ideas to what this story could be about it just makes it more interesting and fun and appeals to them (SI3).

> **Oscar:** You have to let the students guide the story and decide what direction the story takes, not the teacher because if it's the students that create the story, it's them that has that interest in the topic within the story (SI3).

After completing the first story, Laura felt "a bit reluctant" to do another story with this class due to the initial "negative attitude" towards TPRS at the beginning of the year (TI4). Laura felt if "you want them to be motivated by the story" (TI4), then it was "very important" to put students' "own experience", interests and personalities at the heart of the story (TI3). So that her second story was "related to them" (TI3), Laura planned it directly around a funny incident she knew had happened to two of the girls in the class (TI4).

The results from this added aspect of autonomy were stark, with students' scores for each of the autonomy items in the MQ spiking sharply during TPRS 2. For Alex, this was due to it being "more creative" as in the first story "she was way more restrictive with what we were saying" (SI5). Martin declared, "the second one was better because she's got to know us better and us coming up with ideas for different people really engages us in the story instead of her managing everything" (SI5). Victor agreed that having personal details about them in the story "really does engage us and focus us" (SI5).

TABLE 11: STUDENTS - WHOLE CLASS TOTAL FOR AUTONOMY ITEMS[2]

MQ item (autonomy)	05.10.18 (Pre-TPRS)	18.11.18 (TPRS 1)	17.02.19 (Post TPRS 1)	23.06.19 (TPRS 2)	Trend
I felt I chose what I wanted to do	46	47	41	48	
I felt I wanted to learn more French	46	44	46	54	
I felt I was directing my learning	41	39	44	50	
I felt I had some say in the direction of the	41	39	43	48	

FIGURE 5: STUDENTS - WHOLE CLASS TOTAL FOR AUTONOMY ITEMS INDIVIDUALLY REPRESENTED
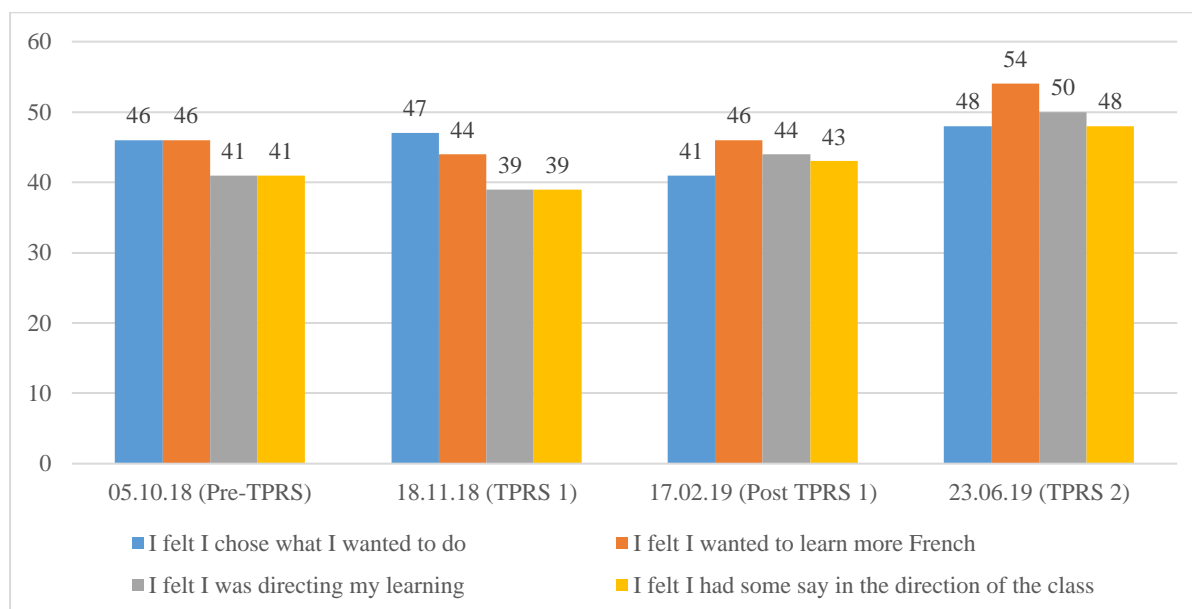
Despite having the lowest scores for need satisfaction in the class during the first story and being the only student in the class who voted against doing a second story, the personal details approach had an immediate positive impact on Melanie in particular, saying it was "more enjoyable" and "very fun" (SI5):

> **Melanie:** The teacher asked if I wanted to be in the story, I said yes as long as I'm not the main character but when she started the story it was about me and Eve so I didn't mind being the main character. So I think that made me want to participate more (SI5).

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[2] With nine students ranking each item on a 1-7 Likert scale, the highest possible 'whole class' score for one item is 63 with the lowest being 7.

Laura: As soon as she (Melanie) understood that the story was about her and Eve she jumped from her chair to the front and that was the student who told me she didn't want to be a part of it. She just did something that showed me she was really motivated. (TI4)

Laura lauded the "creative side" (TI2) of TPRS as it satisfied her own need of autonomy by allowing her to plan "a story about them (the students)" (TI1). In addition, during the story 'asking' stage, she could "make up even more things according to the answers" (TI3). Moreover, Laura underlined the highly motivating factor of having "more flexibility" (TI4) in TPRS, saying "I just love the freedom of it" (TI2).

Laura: The story is so open I could create whatever I wanted and the students could add whatever they wanted. I think that's a very nice thing and we don't have that usually in school curriculum (TI2).

FIGURE 6: TEACHER - TOTAL FOR ALL FOUR AUTONOMY ITEMS[3]
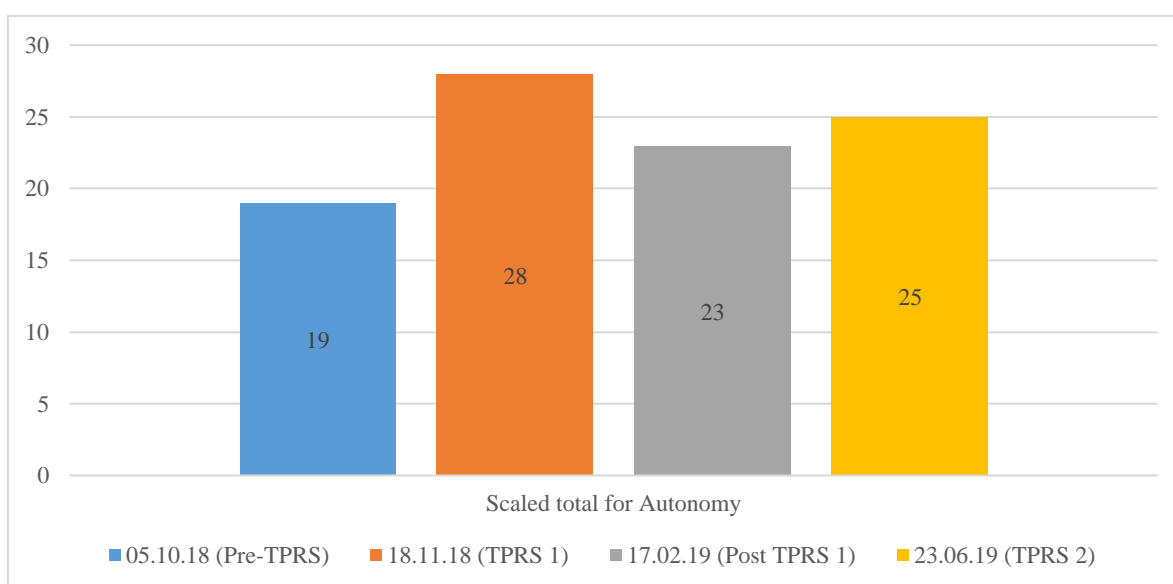
The interrelatedness of SDT's basic needs was further apparent as Laura's own capability as a teacher was nurtured by her success with the self-directed stories. For Laura, with TPRS "students are free to be creative" but most importantly "they are learning at the same time" which was "a double win situation" (TRJ). The students' heightened autonomy meant "everyone was working at their own rhythm" which positively affected Laura's self-competence as "at the same time we were going where I wanted them to go" (TI2) and "they

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[3] As there was just one teacher ranking each item on a 1-7 Likert scale, the highest possible total for the four items was 28 and the lowest was 7.

were following my expectations" (TI3). The creative autonomy afforded to students through TPRS resulted in an escalation in Laura's perceived competence and motivation:

> **Laura:** One of the most unmotivated students said that he likes doing the story because he can 'create it'. I love to hear this kind of comment because students really have ownership of the story. It's the student's choice and I love it (TRJ).

Laura lamented "going back to normal teaching" which "was a bit tough", emphasising "there's no creativity, there's no freedom" and "it feels a lot more forced" (TI2). She juxtaposed this to TPRS teaching which "was all about what the students wanted it to be" which "never happens when you teach" (TI2). Three months later, Laura continued to contrast the high teacher autonomy during TPRS with the more controlling nature of traditional teaching, explaining how TPRS stimulated her own self-worth and motivation as "there was definitely more freedom" and "it definitely feels better when I feel more free" (TI3).

4.3.2 Competence

Throughout the data, Laura stressed how she "felt more reassured thanks to the story" (TI4). TPRS directly influenced Laura's sense of competence in her teaching, surmising it "felt really good doing this story, especially with this class" as students were no longer "coming to class with a negative attitude" (TI2). "With the story", students who were "kind of bored usually" were "being very happy" and "little moments like this makes my day really so I felt so much better during the story" (Laura, TI3). This increase in Laura's feeling of capability as a teacher, thanks to TPRS, was evident in both her TRJ and in her MQ responses.

> **Laura:** I am very pleased with students' reactions and I am looking forward to coming into class tomorrow (keeping in mind that I used to come to class with a stomach-ache because I couldn't teach them properly), I think TPRS has helped me as much as it has helped my class and that is a good feeling (TRJ)

FIGURE 7: TEACHER - TOTAL FOR ALL FOUR COMPETENCE ITEMS INDIVIDUALLY REPRESENTED
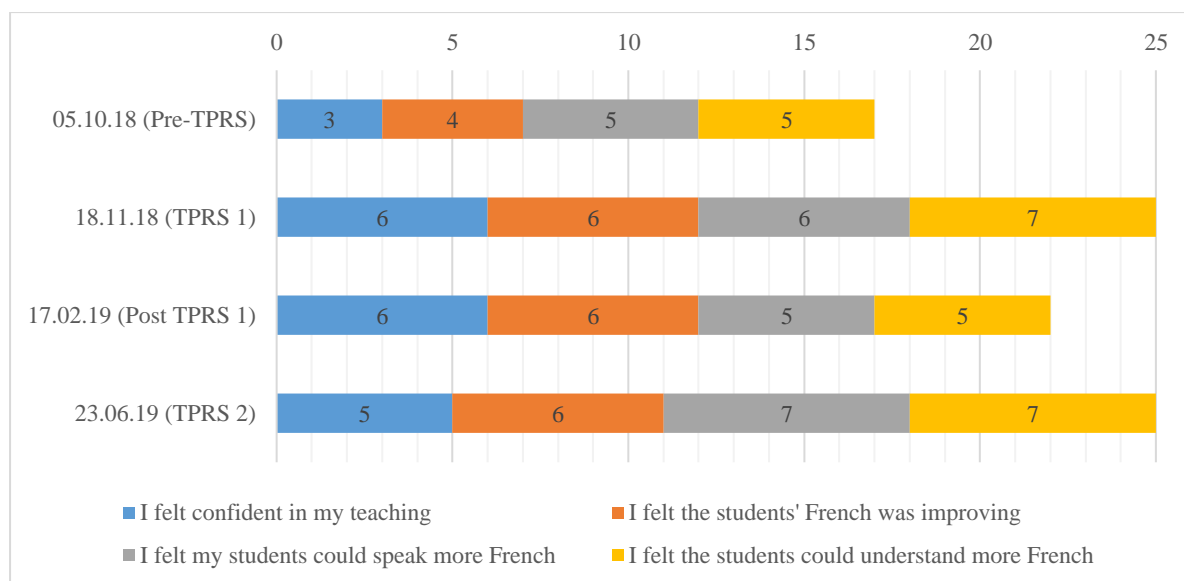
TABLE 12: TEACHER - TOTAL FOR ALL FOUR COMPETENCE ITEMS

	05.10.18 (Pre-TPRS)	18.11.18 (TPRS 1)	17.02.19 (Post TPRS 1)	23.06.19 (TPRS 2)
Total for competence items	17	25	22	25

Laura linked her heightened perception of competence to how TPRS allowed her to reach all members of the class, highlighting how she "could see that they were understanding what we were doing despite all the different abilities in the class" (TI3). Laura emphasised the success of TPRS with those "struggling with the language" because "they can understand it" and then "they feel less frustrated" (TI4). This was in direct contrast to her self-belief when not doing stories:

> **Laura:** The different activities that I have planned around the story are going very smoothly and I can differentiate a lot thanks to them. Some quiet students are getting more involved too (TRJ).

> **Laura:** It's much better with the story because I struggle so much when we're not doing a story, I can see that some of them are lost. No matter what I teach, I know half of them will be lost and it's very, very tricky but with the story because it was such a brand new concept and the context was so different from what we usually do I think the pace was much nicer (TI2).

During TPRS, Laura said she "didn't speak a word of English" and her French "was all comprehensible" to them (TI3). TPRS was allowing her to leverage the skills of "speaking and listening" (TI1), thus aligning her teaching with her conceptualisation of language as something

that had to be spoken and was acquired through listening. Laura's increased self-competence in her teaching ability during TPRS was reflected in her MQ responses:

FIGURE 8: TEACHER - SELF-REPORTED AUTONOMY-SUPPORTIVE TEACHING
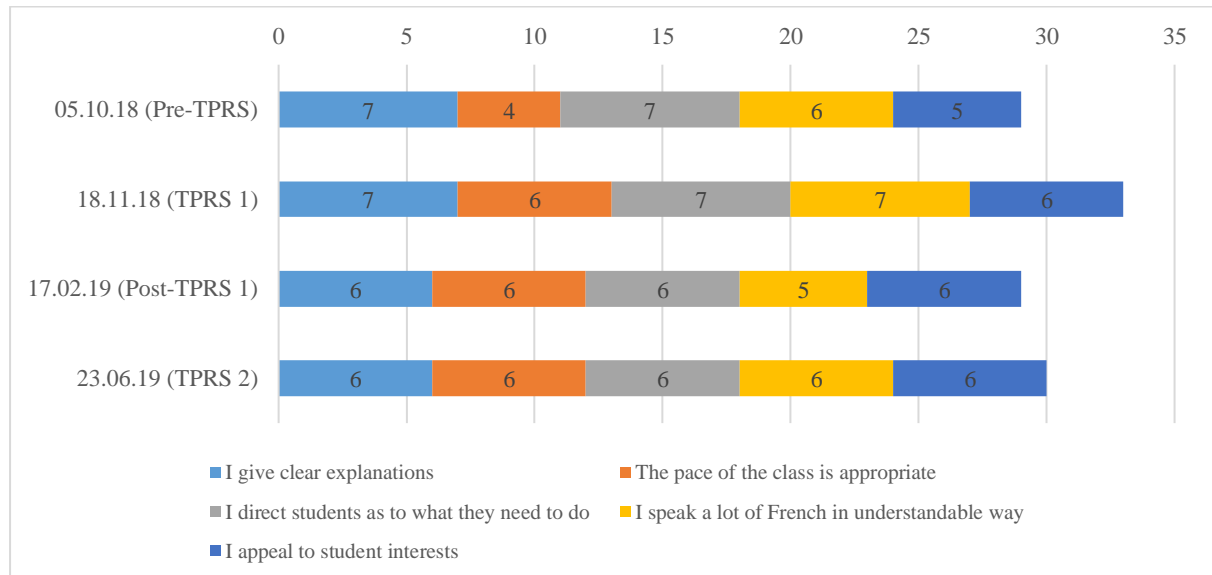
Allied to her beliefs about language classes, Laura frequently equated her own success as a teacher to improvement, affirmative emotions and comprehension levels in her students. With TPRS, she felt she was "teaching properly" because "the students left feeling happy" (TI3) as they could "understand everything" (TI4). Witnessing the positive results on their motivation gave Laura renewed impetus as the year progressed: "as soon as I saw it was working I wanted to do more" (TI2). She contended that stories aided memory and retention (TI2) and that "students really thrive on it" (TI1):

> **Laura:** it felt so good because mainly because I could feel the students were working and they were getting it and they were enjoying it so that makes me feel so much better (TI2).

Even beginner students were able to "speak in French for two, three minutes without any help, without any prompts, without anything; just from memory, so that's progress" (TI2). In addition, students "reused some of the good grammatical structures (from the story) in the exams", which for Laura "was brilliant" (TI3). Given that Laura's primary goal was for students to "use the language" (TI1), this resulted in heightened self-competence and pride in her job.

> **Laura:** It is SO amazing to see how much they can talk about thanks to a simple story and the activities we did around the book. It's quite magical (TRJ).

Laura: They could anticipate what they were going to say. They could answer all my questions. They could write down the story from memory. They could draw the story and talk about it with a partner. I think all the activities that I did alongside the story itself I think they worked really well (TI3).

The students' iterations supported Laura's contention regarding their increased understanding with TPRS. The fact that "it's a story" means "you want to understand how everything just hangs together" (Melanie, SI3). The scaffolding used in TPRS to ensure 100% comprehension, such as "hand gestures" (Melanie, SI4), using class actors (Victor, SI3) and "writing words on the board and their definitions" (Eve, SI4), were "really helpful because it can give you a general idea" (Victor, SI3) of the story. For Martin, this meant "I actually learned from it as I now actually understand a lot better" and "it was quite easy to follow" (SI3).

FIGURE 9: STUDENTS - TOTAL FOR COMPETENCE ITEMS INDIVIDUALLY REPRESENTED
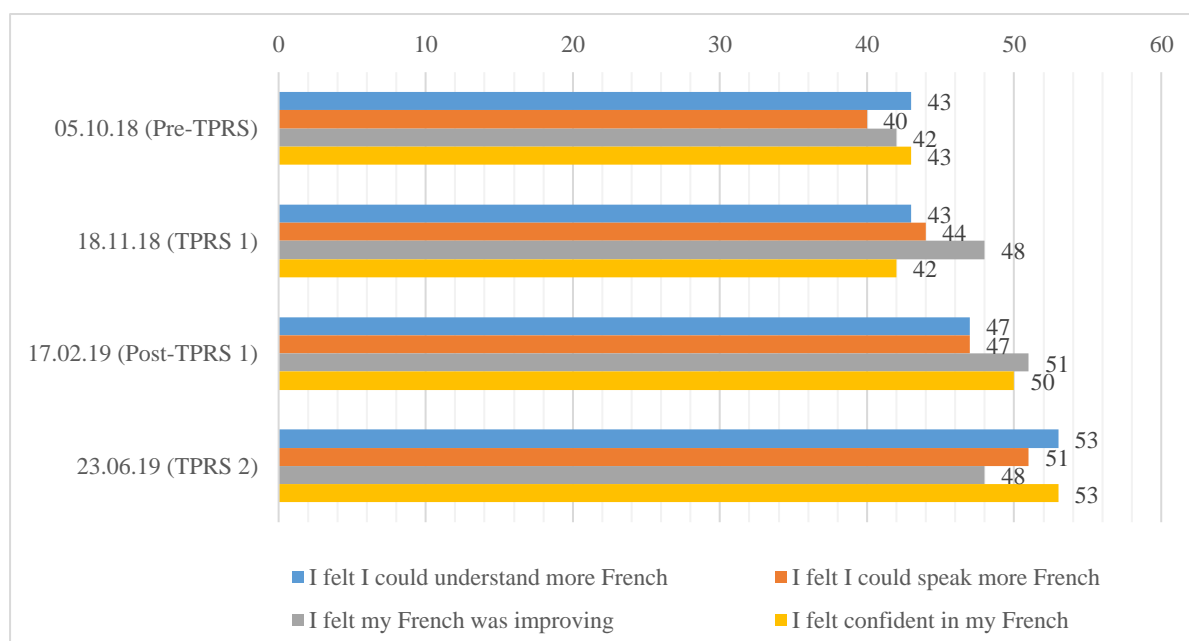
In contrast to their previous experiences with TPRS, many of the students repeatedly lauded the repetitive aspect this time round (SI2, SI3, SI4). They felt "the repetition works" (Oscar, SI3), recognising how TPRS was a highly effective way to acquire rather than learn language. The stories fostered students' sense of competence as "everyone just snapped it up really fast" (Melanie, SI3) and "it just kind of went in" (Victor, SI5). Maya, who was the only total beginner in the class, declared the stories were "really good" because "I understood much more" and "the repetition really helped the phrases to stick in your head", (SI3) and then compared it to previous classes where she said she understood nothing. Grace also "learned a lot from it" (SI4) because "it's a really good way to learn new sentence structures, new words

and really get them in your head" (SI5). Oscar argued that the repetition helped him to "know when to use the right form" as "it stood out" in the story (SI3), while Eve agreed that people "found it good because they were able to memorise stuff" (SI3).

Indeed, four months later the students were able to recite the first TPRS story with precise detail (SI4). The stories were "easier to remember" because "a lot of emotions are connected" to them (Melanie, SI4) and because "she left it up to us" (Victor, SI5) to direct the story. The interconnectedness of SDT's needs meant the autonomy granted to students in TPRS developed their retention of language, bolstered their competence and forged strong emotional ties:

> **Oscar:** We know it and it's a story we like. That helps us remember it. When you actually do it, it tends to stick with you more because you feel attached to it in a sense, instead of it being just some random story (SI5).

4.3.3 Relatedness

This emotional connection and attachment to their co-created class story allowed Laura "to bond with the class" (TRJ) stating, "it's so nice to have this kind of relationship with the students and also I think they feel the same" (TI2). The increased sense of relatedness in the class, led to heightened competence and motivation for both Laura and the students:

> **Laura:** TPRS helped me click with the class more. We now have a better relationship; which is top of the list as a teacher. The consequence is that the class is more homogeneous, easier to plan for and to teach […] I truly believe that doing the story united us, united them, and because they quite liked it, they were more keen to come to class and do French (TRJ).

She contended that "the story really helped us all to break the ice, to get out of their comfort zone in French" (TI3) and "that's why I love it because then your relationship with the students it's changed forever" (TI3). Not only did the stories enable Laura to "get to know their personality better" (TI2), it meant "they trust me more" because "I know them better and they know me better" (TI3). TPRS also allowed Laura's own personality to flourish. She felt students enjoyed it more as she was "like a little clown in front of them" (TI1), which in turn fostered her sense of competence and grew her desire to be more autonomous:

> **Laura:** I was excited to go to class because I wanted to continue the story with them and I wanted to try different activities and surprise them. I wanted to see their reactions (TI2)

Laura recognised how the increased autonomy afforded through TPRS interrupted the traditional classroom power dynamic and built relatedness. With TPRS stories she felt she "was on the same level as them" and the students "really liked not to have the teacher at the front of the class telling them to do something" (TI3). Since "they could come up with the story" and it was "not imposed on them", Laura felt it fostered a "sense of belonging" to their class (TI3) as "everyone was buying into it" (TI2). For Laura, "because it was a group story" they had co-created together, "we felt more connected to each other" (TI3). This led to a cohesive tie with the students as "it was our little group with our little story" (TI3). Laura exclaimed, "I love it because it's our class and no one else" (TI2) and "it becomes like a 'secret' with your students" (TI2).

Laura recognised that "TPRS has really changed the dynamics of the class" (TI3) and this led to heightened competence "for everyone including me" (TI3). She lauded the resultant positive classroom climate from the stories, stating, "the best thing is that now we have a nice atmosphere in the class" (TI3) which made her feel that TPRS was "going very well, both for me and for them" (TI3). The autonomous nature of the story meant Laura felt "we all worked together and we really created something together" (TI2). A key success factor for Laura was "with the story", the students "were working for me and not against me" (TI2). The MQ data supported Laura's perception that TPRS was revolutionary for her with this class and had a direct impact on motivation:

> **Laura:** I'm not saying maybe the story is responsible 100% […] but there's definitely 'before' and 'after' the story, definitely. In every way. In my relationship with the students, with their motivation. They find more meaning, they like coming to class. They approach the subject in a different way (TI3).

FIGURE 10: TEACHER - TOTAL FOR 'RELATEDNESS ITEMS WITH STUDENTS' INDIVIDUALLY REPRESENTED
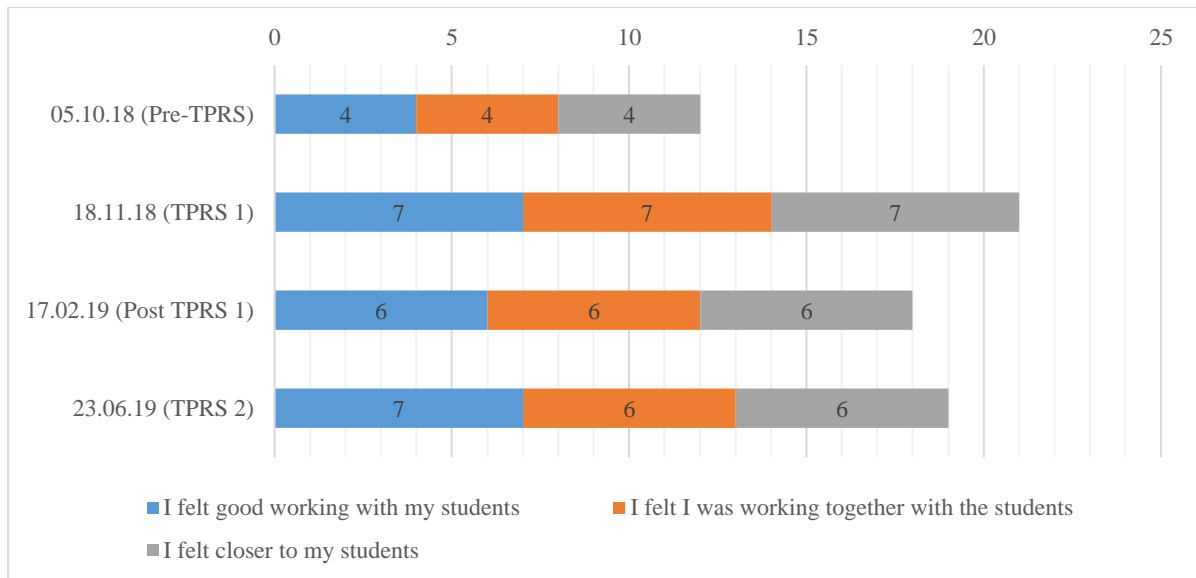
The students echoed this interconnectedness of SDT's basic psychological needs, emphasising that the difference with TPRS stories was that "everyone was kind of part of it and everyone's contributing and everyone's working" which makes it "more interesting because we're investigators now" (Victor, SI4). Words like 'everyone', 'together', 'included' and 'everybody' were repeatedly employed throughout the data, highlighting how TPRS imbued a sense of togetherness in the class. This, in turn, led to a heightened perception of competence.

> **Grace:** With the stories everybody kind of came together and we were all learning something but also challenging ourselves… we're kind of like working more as a class together (SI3).

This mutually beneficial relationship between the needs of 'relatedness' and 'competence' emerged recurrently in the interviews. Oscar underlined that TPRS "gave them" a friendly classroom "environment" which encouraged them to contribute more (SI5).

> **Grace:** Everybody was joining in ideas and everybody was talking a lot so you felt also very confident in talking and making mistakes (SI3).

> **Victor:** It allows you to speak in French without having to be very strict in your formulation so you're not sitting there worrying and really thinking about it. You just speak (SI5).

The other students agreed that TPRS created a very special environment in the class that was "more focused and fun" (Maya, SI3) and was conducive to building strong relationships as "you can include everybody" (Grace, SI3). Jane felt that by doing "a lot of activities" with the stories, it meant "we've got closer" (SI4). The students' sentiments aligned closely with

Laura's synopsis that "with the story" she felt the students "all worked together for the class" (TI2). Maya, who was both brand new to the school and to French at the beginning of the year, felt that the stories were revolutionary for her. TPRS broke the classroom power dynamic and allowed the student-teacher relationship to flourish:

> **Maya:** At the beginning of the year I wasn't comfortable with the class in general, but now I just feel much more comfortable. The atmosphere was so much more friendly, it wasn't like 'me and the teacher' with these verbs. Stories were all just more natural and fun. (SI3)

The spike in belonging and togetherness arising from the stories was also reflected in the MQ:

FIGURE 11: STUDENTS - WHOLE CLASS TOTAL FOR RELATEDNESS ITEMS INDIVIDUALLY REPRESENTED
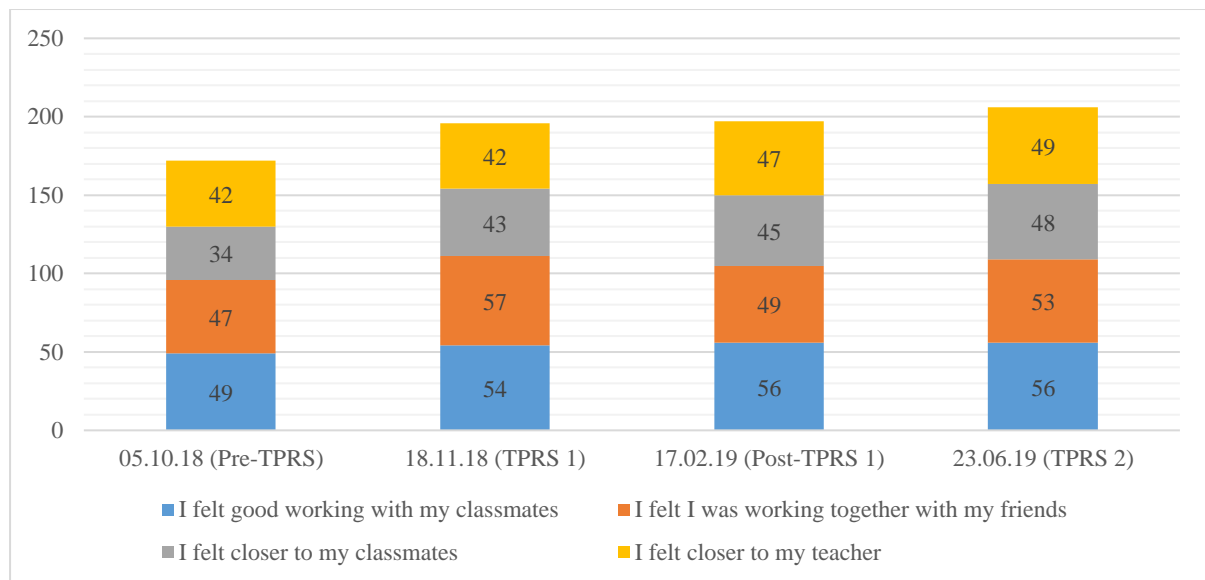
TABLE 13: STUDENTS - WHOLE CLASS TOTAL FOR RELATEDNESS ITEMS

	05.10.18 (Pre-TPRS)	18.11.18 (TPRS 1)	17.02.19 (Post-TPRS 1)	23.06.19 (TPRS 2)
Relatedness whole class total	172	196	197	206

4.4 Engagement and TPRS

Reported levels of collective engagement during the CO of TPRS 1 in November 2018 were consistently high across all five observed classes with both external researchers' scores broadly in line with my ratings. Each 10-minute block had a maximum cumulative score of 35 for collective engagement from the 1-7 Likert scale for each 2-minute section observed.

TABLE 14: AVERAGE 10-MINUTE BLOCK SCORES FOR COLLECTIVE ENGAGEMENT

	Researcher	External Researcher 1	External Researcher 2	Description
Class 1	33	32.5	28.8	Setting up story
Class 2	33	32	30.6	Story asking
Class 3	32.8	30.8	27.8	Story asking/revision of story
Class 4	32.8	33.4	32.4	Revision of story & reading stage
Class 5	33.2	32.8	29.6	Writing and re-tell stage

FIGURE 12: AVERAGE 10-MINUTE BLOCK SCORES FOR COLLECTIVE ENGAGEMENT
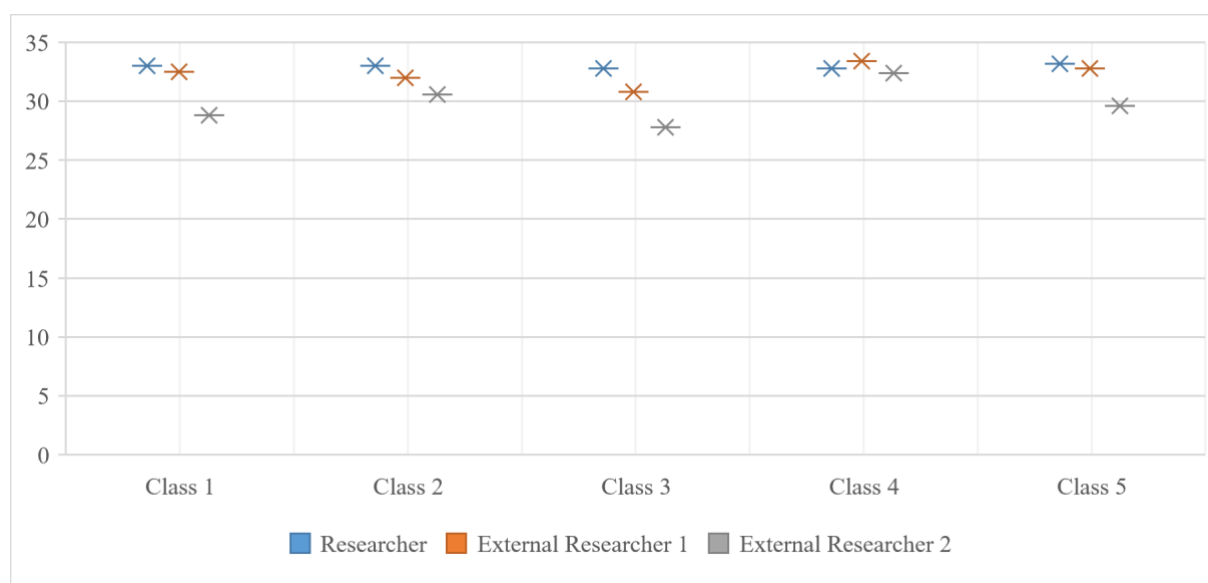
Self-reported data from the students on their MQ supported the CO data relating to high levels of engagement in class. Nonetheless, their cumulative totals of engagement on the surveys were at their lowest during TPRS 1 when the CO took place, suggesting that had observations been conducted for TPRS 2 later in the year, the observed group engagement and participation would have been even higher.

TABLE 15: STUDENTS - WHOLE CLASS TOTALS FOR ENGAGEMENT ITEMS[4]

Engagement:	05.10.18 (Pre-TPRS)	18.11.18 (TPRS 1)	17.02.19 (Post-TPRS 1)	23.06.19 (TPRS 2)
Behavioral	209	204	211	215
Emotional	195	185	208	205
Cognitive	208	195	210	212

FIGURE 13: STUDENTS - WHOLE CLASS TOTAL FOR ENGAGEMENT ITEMS
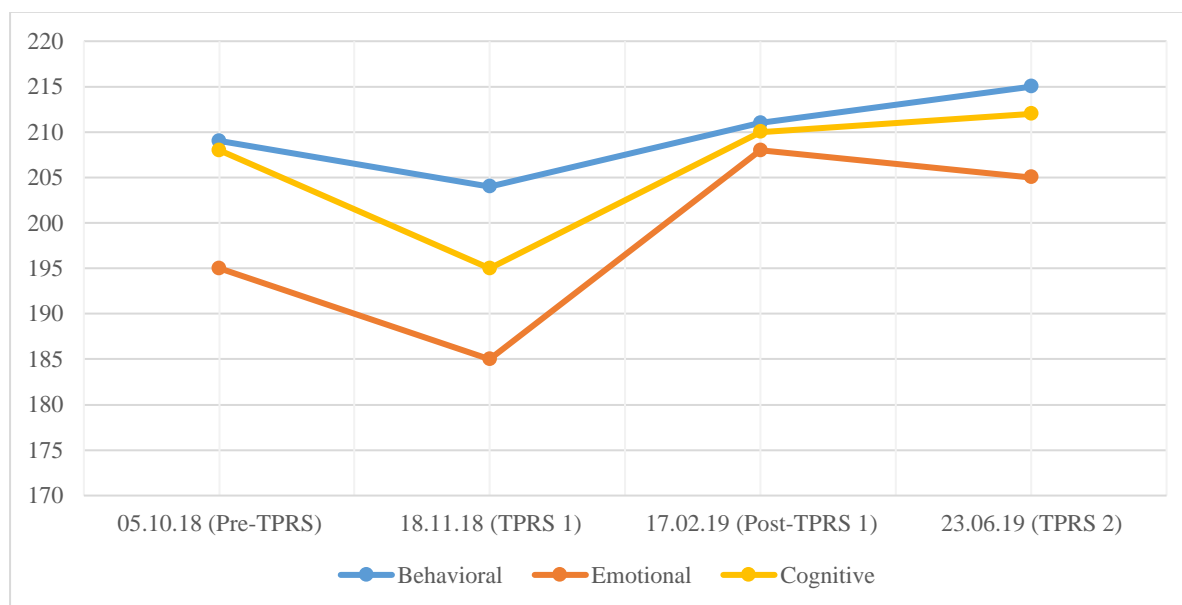
Data from Laura's MQ supported that of her students, that engagement was high during TPRS. However, differing from the students' self-reported scores, Laura perceived the greatest level of engagement to be during TPRS 1. The apathy and negativity reported by students towards TPRS at the start of the year offers a possible explanation for this discrepancy between students, teacher and observers during TPRS 1. On the MQ, students were perhaps reluctant to self-report high engagement with an activity they did not like the previous year, even though the CO data and the interview iterations all suggest otherwise.

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[4] Each of the three constructs of engagement (behavioral, emotional, cognitive) contained four MQ items which were ranked on 1-7 Likert scale. With nine students, the maximum possible score was 63 per item and minimum was nine. Therefore, the maximum whole class total for each engagement construct was 4x63 = 252. The minimum was 4x9 = 36.
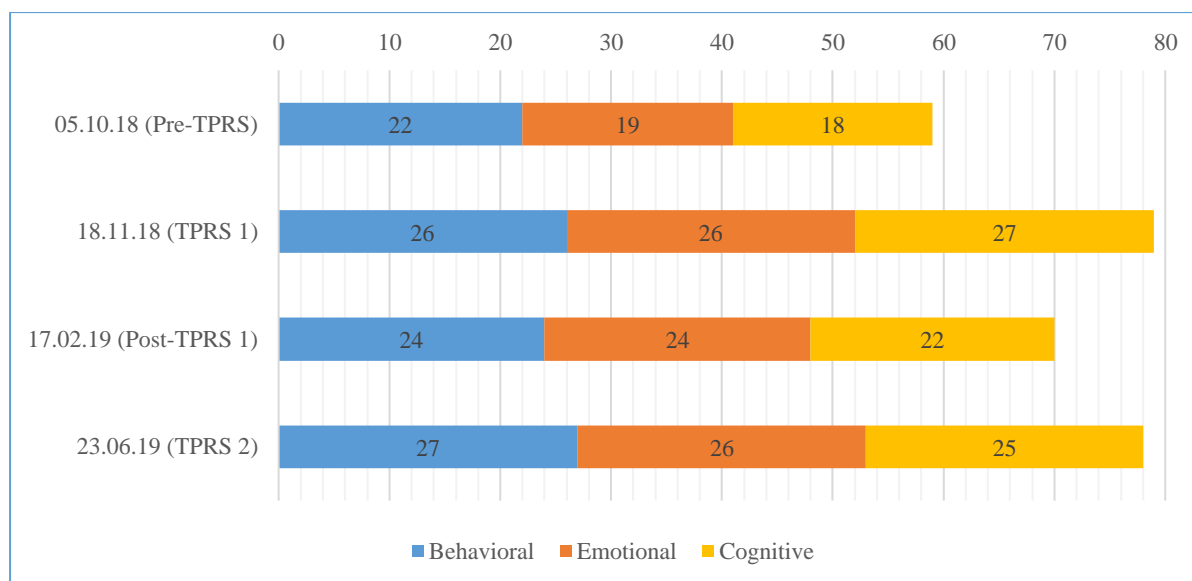
4.4.1 Emotional and behavioural engagement

Laura measured the spike in engagement during both TPRS stories in "smiles" (TI2) and how much students were "enjoying it" (TI2) and "having fun" (TI3, TI4). The students' increased enthusiasm and interest was clear to Laura through their "body language" as "they were more present" and "all wanted to know what was going to happen" in the story (TI2). This growth in participation and engagement also affected Laura, stating she "had a lot of fun" with TPRS and that "it gives me adrenaline" (TI2).

The word 'fun' surfaced repeatedly throughout the data, with students mentioning it on 31 separate occasions when referring to TPRS in their French class (SI3, SI4, SI5). Students reported "laughing" with the story (Eve, SI3) and "a more playful atmosphere" (Maya, SI3) which meant "we were really engaged into the story" (Eve, SI3). The "enjoyment" (Grace, SI3) and positive emotions experienced with the story (Melanie, SI4) resulted in strong sense of "emotional attachment" (Oscar, SI5) that made it easy to recall and retain.

Maya: I think it's (TPRS) a way of fun learning … we come into French and have a fun time and we're still learning (SI4)

Students perceived TPRS as "a different type of learning" (Grace, SI3) and this helped to maintain their enthusiasm and interest. Laura agreed that "the fact that there's no desk, that

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[5] With four MQ items ranked on 1-7 Likert scale for each engagement construct, the maximum possible score was 28 per construct and the minimum was four.

they get to listen, act it out, they really like that" (TI1). She contended that the novelty aspect was vital as "if you do TPRS every unit you kill it" (TI2). For the engagement to stay high, "it has to stay something special that the students really enjoy" (TI2). Victor concurred that class becomes much more stimulating "if it's something that is new and something that I couldn't possibly think of on my own, like a story" (SI5).

Jane supported Laura's premise that stories "feel different" (TI2), highlighting that in other subjects "we're sat down writing" but "with this activity (TPRS) you're able to get up and you're interacting with everyone so you have more fun" (SI3). Victor declared "I find the interaction is key" (SI5) as with the stories "everyone was interacting so everyone got to actually do something that was more fun than doing nothing like sitting in class" (SI4). Eve emphasised that "when it comes to a story," the participatory nature of classmates "acting out right in front of you" meant "it's kind of hard not to be entertained" (SI3). The stories "were more proactive learning really as you're kind of in moment" (Victor, SI3). This interactive element of stories was "more fun and we can all work together and laugh at times" (Grace, SI4) which resulted in a class that was "a lot more interesting and a lot better for learning purposes" (Victor, SI5).

For Laura, "everyone was engaged" (TI2) in the story and "it worked so well" because "there was an unknown element to it" and "that's how they got interested" (TI4). The unpredictable component of her stories "definitely" connected to students' emotions "because they keep asking me what's inside the box" (TI2) and this kept them all "really engaged" (TRJ). This resulted in increased on-task attention, effort and persistence in her students during class:

> **Victor:** If I think the subject is interesting and if it's activating my brain in that sense then I'm going to be putting more effort in and then it's easier to remember and I'm going to be trying harder (SI5).

4.4.2 Cognitive and agentic engagement

The reduction in the 'affective filter' through TPRS stories resulted in students engaging in more effective learning strategies and self-regulation as it "felt like you hadn't all of this pressure on the class" (Grace, SI3). Melanie claimed feeling more comfortable during the stories and "actually raising your hand and asking about it" (SI3). In addition, the students felt more engaged and that the stories were "more fun" as "once you understand the work, we can go at a comfortable pace for everyone" (Victor, SI5). For Alex, the whole class engagement was bolstered during TPRS "because it's (stories) engaging" so "you get to have an oral activity

with the entire class" (SI3). Eve highlighted how this impacted their in-class cognitive engagement as "we were only focused on the story" and not "on other things" because "the story was just so engaging" (SI4). For Victor it also changed how he engaged with French outside school:

> **Victor:** if it's a class that I genuinely find fun I'm more likely to spend time at home, more time outside of class basically practicing and putting more effort into the homework (SI4)

Students' agentic engagement was prevalent during TPRS as they proactively tried to create, enhance, and personalise the co-created story. Laura emphasized how the students "were more active" during storytelling (TI2) as they were encouraged to "add the elements" (TI4) to it, giving them "more ownership" (TRJ) over it. These sentiments were triangulated through the CO when the students displayed consistent agentic engagement, trying to build upon and adapt each other's responses.

Martin felt that "coming up with ideas for names for different people really engages us in the story" (SI5). This method was perceived as highly effective as "we added a small piece to it until it was finally finished and no one found it too quick or too slow" (Jane, SI4). Victor highlighted that with stories they were "actively communicating" with the teacher (SI5). This meant that "by the end we all kind of contributed" and "most of us were acting" (Alex, SI3). Inviting ideas from students and allowing them to adapt parts of the narrative resulted in them wanting to volunteer information, thus leading to increased pleasure and the creation of a cyclical process linking autonomy, engagement and enjoyment:

> **Victor:** if it's something that we can all change and we can all think about and engage in, then it just becomes much more fun and we actually feel like trying to contribute to the exercise rather than just sitting back (SI5).

4.5 Longitudinal changes in motivation

When the students' cumulative scores for each of SDT's basic needs constructs are put together, a clear pattern emerges. The first TPRS story caused a sharp escalation in satisfaction of students' relatedness but only moderate growth for competence and slight regression for autonomy. However, after the second TPRS story at the end of the year, the students reported far superior need satisfaction of all three of SDT's constructs than at the beginning of the study.

TABLE 16: STUDENT - WHOLE CLASS TOTAL SCORES FOR SDT NEEDS CONSTRUCTS[6]

| | 05.10.18 | 18.11.18 | 17.02.19 | 23.06.19 | |
	Pre-TPRS	TPRS 1	Post TPRS 1	TPRS 2	Trend
Autonomy	174	169	174	200	
Competence	168	177	195	205	
Relatedness	172	196	197	206	
Total:	514	542	566	611	

FIGURE 15: STUDENTS - WHOLE CLASS TOTAL SCORES FOR SDT NEEDS CONSTRUCTS
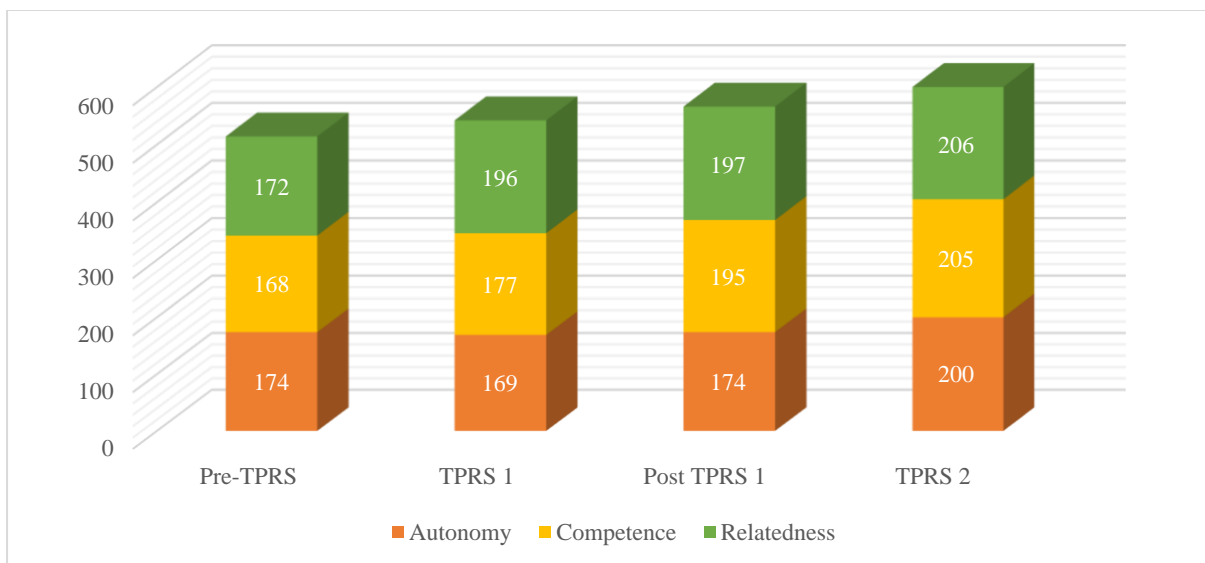
For Laura, the first TPRS story resulted in a marked spike in satisfaction of all three of her personal SDT needs. Her need satisfaction regressed a little when she returned to 'normal' teaching three months later but increased again after the introduction of the second TPRS story, levelling off at a greater level than the beginning of the year.

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[6] Each SDT construct contained four MQ items which were ranked on 1-7 Likert scale. With nine students, the maximum possible score was 63 per item and minimum was nine. Therefore, the maximum whole class total for each construct was 4x63 = 252. The minimum was 4x9 = 36.

TABLE 17: TEACHER - TOTAL SCORES FOR SDT NEEDS CONSTRUCTS

	05.10.18	18.11.18	17.02.19	23.06.19	
	Pre-TPRS	TPRS 1	Post TPRS 1	TPRS 2	Trend
Autonomy	19	28	23	25	
Competence	17	25	22	25	
Relatedness	19	26	23	23	
Total:	55	79	68	73	

FIGURE 16: TEACHER - TOTAL SCORES FOR SDT NEEDS CONSTRUCTS
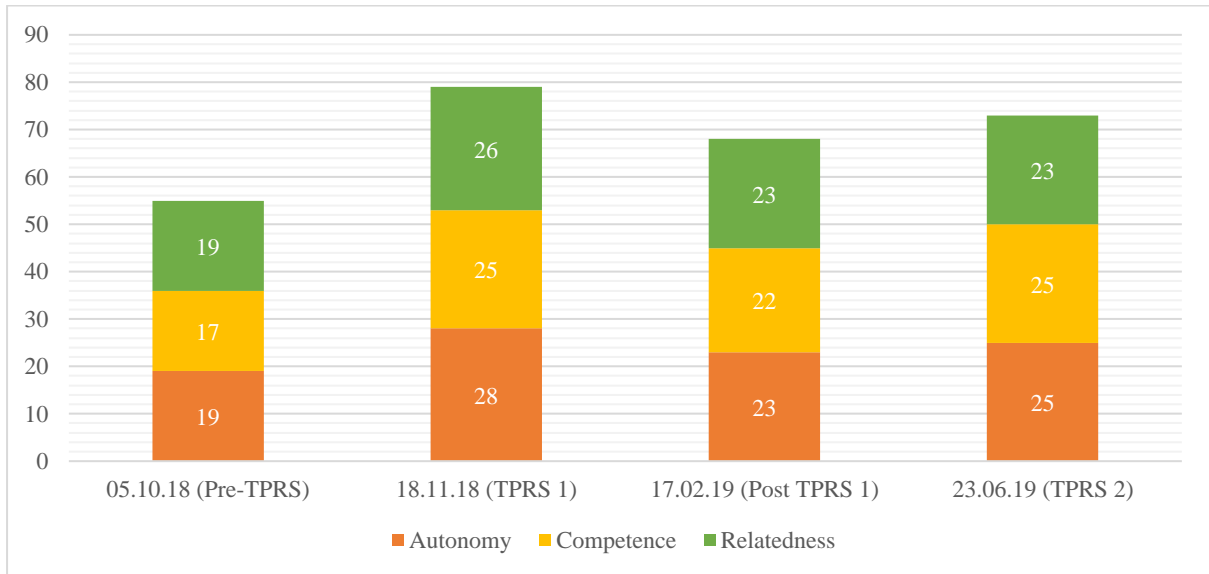
The satisfaction of SDT's three core psychological needs during TPRS and subsequent heightened engagement resulted in positive changes in general motivation for both Laura and her students. Quantitative data from the MQ responses, supported by qualitative data from the interviews, suggest that the motivation fostered during TPRS 1 grew and was maintained as the year progressed.

FIGURE 17: STUDENTS - WHOLE CLASS CUMULATIVE SCORES FOR MOTIVATION CONSTRUCTS
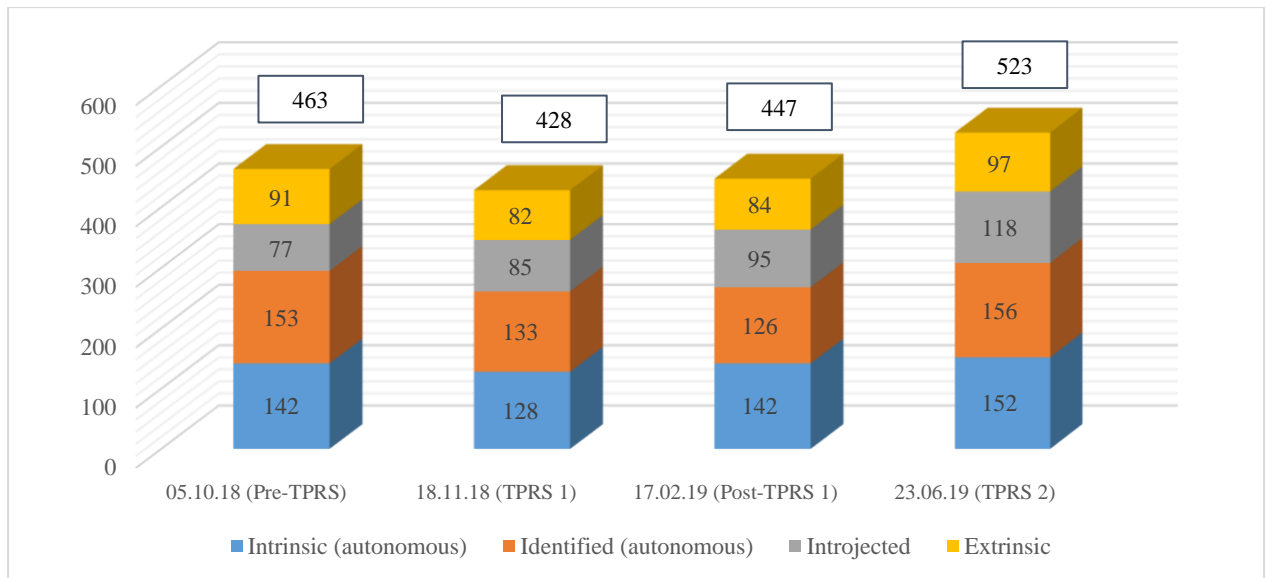
All four types of motivation on the SDT continuum were higher at the end of the year for the students, which particular growth for the more autonomous forms of intrinsic motivation. Given that this class was preparing for high-stakes IB examinations, it was expected that EM would also increase as examinations approached. Laura's self-reported scores for each of the motivation constructs showed a similar trajectory to that of her students.

FIGURE 18: TEACHER - CUMULATIVE SCORES FOR MOTIVATION CONSTRUCTS
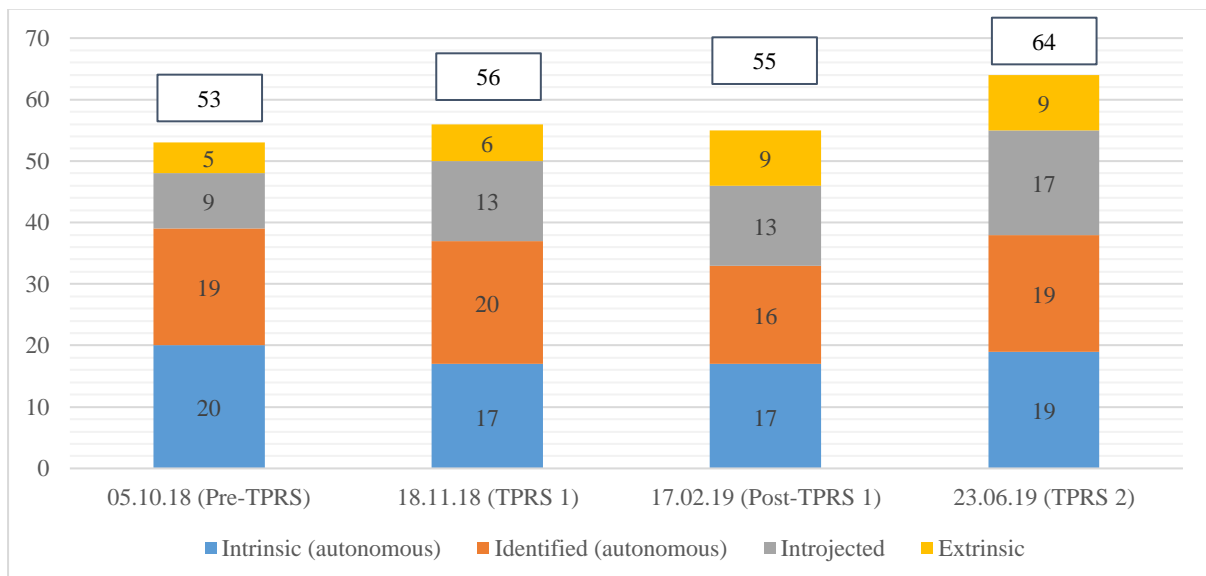
4.5.1 Autonomy

The shift in power differential arising from co-creating stories with their teacher was highly motivating to students as it was in sharp contrast to other lessons. At the beginning of the study, when asked if they often get to decide "how things go" (FAC, SI3) in class, students immediately replied with "no" (Alex, SI3), "in class, no" (Melanie, SI3). However, at the end of the year, students fondly recalled the freedom and creativity granted to them through TPRS:

> **Victor:** We also got to put in completely ridiculous things… I think you suggested that we need an entire swimming pool of AirPods, because why not? (SI5)

Oscar felt that because everything in the stories was "hyperbolised" and "exaggerated" it made them more memorable, easier to understand and more motivating (SI5). In the final interview, Alex recollected how motivating it was that "we were creating it as we were going" and building a story "from scratch" with their teacher (Alex, SI5).

TABLE 18: STUDENTS - INDIVIDUAL TOTALS FOR AUTONOMY ITEMS

	05.10.18 (Pre-TPRS)	18.11.18 (TPRS 1)	17.02.19 (Post-TPRS 1)	23.06.19 (TPRS 2)
Victor	25	20	19	25
Martin	19	22	20	21
Oscar	21	19	20	23
Alex	18	22	26	24
Eve	20	20	16	20
Melanie	17	11	9	14
Jane	13	10	21	22
Maya	23	24	22	28
Grace	18	21	21	23

FIGURE 19: STUDENTS: INDIVIDUAL TOTALS FOR AUTONOMY ITEMS
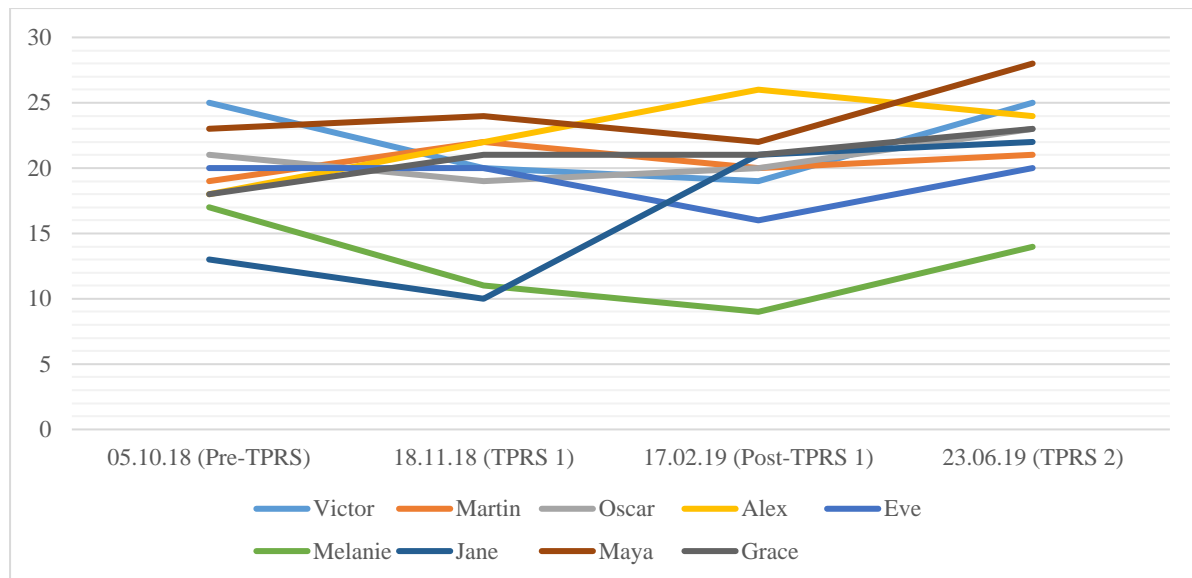
All students, with the exception of Melanie whose scores were consistently lower than her peers, reported increased perceptions of autonomy at the end of the year. Nonetheless, Melanie's MQ responses often did not tally with her iterations in the interviews. She contended she "was more excited to go on to the first story than the second story but I ended up enjoying the second story a lot more than the first story" (SI5).

When asked in the final interview about which activities during the year helped them the most, Martin responded: "Doing the story helped me a lot… the story did it for me" (SI5). At this point in the interview there was collective verbal and non-verbal agreement from the other students. This response was in direct contrast to the overwhelmingly negative comments about their previous experience with TPRS at the beginning of the year.

4.5.2 Competence

Laura's demeanour during the interviews was completely different after the first story, talking about "really good moments with them" and "that feeling when students leave your room and you feel that was a good lesson" (TI3). This diverged from the beginning of the study, when Laura spoke about how "difficult" the class was and how she "struggled" so much (TI1). Laura argued that could see the benefits of TPRS because now "it's more like a normal class but before it was really stressful" (TI3). Her increased competence and resulting higher motivation at the end of the year was evident in her final interview:

> **Laura:** I left every class feeling so down because I felt that I was not doing a good job as a teacher and now I feel good about it, I really enjoy teaching this class (TI4).

Witnessing positive changes in her students had a significant impact on Laura's competence. Over the course of the year Laura's belief in her own ability as a teacher was greatly enhanced thanks to "seeing some of the good structures (from the stories) used in exams or in class" (TRJ). In her TRJ, she wrote "I'm very happy to hear positive comments from students who did not seem so motivated at the start of the year" (TRJ). In her final interview, Laura explained how "a smile on their face when doing the story was great, that was a nice feeling" (TI4). She spoke about feeling much better at her job and was unequivocal that this was "thanks to TPRS, definitely" and "seeing motivation" coming from it in her students (TI4).

> **Laura:** I remember filling in that survey in September and thinking I hope that it's going to be higher when I fill this in again. Yes, it was very tough at the beginning of the year with this class. It would have been the last class I would have picked to do the TPRS but I'm so glad we did it with this class (TI4).

The students' individual MQ scores for each of the competence constructs reflected their own heightened sense of ability in French at the end of the year.

FIGURE 20: STUDENTS - INDIVIDUAL TOTALS FOR COMPETENCE ITEMS
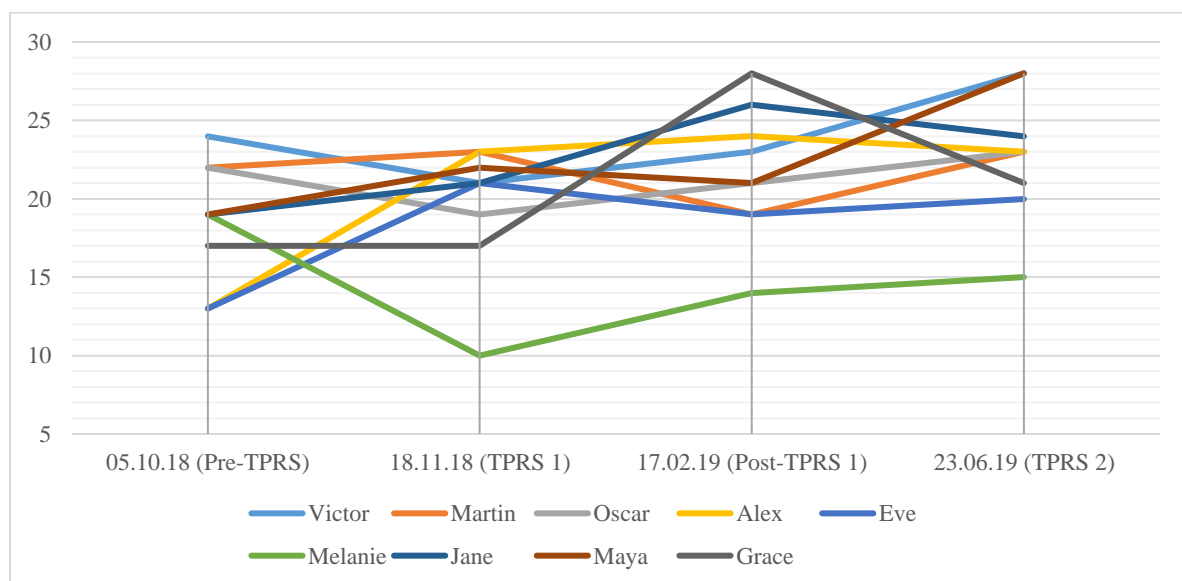
4.5.3 Relatedness

The bond TPRS had infused in the group provided a lasting sense of relatedness at the end of the year. In SI5, Martin explained how he now has more desire to learn and attributed this to "it's just us and the environment as well" because "everyone is really supportive and I really like them" (SI5). Oscar concurred that the classroom environment had allowed them to develop "friendships" and "had instated confidence" in them (SI5). For Jane, this was down to the

stories as "we've had to work in partners or pairs which meant that we've got closer" (SI4). The lasting effect the stories had on the students' relationship to each other was succinctly summarised by Melanie:

> **Melanie:** I think over the year, in our class because we've done these stories and because we're all open as a class, I think our relationship with each other has been developed a lot compared to other classes… I don't feel like this with any of my other classes (SI5).

The students' attitude and relationship towards their teacher had also changed throughout the year. In February, three months after the first TPRS story, Alex highlighted how Laura was "generally an open person" (Alex, SI4) while Jane emphasised how she was always "there to help" (SI4). In June, the students raised this again. The students underscored how unique and different the French class felt because the teacher is "so open" (Melanie; Oscar, SI5) and "willing to talk about anything" (Melanie, SI5), which for Oscar meant "over time it just builds into a relationship" (SI5). Others agreed, saying that there was "more trust" (Grace, SI5) now as "she's got to know us better" (Martin, SI5). It was principally for this reason that "the second story was better" (Martin, SI5).

At the end of the year, Laura emphasised how "happy" she was that "the story helped me to create a better relationship with my students, this is a big win" (TRJ). She surmised that "thanks to the stories" the students "feel that we are really connected… that I'm on their side, that I understand them" (TI4). In a similar vein to her students, Laura stressed how the environment in the class had completely changed and that without the story "it would have taken me quite a long time to get to the relationship that we have now because the story 'before' and 'after' was such a dramatic change" (TI4).

> **Laura:** I can feel it. Yes, because we're all working together... so I can feel that it's a bond; it really is. I think it's thanks to the stories (TI4)

Laura emphasised how important breaking the teacher-student power dynamic was to building lasting relationships, highlighting in her final interview that "in this class we're all on the same level now because we have this thing with the story" (TI4). Laura found it difficult to verbalise just how much the 'feel' and relationship in this class had changed since the introduction of TPRS:

> **Laura:** For me it's very strange to have this relationship with them now and thinking back in August and September. I don't really know what it is but I *know* that it changed with the story (TI4).

4.6 Other findings

Qualitative data is now used to present the two unexpected, emergent themes regarding the role of the teacher and the impact of the curriculum on TPRS as the pre-determined questions in the MQ were not looking at these issues.

4.6.1 Role of the teacher

Similar to other subjects, students felt that with TPRS, "if the teacher isn't good, it certainly does lower your interest level" (Alex, SI1). For Grace, success with a new technique was hinged on "if a teacher is really passionate" as this helps the students to "enjoy the language more" and allows the teacher to "go with the students" (SI1). Laura's thoughts reflected those of the students, arguing that an important factor in the success of TPRS is "if they feel that you want to do it and are interested" (TI2).

Laura stopped short of saying a specific personality for TPRS teaching is required but did emphasise that "it takes a lot of energy" and it is helpful "to have a good sense of humour" (TI4). She highlighted that as a teacher "you really have to put yourself out there when you do TPRS" (TI4). Autonomy and a sense of personal volition were also underscored by Laura, stating that "some teachers, if they're forced to do TPRS, it's not something they're going to do well" (TI4). The students agreed with Laura that "some teachers don't have the right personality" to do story creation (Oscar, SI5), stressing how a teacher's own motivation and enthusiasm can affect the students:

> **Oscar:** A teacher that is stiff and doesn't say much and just gives us worksheets, that's not going to work because she's not going to be enthusiastic to do it (stories) which means the students won't (SI5).

In addition to a teacher's innate personality, both Laura and her students acknowledged that successful TPRS teaching requires a certain level of skill and lots of practice. When Laura was using TPRS, she would "make sure everybody knew" what was happening and "would explain it also in other ways" employing "different words that meant the same thing" (Grace, SI3). She also used gestures so "if you didn't get it you could basically figure it out from the body language" (Eve, SI3). For Martin, it was just "the way she told the story", that helped him to "understand almost everything" (SI4), while Victor felt all the activities were "integrated very well" in the story and this "kept us on our toes" (SI5). This was in stark divergence to TPRS the year before when "we were just doing the same thing over and over again and we were just side tracked all the time" (Alex, SI1). Laura attributed her success not just to her personality

but to the techniques she witnessed at a workshop the previous summer (TI3) and to the preparation, research and "homework" she was doing (TI3).

TPRS requires teachers to break the traditional teacher-student power dynamic, which Laura acknowledged was "not for everyone" as "you have to be ready to feel not safe", to be out of your comfort zone (TI4). Alex agreed that "not every teacher should do it because some teachers want more control over the class" and when the teacher has too much "control of the story then it won't be fun and the students won't interact with it" (SI5). Jane agreed that student input was essential but that the story must be "somewhat led by" the teacher, otherwise they "would come up with silly things" that would not be useful (SI4). This intricate balance of teacher scaffolding whilst allowing students to 'feel like' they are directing the story was acknowledged multiple times by participants:

> **Alex:** If she lets the story be up to us I think it will become boring at one point because it's going to be just us and there's not going to be anything new. If it's only the teacher it will be also boring for us again because we won't have any control of it and it won't be fun (SI4).

Despite the training Laura had received in TPRS, she felt that classroom management was an area she wanted to "change for next time" (TI4) as sometimes the agentic engagement was "going too far" (TI4) and this was hampering the classroom climate. During the second story in particular, students "were just going crazy about it and it was not manageable for me" because "they knew how stories work" and "they were contributing too much so it wasn't the same" (TI4):

> **Laura:** They just kept on adding details to the point that they wouldn't listen anymore… or repeat the structures (TI4).

Grace agreed that "the students lose interest" (SI1) in the stories when the teacher can't control the class (SI1). Victor pointed out that in the previous year, with a teacher who had very little training experience with TPRS, that "most people were just shouting over each other" (SI5). For Alex this meant "I didn't find it engaging at all and everybody was starting to lose attention" (SI5). Victor compared this to the current year when it was "more a discussion and we can all talk to each other" (SI5).

4.7.1 Impact of the curriculum

Despite the wide-ranging benefits Laura acknowledged from the first TPRS story, the pressure of the high-stakes examinations resulted in a conflict between what Laura *wanted* to do and what she felt she *had* to do.

> **Laura:** I wish I could do another story with them. I feel under pressure because it is a DP class and I'm already behind (TRJ).

Even though Laura highlighted that the story was "fun" for everyone involved (TI3), she was reluctant to do another one as felt she "needed" to use class time to "teach proper content" like grammar and vocabulary (TRJ):

> **Laura:** I feel I have to explain the grammar rules that we saw in the first story and when am I going to do that if I do another story? (TI2)

> **Laura:** No, I'm not (doing another story) because the unit is about school and they didn't do much about school in the story so they need to have all that vocabulary (TI2).

Laura's deeply rooted beliefs about teaching and learning told her that despite all its advantages, TPRS was "two weeks that I have wasted" as it hampered her progress with the curriculum (TI3) and "list of things to cover for them to be prepared for their exams" (TI2).

> **Laura:** My question at the moment is because the story was so successful does it mean I have to do another one now (TI3).

She frequently mentioned the "prescribed curriculum", "exam techniques" and "certain things you have to cover" which resulted in huge time pressure as there were "so many things to do" (TI3). Eve picked up on this difficulty, explaining that French class was often "too fast or too slow sometimes because we're either trying to get through things so that we can do other things or we're going really slow to prepare for a test" (SI4).

> **Laura:** Right now, I am two weeks behind and I have to start the new one and I feel if I start doing a story then it's going to last forever (TI3).

Laura argued that the students "see it (TPRS) as something fun we do on the side but not something that will make them get a higher grade for the exams" even though "I don't agree with this of course" (TI3). She explained how she found it "difficult to link it to the curriculum" and had to use EM to get buy-in from the students:

Laura: When I did the second story I told them that it was going to be very helpful for the exams and that they really need to have past tense… I said that's why I'm doing another story (TI4).

The students' iterations imitated similar deeply rooted beliefs, that while "the class being fun is important, if you just play too many games it doesn't feel right" (Grace, SI1). Victor demonstrated where these beliefs come from by highlighting that a typical language class would always have "complex parts" where you learn about "applying the rules" (Victor, SI3). These beliefs became more pronounced at their stage of schooling:

Grace: Even though I really enjoy the story thing and I learned a lot from it and things stuck in my head I still prefer the usual way that we learn… because I find it more professional (SI4).

Melanie's MQ responses reflected her beliefs that a "stricter", or a "productive class but not a fun class" suited her best "because even though a class can be a lot of fun" it was counter-productive as she would then "have to go home and revise everything" to try to "learn it that way" (SI2).

4.7 Chapter Four summary

This chapter began by outlining how Laura and her students conceptualised FL teaching and learning at the commencement of the study. Having fun, speaking and using the language were the central components of FL learning, while grammar and rules were perceived as demotivating but essential. Next, their motivational starting point was established. The students were coming into the study with profoundly negative attitudes towards TPRS, based on previous experiences with a different, novice, teacher. Laura, however, was positively predisposed to teaching with TPRS as she had witnessed it working both during training workshops and in her own classes.

Quotations from the qualitative data sources as well as the participants' MQ responses were then analysed through the theoretical lens of SDT's needs of autonomy, competence and relatedness. TPRS was found to satisfy all three of SDT's needs and thus foster IM in both Laura and her students. For Laura, TPRS completely revolutionised the class and her relationship with the students. Data from the CO supported the other research findings that TPRS also had a significant impact on all four types of classroom engagement. The data suggested that positive changes in motivation arising from the first TPRS story brought students from a negative attitude to one that was more neutral. By the end of the year, however,

and after a second TPRS story, it was clear that their higher level of motivation had been maintained and had even increased further.

Finally, two unexpected themes, the role of the teacher and the impact of the curriculum on TPRS were briefly presented. The teacher's innate personality as well as their skill and expertise were deemed highly important for successful TPRS teaching. Iterations from the interviews and TRJ resonated with the dichotomy teachers face when trying to use fun and engaging activities against the pressure of looming high-stakes examinations and the time constraints of prescribed curriculum.

Chapter Five: Discussion

This chapter presents a discussion of this research enquiry's findings in the context of the literature review in chapter two. Firstly, the theoretical implications are presented, outlining the strengths, limitations and possible future directions for SDT's role in L2 motivational research. Next, the methodological implications stemming from this study are laid out. Benefits from the mixed-method, longitudinal approach are outlined as well as ways in which other researchers could build upon this enquiry. The third and largest section of this chapter discusses the practical implications of this study's findings on FL classrooms, pedagogy, teachers and their students. The fourth and final section of the discussion outlines the wider implications on education as a whole arising from this enquiry.

5.1 Theoretical implications

Results and findings presented in this study add to the growing body of related empirical research, as highlighted in reviews by Boo et al. (2015) and Lamb (2017), where SDT has been successfully employed as the theoretical lens to explore L2 motivation. The theoretical implications arising from this study are significant for the education sector as SDT again proves to be a decidedly appropriate theory for investigation of motivation within schools. This section firstly highlights the strengths of an SDT approach for L2 motivation research. Next, it discusses the importance of expanding SDT to include the concept of engagement in education. Finally, it explores how the underlying characteristics of TPRS enable it to support all three of SDT's needs. Lastly, it presents some limitations of the theory.

5.1.1 Strengths of the SDT approach

5.1.1.1 Universality
Given that psychological needs are inherent, their innate nature is universally applicable and operative (Ryan and Deci, 2020), regardless of individual demographic characteristics, personality or cultural background (Kaplan and Madjar, 2017; Vansteenkiste et al., 2020). The 'universal' efficacy of SDT (Muñoz and Ramirez, 2015; Niemiec and Ryan, 2009; Ryan and Deci, 2000), thanks to its 'holistic approach to motivation' (Dincer et al., 2019), furnished this enquiry with a distinct advantage. It enabled investigation of changes in motivation in both a group of students and in their teacher within a complex international school context, using the same theoretical approach. The broad, psychological basis of SDT resulted in a fitting and

effective framework as it allowed for immediate comparisons between participants' fulfilment of basic needs, regardless of their age or identity.

Findings from this enquiry support conclusions from both the pilot study (Printer, 2019), as well as many other studies (e.g. Chen et al., 2015; Kaplan and Madjar, 2017), that participants, irrespective of sociodemographic or psychological characteristics, will benefit to some degree from need satisfaction and suffer from need frustration. Nonetheless, BNT does not encompass a one-size-fits-all approach and its universality assertion should not be interpreted too stringently (Vansteenkiste et al., 2020). To maximise need-satisfying experiences, educators must account for personal characteristics such as personality as well as individual preferences (Mabbe et al., 2016; Mageau et al., 2017). In other words, for students' needs to be fully supported, teachers require ongoing "calibration of their approach" to their students (Vansteenkiste et al. 2020, p.18). By engaging students throughout the story creation process and adjusting elements to fit their ideas and interests, TPRS provides a useful method for this 'calibration' to occur in the classroom.

5.1.1.2 Simplicity
Educators appreciate the importance of motivation but often struggle to understand how to foster and maintain it in the classroom. Attempts will inevitably be made by researchers to expand and develop SDT into a customised tool to fit specific circumstances and objectives (e.g. Bower, 2019; Dincer et al., 2019). However, these expanded frameworks can become overly complex, rendering them limited in their practical application by teachers in busy and varied educational settings. Any theory that aims to comprehensively unpack a concept as multifaceted as 'L2 motivation' will ultimately be fraught with difficulty. Despite being a robust, research-driven approach to studying motivation, the comprehensibility of SDT's three basic psychological needs (Ryan and Deci, 2000) make it an attractive and effective theory for use in education. Similar to Krashen's hypothesis, SDT can be considered "elegantly simple", a crucial hallmark of a theory sufficiently broad in its implications to promote a paradigm shift (Scarcella and Perkins, 1987, p.347).

The conceptualisation of moving along a continuum between extrinsic and intrinsic motivation, during the process of internalisation (Reeve, 2012; Vansteenkiste et al., 2010), is easily comprehensible by educators. Using MotS to help students to travel along the continuum towards more positive learning behaviours, resulting in improved outcomes, is a key takeaway from SDT (Cerasoli and Ford, 2014; Muñoz and Ramirez, 2015; Niemiec and Ryan, 2009). A central, long-term objective of any school-based research must be to positively impact

pedagogical practices, experiences and outcomes. This study supports many others (e.g. Dincer et al., 2019; Niemiec and Ryan, 2009; Noels et al., 2019) in advocating for the application of SDT as the theoretical lens in education, as a way for teachers to foster their own motivation and that of their students.

In addition, this enquiry replicates findings from other research (Fried and Konza, 2013; Jang et al., 2016; Noels et al., 2019); that SDT is a highly effective theoretical approach for longitudinal investigations focusing on building and maintaining IM over time within educational settings. Specifically relating to FL study, results reported here add to the mounting body of evidence (e.g. Muñoz and Ramirez, 2015; Noels et al., 2019; Oga-Baldwin et al., 2017) supporting the use of SDT to reach a deeper understanding of L2 motivation among both teachers and students. In classroom terms, this enquiry reflects Fried and Konza's (2013) contention that SDT enables highly effective exploration and analysis of specific MotS in the FL learning environment and participants' experience of them (See section 5.3 for practical implications).

5.1.2 Engagement and SDT

As SDT focuses on innate human characteristics, it does not account, in its basic form, for the pedagogical concept of engagement. Indeed, in mainstream educational material, the terms 'motivation' and 'engagement' are often used interchangeably while most existing SDT-based L2 motivation studies subsume classroom engagement, as separating them can be problematic; with Muñoz and Ramirez (2015) and Parrish and Lanvers (2018) two notable exceptions. IM can be defined as "an expression of the active integrative tendencies in human nature assumed by SDT" (Ryan and Deci 2020, p.2). It pertains to activities done for their inherent interest, satisfaction and enjoyment. Engagement, however, is concerned with one's level of active involvement in a learning activity (Reeve, 2012). Satisfaction of SDT's needs results in IM, which then promotes and leads to an enhancement of student engagement (Deci and Ryan, 2000). Neglect of these needs, conversely, leads to boredom, disaffection and disengaged learners (Deci and Ryan, 2000; Reeve, 2012). Longitudinal research has shown an interconnected, cyclical relationship between engagement and IM that is also prevalent in this study. As students experience greater need satisfaction through specific learning activities they become more engaged, and with better engagement, they also experience further need satisfaction (Reeve and Lee, 2014).

Expanding the established theory of SDT to include engagement was taken after careful consideration of the findings from the pilot study (Printer, 2019) investigating TPRS through SDT in the same international school context. The lack of data for levels of observed and self-reported engagement during the TPRS classes was a noteworthy limitation to its findings. Resonating with other researchers' conclusions (Dincer et al., 2019; Noels et al., 2019; Oga-Baldwin et al., 2017), the inclusion of engagement in data collection and analysis in this enquiry allowed for a more holistic and nuanced exploration of its motivation-based RQs. This study contributes to the growing volume of longitudinal research investigating changes in motivation by integrating engagement within an SDT theoretical lens (Fried and Konza, 2013; Jang et al., 2016; Noels et al., 2019).

Findings reported here support suppositions that engagement is buoyed by a need-supportive environment which, in turn, maintains IM among students (Reeve, 2012), and that students who enthusiastically engage in FL learning are more motivated at the end of term (Oga-Baldwin and Nakata, 2017). Results also resonate closely with other research integrating SDT and engagement (e.g. Dincer et al., 2019; Fried and Konza, 2013; Noels et al., 2019), emphasising that when participants' psychological needs are better satisfied, they convey and report higher levels in all dimensions of engagement.

5.1.2.1 IM, engagement and contextual factors

Nonetheless, the relationship between IM and engagement is not linear, nor bi-directional. A student may, for example, be highly engaged in an activity but motivated by purely extrinsic forces. While IM can be seen as the catalyst for engagement, it does not automatically result in enthusiastic participation as it may be 'blocked' by underlying, contextual factors, especially if we are concerned that our IM forces may be harshly judged by others. As noted in this study, this is particularly evident among adolescents. The inclusion of engagement in this longitudinal study allowed for exploration of some of these complex social issues in the high school classroom.

In the MQ and interviews, most students highlighted that they liked the stories early in the year (TPRS 1). However, because some strong personalities felt they were not 'real' learning or were too childish, those students who were motivated by the TPRS stories were, at first, fighting their IM by actively trying to appear disengaged so as to fit in with the group. They felt intrinsically motivated as their psychological needs were being satisfied through TPRS, but they chose to consciously battle this IM and 'appear' disengaged due to social pressures. The apathy and negativity of some students towards TPRS created invisible pressure

on others to report lower levels of engagement on their MQ even if the CO data and their own interview utterances suggested the opposite. Additionally, due to the negative preconceptions towards TPRS and resultant low motivational starting point among the majority of the students, the self-reported scores for engagement during 'TPRS 1' were the lowest in the entire study. This was in direct contrast to the researcher's and both external observers' view of collective classroom engagement during TPRS 1. Diverging entirely from the students' self-reported scores, Laura perceived the students' *greatest* level of engagement to be during 'TPRS 1'. This 'compensation strategy' (Deci and Ryan, 2000) involves developing an unyielding behaviour pattern in order to provide a sense of stability and security. Students may compulsively stick to specific routines, especially when their self-worth depends on the successful enactment of these scripts, as it brings relief and short-lived satisfaction (Vansteenkiste et al., 2020).

Interestingly, students' self-reported scores for engagement were highest during 'TPRS 2', at the end of the year, when their responses for all three of the basic need constructs were also much higher. This not only suggests a strong link between engagement and satisfaction of SDT's needs, but also that once the students felt more comfortable in the class, they were able to show and report their engagement more willingly.

5.1.2.2 An expanded SDT framework

Dincer et al.'s (2019) SSMMD framework moves towards an extended model of SDT, which connects classroom engagement with BNT's motivational variables. The framework conceptualises engagement in FL learning as a four-, rather than, three-dimensional construct, including Reeve's (2012) recent addition of 'agentic engagement'. My findings reflect conclusions from other studies (Dincer et al., 2019; Reeve and Tseng, 2011) that agentic engagement is an important marker for motivation and should be considered in future L2 motivation studies. This enquiry adds to the increasing body of evidence (Dincer et al., 2019; Noels et al., 2019; Reeve and Tseng, 2011; Reeve, 2012) refuting Eccles (2016) contention that the existence of the concept of agentic engagement still needs to be verified. Even though this study did not measure for agentic engagement through the MQ, data from the CO shows that students were proactively trying to create, enhance, and personalise their TPRS experience. Their intentional, constructive contributions to enrich the learning environment are precisely what Reeve's (2012) agentic engagement entails.

This study is the first where L2 motivation and engagement were jointly investigated using SDT as a theoretical framework in the high-school setting. Further longitudinal research of this kind within a similar context will help to unpack the inextricable links between IM and

classroom engagement. The findings presented here add to the growing calls for an expanded SDT framework, which includes engagement, when researching L2 motivation in education (Dincer et al., 2019; Noels et al., 2019; Oga-Baldwin et al., 2017; Oga-Baldwin and Nakata, 2017). An extended form of SDT that subsumes classroom engagement as Reeve's (2012) four, rather than three, dimensional construct is a good starting point. Dincer et al.'s (2019) SSMMD framework offers a potentially viable and interesting approach for further L2 motivation studies in this direction, but the framework is still in its infancy and requires further research in order to be fully validated. Replication studies that include CO are needed to understand more about all four sub-types of engagement, including agentic engagement.

5.1.3 TPRS and interconnectedness of SDT needs

The findings from this enquiry closely mirror those from the preceding pilot study (Printer, 2019) and corroborate conclusions from other TPRS related research. TPRS is a unique and special FL teaching approach as its respective components simultaneously enhance and support each of SDT's needs. The interrelatedness of the needs highlighted in previous studies (Muñoz and Ramirez, 2015; Printer, 2019) was also found in this enquiry, with achievement of one need stemming from and greatly influencing the others. The longitudinal data presented here suggests that satisfaction of all three basic needs fluctuated concurrently for both Laura and her students throughout the year. When one basic need scored lower on the MQ, so did the others. This differs from Noels et al.'s (2019) conclusion in tertiary settings that different psychological needs appear to hold a varying degree of influence over FL learners' motivational orientations depending upon the point in the semester.

Nonetheless, the most pronounced spike in this study's MQ data lies in the autonomy items between phase three (February / traditional teaching / no TPRS being used / three months after first story) and phase four (June / after second TPRS story) of the enquiry. While all three needs were highly interconnected and interdependent, the autonomy afforded to students through co-creation of a story together with their teacher acted as the catalyst for satisfaction of their other needs. This finding provides support for Noels et al.'s (2019) supposition that when SDT variables are investigated longitudinally, perceptions of autonomy are particularly indicative of enhancing IM. It also resonates with the propositions of Ryan and Deci (2000; 2020) who posit autonomy support as the primary concern for facilitating need-supportive environments.

5.1.3.1 TPRS and need satisfaction

Increased autonomy facilitates enhanced connections, as teachers actively attempt to understand, acknowledge and respond to students' perspectives (Ryan and Deci, 2020). Autonomy support also provides students with opportunities to take ownership of the learning through tasks that are meaningful to them and that engage their interests (Niemiec and Ryan, 2009; Vansteenkiste et al., 2020). TPRS speaks directly to these aspects and allows students to thrive thanks to the increased autonomy afforded to them through the co-creation of a TPRS story (Brune, 2004; Blanton, 2015). The active learning approach in TPRS centring on students' personalities and interests helps maintain curiosity and boosts engagement (Davidheiser, 2002). Students feel TPRS is different, unique and special (Printer, 2019) as it allows them to shape a class story around their suggestions, meaning the whole class feel a strong connection to it and their teacher as it is 'their' co-created narrative.

According to their teacher, the intervention of the first TPRS story "changed everything" (TI3). For Laura, there was "definitely before and after the story" (TI3), as if they were an entirely different class. Some of this transformation was down to time spent together, but Laura was adamant that the radical change in atmosphere leading to increased motivation, stemmed from the relationships they developed in that first TPRS story. It broke down barriers between them and revolutionised their classroom experience. This finding resonates with other researchers who found that TPRS lowers adolescents' classroom anxieties and inhibitions (Brune, 2004; Dukes, 2012), or their 'affective filter', (Krashen, 1982), helping them to feel more comfortable. Creating stories together as a group expresses appreciation and respect for students' contributions. Having their ideas accepted and inserted into the story conveys the warmth and care that leads to a greater sense of belonging which is required to develop meaningful relationships (Niemiec and Ryan, 2009).

It also bolsters students' competence as they feel they are making important contributions to the development of the lesson (Dukes, 2012; Printer 2019), while the group aspect reduces pressure and thus encourages them to use the target language more freely in the classroom (Beal, 2011; Whitaker, 2010). Their self-confidence is further fostered as they can follow along and understand the whole story (Bustamante, 2009; Megawati, 2012). This phenomenon of TPRS satisfying all three of SDT's basic psychological needs simultaneously, thus fostering IM, was reflected both in their MQ responses and in their excited interview utterances when talking about learning with TPRS.

Nonetheless, it is plausible and possible that a student who does not participate in the story creation as much as others, may not feel the same connection to it as their own ideas are not reflected in the story. Increased autonomy can result in an unruly classroom (Roof and Kreutter, 2010) and lead to more independence, thereby diminishing class connections. Hence why Ryan and Deci (2020) underscore the importance of autonomy support *and* 'structure' (see section 5.3.2.2 on classroom management). When both aspects are in place, a natural interconnection and support of the needs occurs.

> Autonomy support is seen as promoting both autonomy and relatedness satisfactions, and when it occurs along with structure, competence as well (Ryan and Deci 2020, p5).

5.1.4 Theoretical limitations

While the simplicity of SDT's BNT is its unique advantage over other more complex L2 theories in education, this inevitably results in some limitations. BNT focuses primarily on development of IM but schools continue to over-emphasise EM such as rewards and examination results. Teachers who want to engage in action research using SDT may be faced with a culture of EM and may therefore need to understand the more complex OIT. Even though the concept of moving along OIT's continuum through internalisation is straightforward, it can be challenging, even for researchers, to separate the different types of motivation at this level. In relation to L2 motivation, however, I agree with Noels et al.'s (2000) supposition that it is neither necessary nor warranted to distinguish between these constructs as they are so closely intertwined. Separating EM and IM as SDT implies, is, in itself, a limitation of the theory as in most cases students and teachers will be motivated by a combination of the two.

A limitation often levelled at SDT is its failure to adequately challenge and address deep power relations in education. SDT provides a way for actors in education to tweak systems we currently have in place in order to improve overall outcomes but it falls short of furnishing answers to some of the radical structural change that is arguably required. The addition of engagement by L2 motivation researchers (Dincer et al., 2019; Noels et al., 2019; Oga-Baldwin et al., 2017) into an extended form of SDT is a step in the right direction to address this shortcoming, particularly when it includes Reeve's (2012) 'agentic engagement'.

Additionally, while Ryan and Deci (2017) claim the list of psychological needs has always been open for additions (Vansteenkiste et al., 2020), the set of needs has been limited to the same three psychological needs for over 20 years. Nonetheless, Vansteenkiste et al.'s

(2020) recent overview of BNT, offers detailed rationale as to why this has remained the case. Finally, while Ryan and Deci's (2020) update on SDT provides a growing justification to support the 'universality' claim, more cross-cultural studies are required to test the hypothesis, that these three universal, innate psychological needs are applicable across demographics and personality types.

5.2 Methodological implications

As the pilot study (Printer, 2019) was conducted in the same high-school context but with my own students, a key objective of this research was to replicate it over a longer time period, with more in-depth data and with another teacher and her students. Reviews and meta-analyses of L2 motivational research bemoan the scarcity of longitudinal studies investigating the temporal nature of L2 motivation (Boo et al., 2015; Lamb, 2017). Those exploring the motivational impact of specific MotS in the FL classroom are even fewer. In a direct response to calls from the L2 motivation field (e.g. Butler, 2015; Oga-Baldwin et al., 2017; Ruesch et al., 2012; Saito et al., 2018), this study employed a longitudinal, mixed methods, research design. Its pragmatic approach is the first FL research enquiry to explore the motivational impact of a specific teaching strategy on both FL learners and their teacher over a sustained timeframe. This enquiry adds to the scarce number of what Lamb (2017) calls "most ambitious" studies, where contextually promising FL MotS are identified, teachers are trained in using them, and then their motivational effects are investigated.

5.2.1 Mixed methods

The freedom to mix qualitative and quantitative methods that 'work best' (Denscombe, 2014) afforded by the pragmatic approach, enabled this research study to reach a nuanced response to its RQs. As the impact of TPRS on motivation remains an "immature" research concept (Creswell, 2014), an emphasis on the qualitative aspects of the enquiry allowed for profound exploration into the participants' quantitative MQ responses. The 'quan-QUAL' research design (Creswell, 2014; Dörnyei, 2007) gave more weight and context to the data from the follow-up interviews. This pragmatic approach to the data collection and analysis enabled the study to meet its central aims.

Initial data from the MQ were followed-up, expanded and triangulated through qualitative interviews. Further triangulation was achieved through the CO and the TRJ. The TRJ, including email exchanges between the researcher and the teacher, was a particularly

insightful qualitative tool as the teacher added her reflections throughout the year and not just at the four data collection points. Having her thoughts, ponderings and considerations documented in journal format provided further detailed qualitative data to explore. Commissioning multiple methods not only aided the data triangulation, it also counteracted potential weaknesses within any of the individual methods (Denscombe, 2014). The exploratory-interpretive approach (Gray, 2014) to the qualitative methods employed in this study led to a detailed assessment of the participants' lived experiences with TPRS and their individual perspectives on learning and teaching this way. This in-depth level of exploration into their feelings, ideas and views was only possible through the mixed method approach as it allowed me to leverage the quantitative MQ data to probe and investigate further during the interviews. The strength of the study's qualitative data generated from the rich and comprehensive discussions may also stem from adherence to recommendations that all follow-up interviews be conducted within 48 hours of the MQ being administered (Cohen et al., 2011; Creswell 2014).

The mixed method approach taken in this enquiry, with distinct emphasis on the qualitative aspects, responded directly to requests from various researchers (e.g. Butler, 2015; Ruesch et al. 2012; Saito et al., 2018) for more qualitative, or mixed methods, exploratory, studies into L2 motivation in order to reach a deeper understanding of the concept.

5.2.2 Longitudinal data

Given that the RQs centred on whether any motivational changes from TPRS were sustained over time, a longitudinal research design was both necessary and fitting. Cross-sectional data collection can be fraught with difficulty, especially with a small sample size or individual case study (Gray, 2014). This is particularly true when investigating concepts such as emotion, enjoyment, engagement and motivation with adolescents during the school day (Astuti, 2016; Saito et al., 2018). Longitudinal collection of both quantitative and qualitative data helped to address fluctuations in emotions on a given day among the participants.

Access to both a French teacher and her students over the course of an entire academic year is a unique and central strength of this enquiry. The sequential collection of data (Denscombe, 2014) allowed for cyclical analysis (Borg, 2011) at each phase of the study, which informed the interview schedule at the proceeding stage. The research design also facilitated adherence to the recommendation (Cheon and Reeve, 2015; Jang et al., 2016) of leaving a

minimum of two months between data collection phases, as changes in students' motivation tend to stabilise after this time.

Crucially, the longitudinal research design enabled investigation of variations in participants' levels of motivation at different stages of the year, both right before and after the TPRS classes, as well as months later when 'traditional' teaching approaches were being employed. Collection of both quantitative and qualitative data at four distinct points in the year permitted on-going, thorough, analysis of the satisfaction of SDT needs alongside the concept of engagement. This enabled me to track and compare the trajectory and maintenance of changes in each participant's IM and engagement as the year progressed.

This enquiry reflects the conclusions from the small, but growing, number of SDT-based, longitudinal explorations into L2 motivation (Jang et al., 2012; Noels et al., 2019; Oga-Baldwin et al., 2017), that IM increases or remains stable over time in environments that meet the basic psychological needs of SDT.

5.2.3 Future studies

This enquiry is the first to explore the longitudinal impact on IM in both the teacher and students, stemming from implementation of a particular teaching strategy. Its findings provide support and builds upon results from the pilot study (Printer, 2019), investigating the same phenomenon but with my own class and at just one time-point. The methodological strengths of this enquiry are evidenced through its nuanced findings, gleaned from the combination of rich, qualitative utterances, supported by quantitative data, and collected over the course of one academic year with the same teacher and her students.

This 'quan-QUAL' research design effectively addressed the RQs and should be replicated in future, comparable studies. Bower (2019) utilised a similar approach to investigate motivation and language learning in a secondary school context, while Turner et al. (2014) successfully employed an equivalent design to explain student engagement. Replication of the particular data collection instruments commissioned in this enquiry is advised as they proved both effective in addressing the research problem, as well as in collecting longitudinal data from a teacher and students in a busy school environment. A noteworthy recommendation is to seek permission from the teacher to use email exchanges between them and the researcher as part of the TRJ. Many of Laura's most insightful comments were those sent by email discussing the ups and downs that she was experiencing with the class. Utilising similar data collection tools would enable more direct comparisons with future studies of this nature.

To methodologically extend this study's findings, I agree with Lichtman's (2019) recommendation that in order to explore and compare TPRS's impact on motivation versus other teaching methods, future empirical longitudinal research would benefit from the inclusion of control groups. To facilitate a deeper understanding of the extent of TPRS's motivational power, a wider range of classes and teachers would also enable exploration of the significance of aspects such as teacher characteristics, school level support and previous training.

5.3 Practical implications

The increase in specific aspects of L2 pedagogy as the central thesis in mainstream educational psychology research reflects their growing importance for practice (Lamb, 2017). As one of the few empirical enquiries investigating the motivational impact of a particular language teaching strategy on both students and their teacher, this study's findings are significant. The implications are far-reaching and have the potential to revolutionise and revitalise how languages are taught and acquired in our schools.

5.3.1 TPRS and motivation

The findings from this enquiry reinforce conclusions from existing research, that when TPRS is delivered effectively, by a trained practitioner, it can be highly motivating for FL students (Blanton, 2015; Lichtman, 2019; Printer, 2019). Overall, students find the approach stimulating, enjoyable and fun (Printer, 2019; Whitaker, 2010). These are the hallmarks of IM where learning activities are pursued out of interest and joy rather than due to external coercion. The distinct advantage of TPRS lies in the ability of its individual ingredients to facilitate direct satisfaction of SDT's needs. The co-creation of a class story with student ideas fosters and bolsters both student autonomy and autonomy-supportive teaching. It is developed as a class with everyone's input resulting in connections, bonds and a strong sense of belonging and relatedness. Students feel like they can understand it, recall it and retell it, promoting competence in their ability and augmenting the teacher's self-confidence in their practice. To my knowledge, and with 14 years FL teaching experience, there is no other FL teaching method that encompasses and satisfies all three of SDTs needs as much as TPRS.

This enquiry is the first to investigate whether motivation developed from TPRS is maintained and sustained over the course of the year. Both the qualitative data and quantitative results show an overall upwards trajectory in motivation throughout the year among the students, despite a majority starting the year with negative preconceptions of TPRS stories due

to a prior adverse experience. Students were reluctant to start a TPRS story but their attitudes quickly changed, thanks to the experience, training and motivating style of the teacher. As the year progressed, they went from a low, or negative, motivational base, before TPRS, to more neutral after the first story, to overwhelmingly positive at the end of the year after a second TPRS story when they recorded their highest scores for IM constructs on the MQ. Their newfound enthusiasm and excitement for French was backed up in their interview responses. Significantly, the increased IM among the students was sustained throughout the year and continued to grow further as the year progressed, peaking when they co-created a second story together. The findings from this study support conclusions from related literature (see Lichtman 2019 for review), that teachers who train in the TPRS approach and present it to their learners in an active and enthusiastic style, will likely foster and maintain IM in their classrooms.

Nonetheless, like any teaching method, activity or resource, TPRS will not motivate without the right conditions. As outlined across the educational literature for decades, the teacher and their motivating style, is the central element to ultimate success of any approach (e.g. Boo et al., 2015; Lamb, 2017). The crucial role of the teacher, constraints imposed upon them and their level of training regarding TPRS is discussed in further detail in section 5.3.2. Further research with control groups, and considering school-level support and training, is essential to improving our understanding in this area. While successful delivery of any teacher-centred method is inevitably reliant on the human characteristics of the educator, the fact remains that the essential building blocks of TPRS align seamlessly to SDT's three basic psychological needs. It can, therefore, provide the practitioner with a head-start towards IM and self-determined learners. TPRS has autonomy, competence and relatedness embedded in its DNA which make it *more likely* to be motivating than other tools employed by the same great teacher. It is a uniquely powerful tool that, with the right conditions, can revolutionise classroom motivation.

5.3.1.1 TPRS and teacher motivation

Supporting findings from other TPRS researchers (Baker, 2017; Dukes, 2012; Espinoza, 2015), Laura underscored how much she enjoyed teaching with TPRS. It gave her a sense of freedom and allowed her personality to flourish, thereby resulting in deep bonds with her students and made her feel good at her job. Teaching with TPRS satisfied all of Laura's basic psychological needs from SDT, which led to heightened teacher motivation. Laura's increased levels of IM were reflected in her TRJ, interview responses and her MQs. While Laura emphasised the huge transformation in the relationship with her students from TPRS, she also highlighted that she

felt TPRS was effective, that the students were learning. This, in turn, raised her self-confidence and competence levels even further, providing support for Oga-Baldwin and Praver's (2008) supposition that FL teachers enjoy their work most when they believe they are helping their students to learn. Laura attributes much of the development in their relationship to the autonomy and freedom she had to co-create and personalise their class story (Slavic, 2015) with the students' interests at its core. Nonetheless, she also highlighted that the liberty she had to create 'any' story created some personal anxiety as she felt under pressure to craft a narrative that would be interesting for the students.

Data from this enquiry reflects conclusions in the MotS research that strategies valued by teachers as well as learners are those that emphasise connections between people, bring learner's external experiences into the class, and those that create a group dynamic which enthuses and excites (Lamb, 2017). This study supports Bernaus et al.'s (2009) findings that the intervention of a successful MotS can result in a positive knock-on effect on teacher motivation thus further stimulating and inspiring their students. When teachers are themselves highly motivated, their students are too (Kassabgy et al., 2001; Lamb and Wedell, 2015). Conversely, the evidence in the literature suggesting the opposite, that student demotivation is closely linked to dampened teacher motivation (Dörnyei and Ushioda, 2011; Lamb, 2017), was also present in this study. The low motivational base of the students at the beginning of the enquiry had a substantial impact on Laura's own motivation as she felt she couldn't connect with them. This cyclical crisis of motivation can be seen as a by-product of many current or established models of teaching that actually dampen SDT needs in teachers by curtailing autonomy through an over-prescriptive curriculum and culture of performativity (see section 5.4.2 on 'curriculum constraints'). Thus, locating and promoting classroom strategies that motivate both teacher and students is paramount as both are so interdependent. TPRS provides one such strategy, delivering significant implications for student and teacher motivation.

5.3.1.2 TPRS and positive emotions

A plethora of SDT research connects emotions to the various constructs, offering a solid rationale for the place of emotion in motivational research. Indeed, Vansteenkiste et al.'s (2020) recent overview of SDT research is published in the *Motivation and Emotion* journal alongside many other SDT based studies. The present study's findings support the central role of emotions in L2 motivation research and practice. Students in this enquiry juxtaposed negative experiences from previous approaches, such as feeling stupid, embarrassed and bored, against the positive emotions of comfort, excitement and enthusiasm with TPRS. The detrimental impact of negative emotions such as anxiety and fear are widely reported in the literature (Dewaele and MacIntyre, 2014; Murphy, 2010) and broadly accepted by teachers. However, it is only thanks to more recent research (Dewaele and MacIntyre, 2014; Saito et al., 2018) that we are grasping the overlooked significance of actively fostering enjoyment and happiness in the FL class.

Dewaele's (2015) research highlights the importance of 'unpredictable' and 'surprising' elements in encouraging emotional investment in the FL classroom. The novelty of the TPRS approach speaks directly to these findings as it spawns excitement and positive emotions. The strong emotional connection to 'their own' story ignited by TPRS, surfaced repeatedly in the data as a fundamental reason why both Laura and her students found it so captivating. TPRS allows teachers to foster a love for the language and instil a sense of pleasure and enjoyment in coming to their FL class. By focusing on the development of these positive emotions, teachers will encourage deeper learner investment (Kramsch, 2009) which ultimately leads to increased motivation to learn (Printer, 2019) and improved attainment outcomes (Dewaele and MacIntyre, 2014). I support Saito et al.'s (2018) recommendation that future studies are required to further "examine the complex role of motivation and emotion in L2 development" (p.737).

5.3.1.3 Compelling comprehensible input

Positive emotions in the FL classroom tie closely to Krashen's (2013) notion of 'compelling' comprehensible input, a central element to TPRS teaching. The findings reported in this study align with contentions in the literature (Pippins and Krashen, 2016; Printer, 2019) that TPRS leads to students being lost in a 'state of flow' as they become so engrossed and intrigued about what might happen next in the story. The student-participants frequently purported the language "just getting stuck in my head" or "it just went in" as the story progressed (SI4). Storytelling is an emotional process (Fabritius and Hagemann, 2017) that humans find

engaging and compelling (Bowman, 2018). Students in this study became 'lost in the input' (Krashen, 2013) and didn't even realise it was all happening in a foreign language.

Important to note for beginning TPRS practitioners, is that not all stories will be equally engaging for all students. Thus, a story that is effective in one class may fall flat in another (Fabritius and Hagemann, 2017). In order to make the classroom input 'compelling', practitioners are advised to focus on students' interests (Davidheiser, 2002), personalise tasks (Watson, 2009) and keep students guessing about what is coming next (Printer, 2019). When the story was about their lives and events, it immediately peaked their interest. They claimed feeling excited and eager to know "what was in the box" (SI4) or where the character would go. The novelty (Bowman, 2018) and unpredictability (Saito et al., 2018) entrenched in TPRS stories ties closely to the research on heightening positive emotions and igniting student attention (Dewaele and MacIntyre, 2014). A certain level of personal connection is also essential for a story to be effective (Fabritius and Hagemann, 2017), as highlighted by the student-participants in this enquiry.

5.3.1.4 TPRS raises engagement
Similar to other qualitative studies, participants in this study overwhelmingly compared TPRS favourably against other, more 'traditional', teaching approaches (Beyer, 2008; Garczynski, 2006; Wenck, 2010). Students highlighted how the funny, random, details in the story kept them entertained and made them more memorable. Their ability to direct the story with their own ideas was crucial to their continued engagement and ultimate recall of the story. As a goal of TPRS is 100% comprehension, they also feel competent as they are understanding everything. They are compelled to engage in class and listen carefully to find out what happens next. These findings align with other FL motivation studies who report high school FL students prefer activities that include 'funny stories' (Astuti, 2016) and that 'having fun' is a key aspect for successful language learning (Yurtseven et al., 2015).

The excitement and eager participation arising from compelling TPRS stories results in heightened, active engagement among students (Campbell, 2016). Students find the novel, unpredictable, autonomous nature of TPRS stories to be fun and captivating (Printer, 2019). During storytelling, students routinely present a keenness to answer teacher questions, contribute details and volunteer ideas (Kariuki and Bush, 2008; Murray, 2014; Roof and Kreutter, 2010), tying closely with Reeve's (2012) notion of 'agentic engagement'. TPRS classrooms are witness to this agentic form of engagement as students proactively create, enhance and personalise the story that the teacher has started. Kassagby et al. (2001) report that

teachers, like students, desire and crave intrinsic rewards such as satisfaction and fulfilment. This active engagement from students in the story was highlighted repeatedly by Laura as a motivating factor as it increased her self-competence as their teacher.

Crucially for implications on FL teachers' practice, is the agentic engagement that TPRS fosters as it is the closest predictor for academic achievement and is considered a level above cognitive, emotional, and behavioural engagement (Dincer et al., 2019). This type of enthusiastic engagement immediately improves the overall learning environment (Reeve, 2012), which in turn develops and grows high-quality motivation. This study is testament to how this then begins a highly positive, cyclical phenomenon interlinking engagement, the learning environment and motivation. Locating teaching strategies that both motivate students internally and result in excited, fervent, agentic engagement is rare. TPRS provides an empirically tested tool that fosters this crucial notion of agentic engagement in the FL classroom whilst also satisfying students' and teachers' psychological needs for IM.

5.3.2 Role of the FL teacher

A criticism often directed at TPRS is that it only suits certain personality types or characters. There is a common misconception among FL teachers that you must be loud, extrovert and overtly enthusiastic in order for TPRS to be a success. Both the CO from this study, as well as the students' responses in their interviews, highlight that this is not the case. Laura is an excellent teacher but she is not loud or overly extrovert in class. I have also observed other, 'quieter', educators teach TPRS stories with resounding success. Nonetheless, this study's findings clearly support conclusions from other TPRS related research (Campbell, 2016; Foster, 2011; Printer, 2019), as well as other longitudinal L2 motivation studies (Chambers, 1999; Nikolov, 1999), that the teacher and their individual style, play a vitally important role.

5.3.2.1 Autonomy-supportive teaching

Teachers who embrace an autonomy-supportive style; who value interpersonal support, care and understanding, listen to students' perspectives and allow them opportunities for initiative and self-direction (Jang et al., 2016; Roth et al., 2007), will also be highly effective TPRS practitioners. Important for implications on practice, is that many of the autonomy-supportive teaching skills that underpin and supplement successful TPRS, can be learned and practiced (Dincer et al., 2019; Noels et al., 2019). By implementing these strategies, teachers will foster higher quality relationships with their students, leading to increased engagement (Perlman, 2015; Reeve, 2012) and thus aiding fruitful and motivating delivery of TPRS. The interrelatedness of SDT needs is again paramount as actively trying to employ a more

autonomy-supportive style, not only bolsters student-teacher relatedness, it also positively impacts teachers' own autonomous motivation (Kaplan and Madjar, 2017; Roth et al., 2007). This, in turn, has been found to be central to teachers' ability to motivate their students as modelling of such behaviours 'becomes infectious' (Muñoz and Ramirez, 2015).

This study offers empirical support for Oga-Baldwin et al.'s (2017) longitudinal SDT supposition that FL teachers who provide interesting and exciting tasks within a fun, supportive classroom, will both enhance and stabilise motivation in their students. TPRS, in itself, has all the requisite elements to be highly motivating for students. Nonetheless, an underlying autonomy-supportive, or 'motivating', style of the teacher is crucial for these elements to be appropriately received in a need-satisfying manner. Teachers are advised to hone and practice the autonomy-supportive teaching approach as it instils in students a willingness to engage and learn (Dörnyei, 2001a), leading to higher-quality motivation in their students (Kaplan and Madjar, 2017) and thus allowing TPRS to flourish and reach its potential in the classroom.

5.3.2.2 Classroom management

While TPRS produces the highly sought-after construct of 'agentic engagement', which leads to improved outcomes and motivation, this type of fervent engagement can also spill over into classroom management issues. The TPRS classroom is a vibrant and energetic learning environment where students are actively encouraged to volunteer their suggestions and ideas throughout the story creation. The success of TPRS centres on enthusiastic student participation (Dukes, 2012). While this is the very goal of TPRS; that students become so lost in the story that they don't realise they are listening to and acquiring a FL, it can also lead to a chaotic learning environment at times (Roof and Kreutter, 2010). The more naturally extrovert students thrive in this situation. However, careful administration of the classroom expectations is continuously required so that the quieter, less confident, students also feel enthused to participate. Ryan and Deci (2020) support the necessity for 'structure' in order to facilitate need-supportive teaching which reaches all learners and their basic needs.

Effective classroom management strategies are therefore paramount for successful TPRS (Campbell, 2016, Printer, 2019). Both Laura and her students mentioned in the data how things can quickly become unruly unless the teacher is able to "control the class" (SI1). Educators who wish to start teaching with TPRS are advised to outline clear and unambiguous behavioural expectations before starting the story, modelling the type of answers students should contribute and those which would be inappropriate. Providing a clear and detailed description of how the class will progress, breaking story creation into short blocks of time,

giving students jobs and having them act out roles, are all recommended to maintain a sense of order during TPRS (Ray and Seely, 2019). Importantly, the strong relationships developed with students through implementing an autonomy-supportive teaching style will provide significant support to maintaining good classroom management.

5.3.2.3 Teachers require training in TPRS
In addition to careful adherence to classroom management strategies, teachers also require training in TPRS story creation itself. As a relatively new strategy it is not part of most initial teacher education programmes worldwide. Training in the approach, on-going support and reflective practice are therefore required for TPRS to meet its pedagogical and motivational potential (Baker, 2017). The literature provides many examples of studies where inadequate initial training in the TPRS approach led to limited success as teachers attempted to 'tell', rather than 'ask', a co-created story using the specific TPRS steps (Foster, 2011; Safdarian, 2013). Not only does this create problems when comparing findings across TPRS studies, it can also result in negativity towards TPRS stories among students as they were either not exposed to all the requisite steps, or were taught by a teacher who had not received appropriate training. This resultant adverse attitude towards TPRS was evident at the beginning of this study. It is certainly not the 'fault' of their previous teacher, nor a reflection on their teaching. Indeed, the teacher should be commended for trying something new and innovative with their students. However, because they had not received any official training in TPRS, their approach actually dampened student motivation rather than ignited it.

I agree with Seely and Ray's (2019) contention that TPRS can be aligned to any written curriculum. Nonetheless, creating and teaching stories that subsume the various required parts of the overarching syllabus is not a straightforward task. It requires training as teachers may need to completely re-design the way they normally teach in order to fit within their desired stories. When the practitioner has received adequate training in TPRS, and is afforded the autonomy to present new content through this medium, it has the ability to be highly motivating for both students and their teacher.

5.3.2.4 Teacher beliefs
The aforementioned importance of teacher training, on-going support and classroom behaviour are highlighted as key obstacles to successful TPRS in Baker's (2017) and Safdarian's (2013) research. Nonetheless, neither author accounts sufficiently for the role of deeply held teacher beliefs about how FL are learned as a barrier to TPRS. The significance of such beliefs on Laura's own practice and planning was an unexpected finding to emerge from this study.

Laura's initial interview and MQ responses showed her positive disposition towards TPRS and how she trusted the approach. Nonetheless, even though she could see how well the stories were working in her class and how different her students, and her relationship with them, were thanks to the stories, her deeply held beliefs about FL teaching and learning made her question her approach. When discussing the huge leaps forward by her students and the complete transformation in her own confidence with the class, she asks "my question at the moment is because the story was so successful does it mean I have to do another one now? (TI3)". Despite the overwhelmingly positive results from TPRS, Laura was reluctant to do another story with them as she felt she needed to get back to "proper content" (TI3). Her deeply-rooted belief systems, built up over decades within schools as both student and educator, were in direct conflict with the student-centred, autonomous, personalised, co-creative approach of TPRS.

Creating stories and allowing space for them in your teaching, means dropping some activities, topics or exercises you may have been doing for years. It feels like 'extra work' to relinquish the old and start something new, even if we know it is effective. In a busy school environment, with high expectations and an extensive curriculum, this idea of creating extra work for oneself may also have played a role in Laura's initial resistance to doing a second story. Until TPRS is widely presented in teacher education programmes, how to address the conflict between teaching with TPRS and FL teachers' existing, deeply held beliefs, will be crucial to creating long-term practical changes for teaching and learning of FL languages.

5.4 Wider implications

While the previous section looked at the practical implications of this study for the individual FL teacher as well as the potential barriers to TPRS in the classroom, the current section explores wider, over-arching repercussions of this study both on FL instruction in general, and on education as a whole.

5.4.1 From language learning to language acquisition

CI approaches to language instruction move away from traditional notions of language 'learning' and instead focus on 'acquiring' the language in a natural way through listening and reading (Gass, 2008; Krashen, 2013), where learners are so consumed by the message they often do not even realise it is in a foreign language (Krashen, 2015). A CI approach requires teachers to confront and abandon deeply held beliefs about how languages are learned, that we have been conditioned to accept from life-long experience. Most FL practitioners were taught

FLs in the same way as students: through worksheets, role-plays, practice scenarios and grammar tables. Routines with a similar grammar and worksheet focus are honed and further embedded in initial teacher education programmes (Espinoza, 2015) and are then supported and validated by professional colleagues. TPRS turns this traditional approach on its head and proposes another, completely different, method of FL instruction as it emphasises 'acquiring' key language structures through stories rather than 'learning' via lists of vocabulary, grammar exercises and practice conversations. Putting students' personal interests at the heart of the experience, providing compelling comprehensible input with a level of novelty and unpredictability, and co-creating stories together with their teacher are all concepts far removed from the 'traditional' FL classroom.

Shifting the focus towards language acquisition and away from language learning, does not, however, mean completely discarding all current practices. Indeed, I agree with Dukes (2012) that TPRS should not be the only method used by the teacher and other strategies must be employed in order to keep the class unpredictable and maintain positive emotions (Dewaele and MacIntyre, 2014). Many existing FL classroom activities are rooted in sound pedagogy and have evidence-based benefits for students. Grammar practice exercises can result in improved accuracy, particularly as students move through school and increase their proficiency (Vyn et al., 2019). Nonetheless, these tasks are not considered to be motivational or autonomy-supportive in the literature (Guilloteaux and Dörnyei, 2008; Lamb, 2017; Moskovy et al., 2013) and can have a negative impact on attainment for young or beginner learners (Vyn et al., 2019). When asked about previous FL learning experiences, student-participants in this enquiry, as well as those in the pilot study (Printer, 2019), immediately highlighted the negative impacts on their motivation from the over-emphasis on worksheets and grammar. Laura also accentuated how previous, more traditional classes with a grammar and vocabulary focus often left her feeling less competent at her job, as her students looked bored. Despite the evidence that activities of this nature fail to compel young learners, resulting in boredom, disengagement and demotivation (Collins and Halverson, 2009), they continue to hold the primary foothold in FL classrooms.

Dörnyei and Csizér's (1998) seminal work, 'Ten Commandments for Motivating [FL] Learners', published over 20 years ago, emphasised the crucial significance of developing good relationships by making FL classes interesting through personalising the learning process and promoting learner autonomy. Years later, core textbooks for pre-service FL teachers (Lightbown and Spada, 2006) lauded Krashen's CI approach as it moved away from rule-

focused, grammar-based, strategies to methods centred on communication and meaning. More recent research continues to advocate for far less formal grammar and vocabulary instruction (Pippins and Krashen, 2016) in FL classrooms. Despite the evidence-based advice that high-quality student engagement is ultimately the element that will positively affect students' academic achievement (Reeve, 2012), very little has changed with the majority of FL classrooms still converging on 'traditional' approaches to language learning. Shifting the focus away from learning about the mechanics of the language towards an acquisition-based model of instruction focusing on raising engagement and motivation requires a fundamental change for many practitioners. It will not be achieved overnight but the longitudinal, mixed methods, findings from this study provide further evidence that it is a goal worth striving towards.

This study's findings force FL practitioners and policy makers to reflect on deeply embedded notions of how languages are learned, why we teach in a certain way and what motivates students to continue to take language classes as they move through school. They build upon the growing body of evidence that there is another way to teach FLs. An approach that results in similar achievement outcomes but appeals to and engages *all* young learners, not just the few who are enthused by linguistics. When this study's conclusions, in conjunction with other related research on motivation, become part of FL initial teacher education programmes, the implications have the ability to be vast, far-reaching and highly impactful.

5.4.2 Curriculum constraints

Shifting from a traditional FL teaching approach to CI strategies emphasising meaning over form, not only requires teachers to confront and rewire their belief systems, it is also curtailed by constraints imposed in the curriculum. Employing TPRS in the FL classroom jars with the wider climate in which FL practitioners are required to work, using prescribed curricula broken down into thematic units. This internal conflict was evident throughout the data as Laura frequently bemoaned how she found it "difficult to link TPRS to the curriculum" (TI3). She felt reluctant to do another story as it didn't fit with her next prescribed unit. Despite repeatedly outlining its wide array of motivational advantages, Laura felt another story would be time "wasted" as she still had so much of the official curriculum to "cover" (TI3).

Laura's thoughts also speak to other research, highlighting constraints imposed by the curriculum as the main obstacles to autonomy-supportive teaching (Muñoz and Ramirez, 2015). As long as FL teachers continue to have an overly prescriptive curriculum that they are forced to follow, the wide-ranging benefits stemming from TPRS may be dampened or not

fully realised, as teachers will be constantly fighting against the internal dialogue of what they 'should' be covering from the curriculum. This resonates closely to Stephen Ball's (2003) term "values schizophrenia" where educators are trapped in an internal conflict between what they 'ought' to be teaching versus approaches they like to teach and find effective.

The implications of this finding are also relevant for other subjects, where strict constraints imposed by the curriculum negatively impact autonomy and motivation. The 'pressures from above' (Pelletier et al., 2002) in the wider educational context result in teachers with low autonomous motivation. Teachers in this category typically exhibit exhaustion and more controlled teaching patterns which in turn predict autonomy-suppressive behaviours in students (Kaplan and Madjar, 2017; Roth et al., 2007). This more controlling approach limits learner autonomy and leads to students losing interest and learning in a more 'surface' manner (Ryan and Deci, 2000; Tsai et al., 2008; Vansteenkiste, Zhou, et al., 2005). For motivation to flourish, both teachers and students require more autonomy. An excessively prescribed curriculum with long lists of topics that must be covered will result in a continuation of 'traditional' classroom environments that are more likely to reduce the possibilities for autonomy (Kaplan and Madjar 2017). If school leadership want a more motivated staff and a more enthusiastic student body, they must afford more trust to their teachers through an open and autonomous curriculum that allows practitioners to explore the benefits of new and innovative approaches to learning.

5.4.3 More motivation and less examination

Interlinked to the curriculum is the current dominant culture of high-stakes testing, increased accountability, progress measuring and 'governing by numbers' (Grek, 2009) which has resulted in a school system focused almost entirely on the final examination with little or no regard for the core educational tenet of motivation. This can create a problematic dissonance for teachers with a highly autonomous orientation, leading to feelings of anger, bitterness, and exhaustion, which in turn negatively influence student motivation and attainment (Roth et al., 2007). This conflict was clearly present for Laura as she could see the wide-ranging motivational benefits from using TPRS but felt a constant burden to go back to more traditional, less autonomous, forms of 'teaching to the exam'.

This study provides further support for the importance of having motivation, rather than examination, at the centre of the curriculum. Schools where educators are afforded the autonomy to put TPRS teaching at the centre of their approach have seen an increased uptake

and retention of students in non-mandatory language courses (Blanton, 2015; Murray, 2014; Patrick, 2015; Wenck, 2010). This is in sharp contrast to the UK where the focus on examinations, coupled with largely traditional teaching methods, have led to a sharp drop in students taking language courses (Jeffreys, 2019). With more and more educators becoming disenchanted with teaching and leaving the profession, the entire sector needs a shift away from high-pressure examinations towards fostering individual student and teacher motivation in the classroom.

Across the literature, teachers are recommended to employ novel and compelling teaching methods that break the traditional mould, centred around students' personal interests and group collaboration (Kaplan and Madjar, 2017). By explicitly planning lessons around autonomy, competence and relatedness, teachers will boost engagement and foster positive emotions in their classrooms, which have also been shown to significantly boost achievement outcomes (Dewaele and MacIntyre, 2014). Results from this enquiry underscore how a subtle shift in focus from examination to motivation, placing the student, their interests and their passions at the centre of the learning environment, has the ability to dramatically change the overall educational experience for pupils. Nonetheless, with the prevailing top-down approach to accountability through examinations, this shift in focus towards autonomy and motivation can never be fully realised. For it to become a reality, school leadership and policy-makers must place more trust in teachers through increased autonomy and thus allowing their own motivation and that of their students to flourish.

5.5 Chapter Five summary

This chapter further explored the findings of this enquiry in the context of its literature review through discussion of four central implications stemming from the research. Firstly, it outlined the theoretical implications arising from this study's approach, using SDT as a framework to explore changes in motivation arising from the use of TPRS. The universality and simplicity of SDT's basic needs make it a highly useful tool for classroom-based research. The interdependency of the three needs was discussed in conjunction with the concept of engagement, which I feel is necessary when investigating any pedagogical strategy focused on motivation. Next, the methodological implications were presented as a way to aid and support future replication studies. The mixed methods, longitudinal approach provided rich and nuanced data which allowed for deep analysis both of the qualitative interview utterances and the quantitative MQ responses. Using CO to triangulate the data was highlighted as a central

element to ensure its reliability and trustworthiness, whilst also helping to shed light on discrepancies between the quantitative and qualitative responses.

As this study was focused on the motivational effect of a specific teaching strategy, the practical implications were then discussed and explored at length. TPRS is a highly motivating approach that has the ability to revolutionise the way FLs are perceived in schools as it puts the learner's interests at the centre of the experience. Its co-creative, autonomous nature results in positive emotions, strong relationships and a sense of competency for both students and teacher. Nonetheless, it requires training in order to be administered effectively as it forces teachers to confront their deeply held beliefs about how languages are learned and taught. The final section of the discussion focused on the wider implications for FL teaching and the education sector in general. In TPRS, we have uncovered a highly motivational and effective tool for language instruction but its potential is limited by overly prescriptive curriculum constraints and a pressure to prepare students for examinations. This phenomenon is also true across other subjects where teachers' autonomy is frequently curtailed due to a growing culture of accountability and performativity leading to teaching for examination, rather than teaching for motivation.

5.6 Limitations

There exist some noteworthy limitations of this enquiry that should be recognised and potentially addressed in any future replication studies. Since the MQ was an expanded version of previous, established MQ used in related research (Noels et al., 2000; Oga-Baldwin et al., 2017), it contained items for the three constructs of cognitive, behavioural and emotional engagement. It did not, however, have specific questions for Reeve's (2012) recent addition of 'agentic engagement'. This would have been particularly useful given that this form of engagement came through strongly in the CO and the qualitative data. The findings on engagement stemming from TPRS would also have been enhanced by conducting CO where students' overall engagement in non-TPRS classes was rated at other times in the year. This data would have allowed for comparisons between the observed engagement levels during TPRS against 'traditional' teaching.

In addition, the CO were only carried out for the first TPRS story in November and were not repeated at the end of the year for the second story. The original research plan was only to collect data until February. However, since Laura decided to do a second story quite late in the year, I took the opportunity to collect more data through interviews and the MQ but

did not have the availability to also conduct CO. In line with the original research plan, the final MQ would have taken place with follow up interviews in February, thus adhering to the recommendation to leave two months between data collection points as motivation tends to stabilize in that period (Cheon and Reeve, 2015; Jang et al., 2016). In hindsight, a final follow up MQ two months after the fourth and final, additional, data collection stage in June would have further helped to determine whether motivation levels were sustained beyond the second TPRS teaching stage. While data from this follow-up MQ would have strengthened the findings, it was decided that collecting reliable data two months after the end of the school year, when students were on summer break and some had even left the school, would have been fraught with difficulty and impossible to verify or supervise.

As outlined in the general limitations of focus groups in Section 3.4.4, despite the focus group of nine students falling centrally into the ideal range of six to 12 participants as recommended by Stewart et al. (2007), a group of this size may have discouraged some quieter students from contributing or sharing an opinion that diverged from the consensus view. While concrete steps (See Appendix D.i) were taken to minimise this phenomenon, two smaller focus groups consisting of five students and four students respectively may have been more effective if time constraints had allowed for it. Nonetheless, focus groups of this reduced number run contrary to advice in the literature (Millward, 2012; Morgan, 1997; Onwuegbuzie et al., 2009), which recommends 'over-recruiting' a focus group of ten or more students in educational settings so as to allow for absentees.

While not a limitation of the actual study or how it was administered and despite my efforts to triangulate all the data through a variance of both data collection and data analysis approaches, it is nonetheless necessary to declare my own positive stance towards TPRS as the principal investigator of this enquiry. As a teacher working in the school in which the study was carried out, there is an inevitable inside researcher effect. While a variety of evidence informed steps were taken to attempt to reduce this researcher effect on the participants (See Appendix Di), there may have been an invisible effect on the teacher-participant, who was already highly invested in making the strategy work, and on the students in the focus groups.

As is the case with any predominantly qualitative, exploratory study which is conducted within a single site and with one teacher and her students, its limited generalisability must be recognised. As outlined in Section 3.5.3 and Section 3.2.2, further limitations exist due to the longitudinal study taking place in an international school and within a small class size of ten

students. While a smaller class size is consistent with many A-level language classrooms in the UK, this enquiry recognises that its limited generalisability to other educational contexts where class sizes may be much bigger. Given the small sample size, the findings of this study are confined to the school context in which it was conducted. The value of this research enquiry lies in its nuanced perceptions and in-depth analysis about TPRS through the participants' eyes, which will be of interest to FL teachers working in similar educational settings.

5.7 Conclusion

This research enquiry set out to explore and ultimately answer its two core RQs:

1. Does TPRS result in motivational changes for both teachers and their students?
   1(a). Does TPRS satisfy SDT's basic psychological needs of autonomy, relatedness and competence in both the teacher and their students?
   1(b). Does TPRS increase student engagement in the FL classroom?
2. Are any motivational changes resulting from TPRS sustained over time?

In conclusion, while there can be no perfect or 'one size fits all' approach to language acquisition (Larsen-Freeman and Anderson, 2011), TPRS can be a highly effective tool to motivate both FL students and teachers when the necessary supports and conditions are in place. Participants began the study reporting diverse levels of autonomy, competence, and relatedness at the start of the academic year. Many of the students had suffered a negative previous experience with TPRS from a teacher who had not been trained in the approach. Laura also started from a low motivational base as she struggled to connect with the class and felt none of her usual teaching approaches were working or engaging the students. Despite these starting points, their need satisfaction generally increased linearly over time with overall motivation at its highest point at the end of the year after their second TPRS story. Stated otherwise, the intervention of TPRS with this class led to overall growth in participants' IM that was sustained over time. While the focus of this enquiry was on TPRS and its motivational power, it also helps students acquire language structures with ease and raises their confidence to speak. Teachers and tasks that are perceived as autonomy-supportive satisfy SDT's basic needs thus allowing IM to flourish and deeper learning to occur. Nonetheless, it is important that TPRS is recognised as just one of many effective FL pedagogical tools. It is not recommended to teach with TPRS all the time as students crave novelty and unpredictability to maintain their interest and engagement.

TPRS is not just motivational for students but also for the teacher as it forges meaningful bonds with the students, allows for teacher autonomy and thus develops a teacher's own sense of confidence and competence. Nevertheless, in order for TPRS to fulfil its motivational potential, it requires teacher training and practice as it can be physically and emotionally demanding. While it may not be perfectly suited to all teacher personalities, aspects of TPRS should indeed be mainstays in all language classrooms: putting student interest at heart of the learning environment, focusing less on grammar worksheets and more on compelling input, talking to students more often and slowing down so as not to try to teach too much all at once.

The biggest challenge to TPRS is that it forces teachers to question deeply held beliefs about how languages are acquired as it turns a lot of traditional language learning theory on its head. Nonetheless, as language teachers, we have arrived at a point where we absolutely need to do this. What we are doing now is simply not working as more and more teachers are leaving the profession and students are less interested than ever in learning languages. Human beings are naturally curious and interested in learning and expanding knowledge. Stories are engaging for all age groups and have been used as a teaching tool across cultures for centuries. TPRS combines these two phenomena, tapping into our innate curiosity and interest by developing stories that maintain interest through bizarre twists and events. Teaching FLs with TPRS has the ability to radically change and improve FL motivation in our schools, and it should therefore be a mandatory component of all language teacher education programmes.

This study provides further evidence of the type of pedagogical activities that are needed to create lasting motivational changes in classrooms. Policy-makers and school leaders are advised that affording teachers more autonomy and freedom within the curriculum is the first vital step towards creating educational experiences that genuinely motivate learners. By trusting our teachers more and providing them the space and time needed to be innovative, we can move away from an educational culture focused on examination and towards one focused on motivation.

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Appendix A – Consent Letters

Appendix A.i: Sample Consent Letter - External Observer

<div align="right">October 28 2018</div>

Dear Veronica,

My name is Liam Printer and I am a Spanish teacher and 'Approaches to Learning' coordinator at ISL. I am currently working on my thesis for the Doctor of Education programme at the University of Bath. My thesis focuses on student and teacher perceptions of Teaching Proficiency through Reading and Storytelling (TPRS).

Part of my research will involve video recording two 80-minute and four 45-minute French classes and then watching these back and coding them for engagement using an established observation protocol (Oga-Baldwin et al 2017). Students' collective engagement, motivation and enjoyment is rated on a 7-point scale at one-minute intervals during the class, where 1 is 'everybody off task, chaotic' and 7 is 'everyone actively paying attention and participating'.

It is recommended by my supervisors, for reliability and trustworthiness of my study, that the classroom observations (the video recordings) would be sent to external, novice researchers to rate for collective engagement using the same observation protocol I will use. Other researchers have done this with pre-service student-teachers. As I am self-funded, I unfortunately, would not be able to provide any payment for your time. It would be done on a voluntary basis but I would hope it to be valuable experience for you as pre-service teachers to observe these classes.

Stages of the Project:
- **29 October – 9 November 2018**: You will receive the observation protocol and have opportunity to clarify anything which is unclear.
- **9-18 November 2018**: You will receive the recordings by email via a download link.
- **9 November 2018 to 30 January 2019**: Watch the recordings and code them for engagement using the observation protocol.

There is no 'right or wrong' way to code the recordings. It will be your scores for engagement based on your personal perceptions. It is not permitted to rewind the video and watch parts again as it should be more like watching a real class in flow. However, it is permitted to pause the video and come back to the rest of the clip later.

Ethical considerations:

In the interest of respecting participant's anonymity, it is important that the recordings are not shared online or viewed by anyone else. The school, the teacher, the students and the external coders will all be suitably anonymized throughout all stages of the study.

Access to the study and findings:

All the participants would have access to the findings and the final version of the study. Participants will be able to opt out of the study at any time by sending me an email and then signing an opt-out form. In order to proceed with my research I require your consent to partake in the study as an external researcher/observer. Please sign in the appropriate space of this letter, scan or photograph it and return by email **by 1 November 2018**.

Your participation and help with this study is greatly appreciated. Please do not hesitate to contact me should you require any further information.

Sincerely,

Mr. Liam Printer

██████████████

██████████

Consent to partake in Research Study granted:

Name: _____ External Observer   **Date:** _____

I have read and understood the ethical considerations and will adhere to these

Name: _____ External Observer   **Date:** _____

Appendix A.ii: Sample Consent Letter - Student

September 23 2018

Dear Parent

My name is Mr Liam Printer and I am a Spanish teacher at ISL. I am currently undertaking a part time Doctorate in Education (EdD) through the University of Bath. For my thesis, I need to collect data through a classroom-based research study with another teacher and their students, focusing on a particular teaching method they use.

For this research study, I would like to talk to students who are in Ms. Lapierre's Year 12 Ab Initio French class. Certain lessons, where the particular teaching method is being used, would be video recorded and these recordings would be used as stimulus in the interviews with both the students and the teacher. The recordings are not shared with anyone apart from my supervisors at the University of Bath and four trainee teachers whose perceptions of the teaching method will also form part of the study. The video recordings will not be posted anywhere online. The school, the teacher and the students will be suitably anonymized throughout all stages of the study.

My research would require your son/daughter's participation in the following:

1. A short digital questionnaire at three different times during the year.
2. A group interview with his/her classmates during the week of **8-12 October.**
3. A second group interview between **12 and 23 November 2018.**
4. A third and final group interview between **4 and 15 February 2019.**

All group interviews will take place outside of class time and last approximately 20-30 minutes.

Access to the study and findings:
All the participants would have access to the findings and the final version of the study. Participants will be able to opt out of the study at any time by sending me an email and then signing an opt-out form. In order to proceed with my research I require both your consent and that of your son/daughter to partake in the study. Please sign in the appropriate space on the overleaf of this letter.

Your participation in this study is greatly appreciated. Without it, I am unable to complete my thesis and Doctoral research.

Please do not hesitate to contact me should you require any further information.

Sincerely,
Mr. Liam Printer

██████████
████████

Consent to partake in Research Study granted:

Name: _____ Parent / Guardian   **Date:** _____

Name: _____ Student   **Date:** _____

Appendix A.iii: Sample Consent Letter – Teacher

September 25 2018

Dear Ms _____,

My name is Mr. Liam Printer and I am a Spanish teacher at ISL. I am currently undertaking a part time Doctorate in Education (EdD) through the University of Bath. For my thesis, I need to collect data through a classroom-based research study with another teacher and their students, focusing on a particular teaching method they use.

For this research study, I would like to talk to students who are in your Year 12 French class. Certain lessons, where the particular teaching method is being used, would be video recorded and these recordings would be used as stimulus in the interviews with both the students and the teacher. The recordings are not shared with anyone apart from my supervisors at the University of Bath and four trainee teachers, whose perceptions of the teaching method will also form part of the study. The video recordings will not be posted anywhere online. The school, the teacher and the students will be suitably anonymized throughout all stages of the study.

My research would require your participation in the following:

1. A short digital questionnaire at three different times during the year.
2. An interview with during the week of **8 to 12 October 2018.**
3. A second interview between **12 and 23 November 2018.**
4. A third and final interview between **4 and 15 February 2019.**
5. An on-going, short teacher's reflective journal from **October 2018 to February 2019.**

All group interviews will take place outside of class time and last approximately 20-30 minutes.

Access to the study and findings:
All the participants would have access to the findings and the final version of the study. Participants will be able to opt out of the study at any time by sending me an email and then signing an opt-out form. In order to proceed with my research I require your consent to partake in the study. Please sign in the appropriate space on the overleaf of this letter.

Your participation in this study is greatly appreciated. Without it, I am unable to complete my thesis and Doctoral research.

Please do not hesitate to contact me should you require any further information.
Sincerely,

Mr. Liam Printer

████████████

███████

Consent to partake in Research Study granted:

Name: _____ Teacher   **Date:** _____

Appendix B – TPRS and Classroom Observations

Appendix B.i: Observation protocol for classroom engagement

Instructions for external researchers:

Engagement Scale
- *Circle the most appropriate answer for each 2 minute period*

1 - Everyone off task; chaotic
2 - Almost everyone off task; chaotic
3 - Most people off task
4 - Some people off task; some people paying attention and participating
5 - Most people paying attention and participating
6 - Almost everyone paying attention and participating
7 - Everyone paying attention and actively participating

Activity
- *Write brief description of the activity*

For example:
"Teacher (T) telling story" or "Students (Ss) doing worksheet" or "T explaining grammar" etc.

Interactions
- *Write brief overview of the main interactions during previous 10 minute period*

For example:
"Mainly T talking, Ss listening" or "Ss working in pairs; T circulating" or "S to S conversations; T telling story to Ss"

Shorthand key if you wish to use it
T = teacher
Ss = students
S = student
T -> Ss = Teacher to students
S -> S = Student to student
T -> S = Teacher to one student

Minute	Engagement	Activity
0-2	1 2 3 4 5 6 7	
3-4	1 2 3 4 5 6 7	
5-6	1 2 3 4 5 6 7	
7-8	1 2 3 4 5 6 7	
9-10	1 2 3 4 5 6 7	
Interactions:		
11-12	1 2 3 4 5 6 7	
13-14	1 2 3 4 5 6 7	
15-16	1 2 3 4 5 6 7	
17-18	1 2 3 4 5 6 7	
19-20	1 2 3 4 5 6 7	
Interactions:		
21-22	1 2 3 4 5 6 7	
23-24	1 2 3 4 5 6 7	
25-26	1 2 3 4 5 6 7	
27-28	1 2 3 4 5 6 7	
29-30	1 2 3 4 5 6 7	
Interactions:		
31-32	1 2 3 4 5 6 7	
33-34	1 2 3 4 5 6 7	
35-36	1 2 3 4 5 6 7	
37-38	1 2 3 4 5 6 7	
39-40	1 2 3 4 5 6 7	
Interactions:		
41-42	1 2 3 4 5 6 7	
43-44	1 2 3 4 5 6 7	
45-46	1 2 3 4 5 6 7	
47-48	1 2 3 4 5 6 7	
49-50	1 2 3 4 5 6 7	
Interactions:		
51-52	1 2 3 4 5 6 7	
53-54	1 2 3 4 5 6 7	
55-56	1 2 3 4 5 6 7	
57-58	1 2 3 4 5 6 7	
59-60	1 2 3 4 5 6 7	
Interactions:		
61-62	1 2 3 4 5 6 7	
63-64	1 2 3 4 5 6 7	
65-66	1 2 3 4 5 6 7	
67-68	1 2 3 4 5 6 7	
69-70	1 2 3 4 5 6 7	
Interactions:		
71-72	1 2 3 4 5 6 7	
73-74	1 2 3 4 5 6 7	
75-76	1 2 3 4 5 6 7	
77-78	1 2 3 4 5 6 7	
79-80	1 2 3 4 5 6 7	
Interactions:		

Appendix B.ii: Completed observation protocol by the researcher – TPRS One: Class number one[7]

TPRS Class number: 1   **Length:** 50 mins   **Date:** 6 November 2018

Minute	Engagement	Activity
0-2	1 2 3 4 5 6 **7**	T explaining ground rules; Ss all listening
3-4	1 2 3 4 5 6 **7**	T explaining in English; ss all listening
5-6	1 2 3 4 5 6 **7**	T doing reactions; ss all laughing and participating
7-8	1 2 3 4 5 6 **7**	Gestures in circle; everyone participating
9-10	1 2 3 4 5 6 **7**	Ss all participating; 1 not interested but still participating
Interactions:		T mainly talking; ss participating with gestures and reactions
11-12	1 2 3 4 5 **6** 7	T explaining how story works; 2 ss side talking a little
13-14	1 2 3 4 5 6 **7**	T showing gestures for structures; ss repeating & smiling
15-16	1 2 3 4 5 6 **7**	T starting story; asking questions; ss giving ideas
17-18	1 2 3 4 5 **6** 7	T picking s for story; ss listening and laughing; all understanding
19-20	1 2 3 4 5 6 **7**	T starting story; ss listening and answering questions
Interactions:		Story starting; ss responding and listening
21-22	1 2 3 4 5 **6** 7	T asking story; most ss responding; 2 boys not looking interested
23-24	1 2 3 4 5 **6** 7	T establishing facts about Jasmine; ss responding to qs
25-26	1 2 3 4 5 **6** 7	T using quick questions to engage whole class; ss responding
27-28	1 2 3 4 5 6 **7**	T asking questions; unpredictable element of key engaging ss
29-30	1 2 3 4 5 6 **7**	T passing box to students; 1 boy giving funny option of Cocaine
Interactions:		T asking story details from ss; first facts of story
31-32	1 2 3 4 5 **6** 7	T responding to q in French; all ss listening; 2 looking less interested
33-34	1 2 3 4 5 6 **7**	T continuing story; ss responding and doing actions; smiles
35-36	1 2 3 4 5 **6** 7	T asking questions about story; ss listening and responding
37-38	1 2 3 4 5 6 **7**	T doing true and false qs; ss all responding; use of humour
39-40	1 2 3 4 5 **6** 7	T doing qs; ss interested and asking qs; T speaking English at end
Interactions:		Ss can all recall structures; some less motivated ones enthusiastically give answers
41-42	1 2 3 4 5 6 7	
43-44	1 2 3 4 5 6 7	
45-46	1 2 3 4 5 6 7	
47-48	1 2 3 4 5 6 7	
49-50	1 2 3 4 5 6 7	
Interactions:		
51-52	1 2 3 4 5 6 7	
53-54	1 2 3 4 5 6 7	
55-56	1 2 3 4 5 6 7	
57-58	1 2 3 4 5 6 7	
59-60	1 2 3 4 5 6 7	
Interactions:		
61-62	1 2 3 4 5 6 7	
63-64	1 2 3 4 5 6 7	
65-66	1 2 3 4 5 6 7	
67-68	1 2 3 4 5 6 7	
69-70	1 2 3 4 5 6 7	
Interactions:		
71-72	1 2 3 4 5 6 7	
73-74	1 2 3 4 5 6 7	
75-76	1 2 3 4 5 6 7	
77-78	1 2 3 4 5 6 7	
79-80	1 2 3 4 5 6 7	
Interactions:		

[7] The researcher and each of the external researchers (AD and ET) completed one of these observation protocols for all five of the classroom observations. The other four are available on request.

Appendix B.iii: Completed observation protocol by the researcher – TPRS One: Class number two

TPRS Class number: 2   **Length:** 80 mins   **Date:** 7 November 2018

Minute	Engagement	Activity
0-2	1 2 3 4 **5** 6 7	T distributing material; t speaking to one s and class
3-4	1 2 3 4 5 6 **7**	T discussing jobs for students; ss listening
5-6	1 2 3 4 5 6 **7**	T explaining task; ss listening and translating
7-8	1 2 3 4 5 **6** 7	Ss writing on whiteboards; 1 s reluctantly participating
9-10	1 2 3 4 5 **6** 7	Ss actively participating in game with vocab
Interactions:		Mainly T leading; ss listening and talking to each other; some English
11-12	1 2 3 4 5 **6** 7	Ss listening to vocab game; some side talk when eliminated
13-14	1 2 3 4 5 **6** 7	Ss doing true/false activity, some ss doing other thing once done
15-16	1 2 3 4 5 6 **7**	T leading t/f activity; ss all responding and listening
17-18	1 2 3 4 5 **6** 7	T questioning; some students a little zoned out now and again
19-20	1 2 3 4 5 6 **7**	Ss actively responding to questions about the story
Interactions:		Mainly T leading; ss listening and responding to questions
21-22	1 2 3 4 **5** 6 7	T questioning; most ss listening; some ss not participating
23-24	1 2 3 4 5 **6** 7	T questioning; ss all listening and responding
25-26	1 2 3 4 5 6 **7**	T explaining tasks; all ss listening and responding
27-28	1 2 3 4 5 6 **7**	T telling story; class intently listening and following story
29-30	1 2 3 4 5 6 **7**	T telling story; all ss actively listening for what will happen
Interactions:		T leading story; s acting and other ss responding
31-32	1 2 3 4 5 6 **7**	T doing story; leading activity; ss all participating and listening
33-34	1 2 3 4 5 6 **7**	T leading activity; ss listening and 1 translating
35-36	1 2 3 4 5 6 **7**	Ss all engaged in the game; 1 s writing
37-38	1 2 3 4 5 6 **7**	Ss actively participating in game and listening; smiling
39-40	1 2 3 4 5 **6** 7	Ss almost all listening
Interactions:		Ss and T doing a game together
41-42	1 2 3 4 5 6 **7**	All ss listening to story and T
43-44	1 2 3 4 5 6 **7**	Ss all listening to story; all participating
45-46	1 2 3 4 5 6 **7**	Ss all listening to how the story progresses
47-48	1 2 3 4 5 6 **7**	Two ss acting; everyone listening
49-50	1 2 3 4 5 **6** 7	Some ss distracted but everyone listening to story
Interactions:		T leading next part of the story
51-52	1 2 3 4 5 6 **7**	Ss listening to instructions and asking questions
53-54	1 2 3 4 5 6 **7**	T explaining; ss listening; then writing the phrases
55-56	1 2 3 4 5 6 **7**	Ss all actively engaged in writing task
57-58	1 2 3 4 5 6 7	
59-60	1 2 3 4 5 6 7	
Interactions:		
61-62	1 2 3 4 5 6 7	
63-64	1 2 3 4 5 6 7	
65-66	1 2 3 4 5 6 7	
67-68	1 2 3 4 5 6 7	
69-70	1 2 3 4 5 6 7	
Interactions:		
71-72	1 2 3 4 5 6 7	
73-74	1 2 3 4 5 6 7	
75-76	1 2 3 4 5 6 7	
77-78	1 2 3 4 5 6 7	
79-80	1 2 3 4 5 6 7	
Interactions:		

Appendix B.iv: Completed observation protocol by the researcher – TPRS One: Class number three

TPRS Class number: 3   **Length:** 50 mins   **Date:** 9 November 2018

Minute	Engagement	Activity
0-2	1 2 3 4 5 6 **7**	Ss entering class and paying attention talking in French
3-4	1 2 3 4 5 **6** 7	T speaking and setting up class; some students not paying attention
5-6	1 2 3 4 5 6 **7**	T talking all ss doing whiteboard activity
7-8	1 2 3 4 5 **6** 7	T speaking 3 words for activity; ss listening and responding
9-10	1 2 3 4 5 **6** 7	T speaking; ss all listening and responding; some not fully engaged
Interactions:		T speaking; ss writing vocab; class intro
11-12	1 2 3 4 5 **6** 7	T starting story with actors; ss moved as not paying attention
13-14	1 2 3 4 5 6 **7**	Ss acting in story; all ss actively listening to what is happening
15-16	1 2 3 4 5 **6** 7	Ss listening to actors in story
17-18	1 2 3 4 5 6 **7**	Ss listening to story and giving ideas for it
19-20	1 2 3 4 5 6 **7**	Ss all listening to story and giving ideas as it progresses
Interactions:		T is asking story and moving with it
21-22	1 2 3 4 5 **6** 7	Most students listening and paying attention as it progresses
23-24	1 2 3 4 5 6 **7**	Ss all paying attention to the story
25-26	1 2 3 4 5 6 **7**	Ss all listening, giving ideas and acting out
27-28	1 2 3 4 5 6 **7**	Ss all responding to questions and following story
29-30	1 2 3 4 5 6 **7**	Ss doing pair activity speaking about story together
Interactions:		Revision of the story together
31-32	1 2 3 4 5 **6** 7	Ss doing pair activity speaking about story; some losing concentration
33-34	1 2 3 4 5 **6** 7	T asking questions using photos; ss all listening some side talk
35-36	1 2 3 4 5 6 **7**	T talking to Maria; everyone listening and gesturing
37-38	1 2 3 4 5 6 **7**	T questioning; small circle with students for circle
39-40	1 2 3 4 5 6 **7**	T telling secret; asking questions for revision; everyone replying
Interactions:		Revision of story using images and questions
41-42	1 2 3 4 5 **6** 7	T asking questions; ss responding and listening; ss tired
43-44	1 2 3 4 5 **6** 7	T ending class about next week; some English but all listening
45-46	1 2 3 4 5 **6** 7	T explaining hw; ss listening and 1 student translating; bit of English
47-48	1 2 3 4 5 6 **7**	Ending class; T speaking French as they leave; password to leave
49-50	1 2 3 4 5 6 7	
Interactions:		
51-52	1 2 3 4 5 6 7	
53-54	1 2 3 4 5 6 7	
55-56	1 2 3 4 5 6 7	
57-58	1 2 3 4 5 6 7	
59-60	1 2 3 4 5 6 7	
Interactions:		
61-62	1 2 3 4 5 6 7	
63-64	1 2 3 4 5 6 7	
65-66	1 2 3 4 5 6 7	
67-68	1 2 3 4 5 6 7	
69-70	1 2 3 4 5 6 7	
Interactions:		
71-72	1 2 3 4 5 6 7	
73-74	1 2 3 4 5 6 7	
75-76	1 2 3 4 5 6 7	
77-78	1 2 3 4 5 6 7	
79-80	1 2 3 4 5 6 7	
Interactions:		

Appendix B.v: Completed observation protocol by the researcher – TPRS One:

Class number four

TPRS Class number: 4   **Length:** 80 mins   **Date:** 14 November 2018

Minute	Engagement	Activity
0-2	1 2 3 4 5 6 **7**	Ss arriving; 1 s actin as teacher after reading from board
3-4	1 2 3 4 5 **6** 7	Ss doing tasks from board; 1 on phone but is part of work?
5-6	1 2 3 4 5 6 **7**	T introducing actions; all ss concentrating and listening
7-8	1 2 3 4 5 6 **7**	Ss listening and acting in story
9-10	1 2 3 4 5 6 **7**	All ss listening to re-cap of the story and answering questions
Interactions:		Warm-up activity reading; ss listening to story
11-12	1 2 3 4 5 **6** 7	All ss listening but 1 not participating fully
13-14	1 2 3 4 5 6 **7**	All ss actively listening to story with new character
15-16	1 2 3 4 5 6 **7**	Ss all listening to story with new characters
17-18	1 2 3 4 5 6 **7**	Ss listening to story and writing the mot magique themselves
19-20	1 2 3 4 **5** 6 7	Ss generally on task but some a little off task as they write word
Interactions:		T to ss mainly; ss individual and some ss to ss for story
21-22	1 2 3 4 5 6 **7**	Ss listening to teacher as she asks who will be partner
23-24	1 2 3 4 5 **6** 7	Ss listening to teacher; 1 student not watching
25-26	1 2 3 4 5 6 **7**	Ss and T all doing ping pong reading together
27-28	1 2 3 4 5 6 **7**	Ss and T all doing ping pong reading together
29-30	1 2 3 4 5 6 **7**	Ss and T all doing ping pong reading together
Interactions:		Reading stage of TPRS; ss and t doing it together
31-32	1 2 3 4 5 **6** 7	Ss reading; T explaining in English
33-34	1 2 3 4 5 6 **7**	Ss doing the volleyball reading together in pairs
35-36	1 2 3 4 5 6 **7**	Ss doing the volleyball reading together in pairs
37-38	1 2 3 4 5 **6** 7	Ss doing the volleyball reading together in pairs
39-40	1 2 3 4 5 **6** 7	Ss doing the volleyball reading; some a little distracted
Interactions:		Mainly ss reading to each other; t circulating
41-42	1 2 3 4 5 **6** 7	T asking for ideas; ss listening and giving ideas
43-44	1 2 3 4 5 **6** 7	T asking for ideas; ss listening and giving ideas
45-46	1 2 3 4 5 **6** 7	T asking for vocabulary; ss giving ideas
47-48	1 2 3 4 5 **6** 7	Discussing vocab words as group; some ss not listening fully
49-50	1 2 3 4 5 6 **7**	T discussing vocab and translating
Interactions:		T led discussion on the vocabulary in the text
51-52	1 2 3 4 5 **6** 7	Ss getting set up for activity working with computers
53-54	1 2 3 4 5 6 **7**	Ss all working on a task on their computers; seem all engaged
55-56	1 2 3 4 5 6 **7**	Ss all working on a task on their computers; seem all engaged
57-58	1 2 3 4 5 **6** 7	T circulating as ss work; 1 student seems not engaged
59-60	1 2 3 4 5 6 **7**	Ss all working on computers or in pairs
Interactions:		Mainly s on their own; t circulating; some ss pairs
61-62	1 2 3 4 5 6 **7**	Ss all working on computers or in pairs; t circulating
63-64	1 2 3 4 5 6 **7**	Ss all working on computers or in pairs; t circulating
65-66	1 2 3 4 5 **6** 7	T circulating as ss work; 1 student waiting to ask q
67-68	1 2 3 4 5 6 **7**	Ss all working on computers or in pairs; t circulating
69-70	1 2 3 4 5 6 **7**	Ss all working on computers or in pairs; t circulating
Interactions:		Ss working on tasks as teacher circulates and discusses
71-72	1 2 3 4 5 **6** 7	Ss continue to work on text; some side conversations in French
73-74	1 2 3 4 5 **6** 7	Ss working on text; some finished and zoned out a bit
75-76	1 2 3 4 5 6 **7**	Ss working on text or other work given by teacher
77-78	1 2 3 4 5 **6** 7	T speaking to students; almost all listening to her
79-80	1 2 3 4 5 6 **7**	Class finishing; exit ticket with 1 phrase
Interactions:		T speaking to students as they finish working together

Appendix B.vi: Completed observation protocol by the researcher – TPRS One: Class number five

TPRS Class number: 5 **Length:** 50 mins **Date:** 16 November 2018

Minute	Engagement	Activity
0-2	1 2 3 4 5 **6** 7	Ss arriving; t talking to them as they arrive
3-4	1 2 3 4 5 **6** 7	Ss arriving; t explaining class; one s speaking English
5-6	1 2 3 4 5 **6** 7	T reading options and class listening; some distractions
7-8	1 2 3 4 5 **6** 7	Ss listening but side talk in English
9-10	1 2 3 4 5 6 **7**	Ss voting with eyes closed for magic word
Interactions:		Ss arriving; t starting class with options for magic word
11-12	1 2 3 4 5 6 **7**	Ss passing out materials; listening to teacher
13-14	1 2 3 4 5 6 **7**	Ss working on story individually; t circulating
15-16	1 2 3 4 5 6 **7**	Ss working on story individually; t circulating
17-18	1 2 3 4 5 6 **7**	Ss working on story individually; t circulating
19-20	1 2 3 4 5 6 **7**	Ss finishing exercise; t talking to class; ss all listening
Interactions:		Mainly ss working individually
21-22	1 2 3 4 5 6 **7**	T talking to class; ss all listening
23-24	1 2 3 4 5 6 **7**	S reading out story; everyone listening
25-26	1 2 3 4 5 6 **7**	T speaking to class; class listening and responding
27-28	1 2 3 4 5 6 **7**	T speaking to class; class listening and asking questions
29-30	1 2 3 4 5 6 **7**	T introducing task; class listening and starting drawing task
Interactions:		Mix of s and t led; ss listening as a group
31-32	1 2 3 4 5 6 **7**	Ss drawing; one student asking question in French
33-34	1 2 3 4 5 **6** 7	Ss drawing and listening; some distracted when finished
35-36	1 2 3 4 5 **6** 7	Ss drawing and listening; some distracted when finished
37-38	1 2 3 4 5 **6** 7	T introducing task; ss starting task and moving around
39-40	1 2 3 4 5 6 **7**	Ss in pairs telling story together
Interactions:		Ss working individually; t explaining to class
41-42	1 2 3 4 5 **6** 7	Ss in pairs telling story; some distractions off task
43-44	1 2 3 4 5 6 **7**	Ss in pairs telling story; all on task speaking in French
45-46	1 2 3 4 5 6 **7**	Ss in pairs telling story; ss listening to teacher
47-48	1 2 3 4 5 **6** 7	Two ss telling story to class; everyone listening
49-50	1 2 3 4 5 6 **7**	T speaking to ss at door as they leave
Interactions:		Mainly s to s. Small amount of t led.
51-52	1 2 3 4 5 6 7	
53-54	1 2 3 4 5 6 7	
55-56	1 2 3 4 5 6 7	
57-58	1 2 3 4 5 6 7	
59-60	1 2 3 4 5 6 7	
Interactions:		
61-62	1 2 3 4 5 6 7	
63-64	1 2 3 4 5 6 7	
65-66	1 2 3 4 5 6 7	
67-68	1 2 3 4 5 6 7	
69-70	1 2 3 4 5 6 7	
Interactions:		
71-72	1 2 3 4 5 6 7	
73-74	1 2 3 4 5 6 7	
75-76	1 2 3 4 5 6 7	
77-78	1 2 3 4 5 6 7	
79-80	1 2 3 4 5 6 7	
Interactions:		

Appendix B.vii: Sample of completed observation protocol by external research AD – TPRS class number four

Minute	Engagement	Activity
0-2	1 2 3 4 5 ⑥ 7	S collects homework for T
3-4	1 2 3 4 5 6 ⑦	T explains how class will start
5-6	1 2 3 4 5 ⑥ 7	\\
7-8	1 2 3 4 5 ⑥ 7	T reminds Ss of details of the story
9-10	1 2 3 4 5 ⑥ 7	\\
Interactions:		Mainly T talking to Ss
11-12	1 2 3 4 5 ⑥ 7	T reminds Ss of details of the story
13-14	1 2 3 4 5 ⑥ 7	T introduces another S to story
15-16	1 2 3 4 5 ⑥ 7	\\
17-18	1 2 3 4 5 ⑥ 7	T gets Ss to guess magic word
19-20	1 2 3 4 5 6 ⑦	\\
Interactions:		Mainly N T talking to Ss
21-22	1 2 3 4 5 ⑥ 7	T puts Ss in pairs
23-24	1 2 3 4 5 ⑥ 7	T introduces new activity to do in pairs
25-26	1 2 3 4 5 6 ⑦	Ss work in pairs, practising translation
27-28	1 2 3 4 5 6 ⑦	\\
29-30	1 2 3 4 5 6 ⑦	\\
Interactions:		Ss doing translation activity in pairs
31-32	1 2 3 4 5 6 ⑦	Ss change partner + continue activity
33-34	1 2 3 4 5 6 ⑦	\\
35-36	1 2 3 4 5 6 ⑦	Ss change partner + continue activity
37-38	1 2 3 4 5 6 ⑦	\\
39-40	1 2 3 4 5 6 ⑦	Some students start new activity in pairs
Interactions:		Ss doing different activities in pairs
41-42	1 2 3 4 5 ⑥ 7	Ss suggest ideas of how to open the box
43-44	1 2 3 4 5 6 ⑦	Ss say which vocab they struggle with
45-46	1 2 3 4 5 6 ⑦	T helps Ss with vocab
47-48	1 2 3 4 5 6 ⑦	Ss work together to translate certain word
49-50	1 2 3 4 5 6 ⑦	Ss work individually to answer question
Interactions:		Ss + T interacting
51-52	1 2 3 4 5 6 ⑦	Ss continue to work individually, T circulating
53-54	1 2 3 4 5 ⑥ 7	\\
55-56	1 2 3 4 5 6 ⑦	\\
57-58	1 2 3 4 5 6 ⑦	\\
59-60	1 2 3 4 5 6 ⑦	\\
Interactions:		Ss working individually, T circulating
61-62	1 2 3 4 5 6 ⑦	Ss working individually, T circulating
63-64	1 2 3 4 5 6 ⑦	\\
65-66	1 2 3 4 5 6 ⑦	T explaining grammar to Ss who asked
67-68	1 2 3 4 5 6 ⑦	\\
69-70	1 2 3 4 5 6 ⑦	\\
Interactions:		Ss working individually, T circulating
71-72	1 2 3 4 5 6 ⑦	Ss working individually, T circulating
73-74	1 2 3 4 5 6 ⑦	\\
75-76	1 2 3 4 5 6 ⑦	\\
77-78	1 2 3 4 5 ⑥ 7	T explains what Ss will do next lesson
79-80	1 2 3 4 5 6 ⑦	Ss leave
Interactions:		Mainly Ss working individually

Printer, L. 2018 – Observation protocol v1

Class number: 4 MV   Date: 19/11/2018

Minute	Engagement	Activity
0-2	1 2 3 4 5 ⑥ 7	Beginning of lesson
3-4	1 2 3 4 5 ⑥ 7	T talking to Ss
5-6	1 2 3 4 5 ⑥ 7	T reading off board to Ss, Ss listening
7-8	1 2 3 4 5 ⑥ 7	T asking Ss questions
9-10	1 2 3 4 5 ⑥ 7	T asking Ss questions
Interactions:		Mostly T talking, Ss listening
11-12	1 2 3 4 5 6 ⑦	T asking Ss questions
13-14	1 2 3 4 5 ⑥ 7	T talking to students
15-16	1 2 3 4 5 ⑥ 7	2 Ss talking with T directing
17-18	1 2 3 4 5 ⑥ 7	T beginning new activity
19-20	1 2 3 ④ 5 6 7	Ss writing and handing in small piece of work
Interactions:		Mostly T talking, Ss listening
21-22	1 2 3 4 5 ⑥ 7	T talking to students
23-24	1 2 3 4 5 ⑥ 7	T explaining next activity
25-26	1 2 3 4 ⑤ 6 ⑦	Ss working in partners
27-28	1 2 3 4 5 6 ⑦	Ss working in partners → translating
29-30	1 2 3 4 5 6 ⑦	Ss working in partners → translating
Interactions:		Mostly Ss working in pairs, T helping
31-32	1 2 3 4 5 6 ⑦	Ss working in pairs translating
33-34	1 2 3 4 5 6 ⑦	Ss swap pairs, T working with Ss
35-36	1 2 3 4 5 6 ⑦	Ss swap pairs, T working with Ss
37-38	1 2 3 4 5 6 ⑦	Ss working in pairs, T working with S
39-40	1 2 3 4 5 6 ⑦	Ss working in pairs, T circulating + helping
Interactions:		Mostly Ss working in pairs, T helping
41-42	1 2 3 4 5 ⑥ 7	T asking Ss questions about work
43-44	1 2 3 4 ⑤ 6 7	T asking Ss questions about work
45-46	1 2 3 4 ⑤ 6 7	T asking Ss questions about work
47-48	1 2 3 4 5 ⑥ 7	T asking Ss questions about work
49-50	1 2 3 4 5 6 ⑦	T asking Ss questions about work
Interactions:		Mostly T talking
51-52	1 2 3 4 5 ⑥ 7	Ss beginning individual writing
53-54	1 2 3 4 5 6 ⑦	Ss doing individual work, T helping diff Ss
55-56	1 2 3 4 5 6 ⑦	Ss doing individual work, T helping diff. Ss
57-58	1 2 3 4 5 6 ⑦	Ss doing individual work, T helping diff Ss
59-60	1 2 3 4 5 6 ⑦	Ss doing individual work, T helping diff Ss
Interactions:		Mostly Ss working individually, T helping
61-62	1 2 3 4 5 6 ⑦	Ss doing individual work, T helping diff Ss
63-64	1 2 3 4 5 6 ⑦	Ss doing individual work, T helping diff Ss
65-66	1 2 3 4 5 6 ⑦	Ss doing individual work, T helping diff Ss
67-68	1 2 3 4 5 6 ⑦	Ss doing individual work, T helping Ss
69-70	1 2 3 4 5 6 ⑦	Ss doing individual work, T helping Ss
Interactions:		Mostly the Ss doing individual work
71-72	1 2 3 4 5 ⑥ ⑦	Ss doing individual work, T circulating
73-74	1 2 3 4 5 ⑥ 7	Ss doing individual work, T circulating
75-76	1 2 3 4 5 6 ⑦	Ss doing individual work, T circulating
77-78	1 2 3 4 5 ⑥ 7	Ss doing individual work, T circulating
79-80	1 2 3 4 5 6 ⑦	T talking to students
Interactions:		Mostly Ss doing individual work

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Appendix B.ix: Classroom observations - Analysis

Class 1	LP	AD	ET	
Part 1	35	34	29	Ground rules; gestures
Part 2	33	32	29	Story starting; ss responding and listening
Part 3	32	33	28	T asking story details from ss; first facts of story
Part 4	32	31	29	Ss can all recall structures; some less motivated ones enthusiastically give answers
Total	132	130	115	
Average	33	32.5	28.75	

Class 2	LP	AD	ET	
Part 1	31	32	28	Mainly T leading; ss listening and talking to each other; some English
Part 2	33	32	33	Mainly T leading; ss listening and responding to
Part 3	33	31	34	T leading story; s acting and other ss responding
Part 4	34	34	33	Ss and T doing a game together
Part 5	34	31	25	T leading next part of the story
Part 6*	21	21	19	Ss all engaged in writing task (incomplete 10 min block not included in average)
Total	186	181	172	
Average	33	32	30.6	

Class 3	LP	AD	ET	
Part 1	32	32	28	T speaking; ss writing vocab; class intro
Part 2	33	32	26	T is asking story and moving with it
Part 3	34	29	26	Revision of the story together
Part 4	33	30	29	Revision of story using images and questions
Part 5	32	31	30	responding
Total	164	154	139	
Average	32.8	30.8	27.8	

Class 4	LP	AD	ET	
Part 1	34	31	30	Warm-up activity reading; ss listening to story
Part 2	32	31	30	T to ss mainly; ss individual and some ss to ss for
Part 3	34	33	33	Reading stage of TPRS; ss and t doing it together
Part 4	32	35	35	Mainly ss reading to each other; t circulating
Part 5	31	34	29	T led discussion on the vocabulary in the text
Part 6	33	34	34	Mainly s on their own; t circulating; some ss pairs
Part 7	34	35	35	Ss working on tasks as teacher circulates and
Part 8	32	34	33	T speaking to students as they finish working
Total	262	267	259	
Average	32.75	33.375	32.375	

Class 5	LP	AD	ET	
Part 1	31	33	29	Ss arriving; t starting class with options for magic
Part 2	35	33	31	Mainly ss working individually
Part 3	35	33	28	Mix of s and t led; ss listening as a group
Part 4	32	32	30	Ss working individually; t explaining to class
Part 5	33	33	30	Mainly s to s. Small amount of t led.
Total	166	164	148	
Average	33.2	32.8	29.6	

Appendix B.x: Example of a TPRS story script for novice learners

Target structures:

There is/are

Goes to

Wants

Has

*All items that are underlined are changeable and not essential for the script. These items will be replaced with student input and ideas that are obtained while 'asking' the story.

For example: The teacher will say "Ok class, so in our story there is a… boy or a girl?"… "A boy, yes! Correct, there is a boy! But he is very famous. What is his name? What do you think class?".

The students will voice their opinions and give their ideas. At this point, the teacher will select one of their ideas to go into the story. The teacher is advised to select the student idea that gets the best reaction or most smiles from the class. When there are various competing ideas, some teachers simply choose one, and other teachers have a student "assistant" who helps to decide which idea is selected.

The teacher might say: "Brad Pitt? Absolutely Julia, you are right! The boy's name is Brad Pitt!".

The story of Brad Pitt and the strange mustache

There's a boy. His name is Brad Pitt. He is in Starbucks in Paris. Brad is very very very handsome. He loves animals. He has a unicorn, two penguins, and three turtles. He has a friend named Kim Kardashian. Brad has another friend but it's a secret. The other friend is called Mario. Mario is more handsome, smarter, and taller than Brad. Brad is jealous of Mario but doesn't say anything.

But there's a problem. Brad has a mustache in the shape of a pencil!! Brad doesn't have a beard. Brad is not happy. He is sad because he has a pencil-shaped mustache. He wants a pencil sharpener. It's obvious! So, Brad goes to Kim Kardashian's house.

He says to her:
- Hi, Kim. How are you, my friend? I have a problem. I want a pencil sharpener because I have a mustache in the shape of a pencil. I'm ugly.
- Hi Brad. You are not ugly. You are handsome Brad! I like your mustache! It is not a problem. You are very very very very handsome.
- Thanks Kim but I want a pencil sharpener. Do you have a pencil sharpener for me?
- No, I'm sorry Brad. I don't have a pencil sharpener for you. - Says Kim.

Brad is sad. So, Brad goes to George Clooney's house. He goes to his house by train. The train is not very fast. Brad is on the train for eighteen days, eleven hours, and seven minutes. Brad wants a pencil sharpener so Brad goes to George Clooney's house.

Brad says to George:
- Hello George. My name is Brad. I have a problem. I want a pencil sharpener because I have a mustache in the shape of a pencil. I'm ugly.
- Hi Brad. Do you want a pencil sharpener?
- Yes, do you have a pencil sharpener for me? - says Brad
- I have many pencil sharpeners but I don't have a pencil sharpener for you. I'm sorry. - says George.

Brad is so sad. So, Brad goes to the supermarket. The supermarket is called "The world of pencil sharpeners". Lady Gaga works at the supermarket.

Brad says to her:
- Hello. My name is Brad. I have a problem. I want a pencil sharpener because I have a mustache in the shape of a pencil. I'm ugly.
- Hi Brad. Do you want a pencil sharpener? You are not ugly.
- Yes I'm ugly. Do you have a pencil sharpener for me? - says Brad
- You are not ugly. I like your mustache - says Lady Gaga.
- I don't care! I want a pencil sharpener please - says Brad.

Lady Gaga hands him a pencil sharpener. Lady Gaga tells him:
- Brad. You don't want the pencil sharpener. You are perfect. You have a mustache in the shape of a pencil. It is incredible…. Hey…. Would you like to go to the movies with me?
- With you? - says Brad
- Yes, with me - says Lady Gaga

Brad doesn't say anything. Brad takes the pencil sharpener and runs. Lady Gaga is sad.

Appendix B.xi: TPRS script and notes used by Laura during TPRS One

TPRS- Unité 2
Organisation sociale - Engagement social

Thèmes :
Emotions / personnalités
Ecole

Grammaire / vocab:
Pronom d'objet indirect à la 3ème personne du singulier
Verbe modal à la forme négative
Expression de temps : présent indicatif + DEPUIS
Verbe pronominal

Structures :
Depuis …. For (duration)
  - Montrer une ligne avec le doigt qui avance de droite à gauche
Elle lui demande….She asks him/her
  - Main devant bouche puis qui avance devant pour indiquer l'autre
    personne
Elle ne peut pas (+verbe) ….She cannot
  - Bras montrant les muscles puis signe de PAS (bras en croix)
Elle se présente...She is introducing herself
  - Bouger bras et main haut dessus de la tête comme un arc en ciel

Script :
Il y a une fille qui habite à Lausanne. Elle s'appelle Jasmine. Elle étudie à l'école internationale de Lausanne depuis 4 mois et elle habite à Lausanne depuis 5 mois. Elle est anglaise. Elle est très anxieuse car elle a trouvé une boîte dans la classe de français mais elle ne peut pas l'ouvrir. Elle ne peut pas savoir quel objet est dans la boîte. Elle est frustrée. Le professeur de français, Mme Lapierre, est très stricte. Elle ne veut pas ouvrir la boîte mais il y a un secret dans la boîte. Jasmine est curieuse. Elle ne peut pas ouvrir la boîte car elle ne connaît pas le mot magique français. Elle parle français depuis 2 mois seulement. Jasmine est déçue.

Mme Lapierre lui demande de poser la question aux professeurs de l'école. Jasmine va dans le cours de biologie. Monsieur A. est prof de biologie. Jasmine se présente : "Bonjour, je m'appelle Jasmine. Je suis anglaise." Elle lui demande le mot magique : "J'ai une boîte mais il y a un mot magique. Est-ce que vous connaissez le mot magique en français?". M. A n'est pas intéressé. Il préfère... M. A se présente : 'Bonjour, je m'appelle M. A. Je suis ….. Je parle français depuis une semaine seulement et je ne connais pas le mot magique. Désolé".

Jasmine est déçue, elle ne peut pas ouvrir la boîte. Elle continue à marcher dans l'école. Elle va dans le cours de sport. Mme. B est prof de sport. Jasmine se présente: "Bonjour, je m'appelle Jasmine. Je suis anglaise." Elle lui demande le mot magique: "J'ai une boîte mais il y a un mot magique. Est-ce que vous connaissez le mot magique en français?" Mme B est très autoritaire. Elle déteste les élèves. Elle préfère…. Mme B. se présente "Bonjour, je m'appelle Mme B. Je suis … Je parle français depuis dix ans. Je connais le mot magique mais je hais les élèves. Demande au professeur de technologie!"

Jasmine est déçue. Elle ne peut pas ouvrir la boîte. Elle marche au campus sud. Elle va dans le cours de technologie. M. C est prof de technologie. Jasmine est fatiguée. Elle se présente "Bonjour, je m'appelle Jasmine.Je suis anglaise". Elle lui demande le mot magique: "J'ai une boîte mais il y a un mot magique. Est-ce que vous connaissez le mot magique en français?" M. C est est très sympathique. Il adore … M. B se présente "Bonjour, je m'appelle M. C. Je suis … Je parle français, bien sûr! Je parle français depuis toujours." Jasmine est très enthousiaste. Elle lui demande le mot magique.
M. C dit : "Le mot magique est …"

Règles (Ground rules):
Besoin de réactions (gestes ou parole ou les 2) mais pas tout le monde qui parle en même. Éviter le chaos, on s'écoute.
Parler en français mais on peut donner une réponse en anglais
C'est répétitif, bizarre mais efficace. Les recherches le prouvent.

Révision question words (pourquoi?/comment?/qui?/est-ce que?/combien?/il y a)

Structures grammaticales de l'histoire : PQA

-Tu parles français / anglais depuis combien de temps?

- Tu habites en Suisse depuis longtemps?

- Tu joues au rugby depuis combien de temps?

- Sur ta liste de Noël, qu'est-ce que tu demandes?

- Au restaurant italien/Kebab, qu'est-ce que tu demandes en général?

- Qu'est-ce que tu demandes à tes professeurs?

- Est-ce que tu peux toucher ton coude avec ta langue?

- Est-ce que tu peux avoir un 7 en classe de français?

-Est-ce que tu peux faire le bridge swing a Verbier?

-Comment tu présentes la personnalité de M? Mr Friend?

Appendix C – Motivational Questionnaires

Appendix C.i: General information survey

General information on participants

Form description

Name *

Short-answer text

Date of Birth *

Day, month, year

What do you consider your 'first' language? *

Short-answer text

What languages do you speak at home and with who? *

Long-answer text

In what year did you start taking French classes? (Please give the year like 2012 and not Year 5) *

Short-answer text

In what year did you start taking French classes at ISL? (Please give the year like 2012 and not Year 5) *

Short-answer text

Appendix C.ii: Motivational Questionnaire items[8]

Section	Factor & Question Order	Item wording (English translation)
1 I study French because…	Intrinsic 1 (Autonomous 1) **8**	French is fun
	Intrinsic 2 (Autonomous 2) **11**	I'm interested in French
	Intrinsic 3 (Autonomous 3) **1**	French has value
	Identified 1 (Autonomous 4) **9**	French will help me in other parts of my life
	Identified 2 (Autonomous 5) **5**	I want to be able to use French in the future
	Identified 3 (*Autonomous* 6) **2**	French will help me develop
	Introjected 1 **12**	I want my teachers to like me
	Introjected 2 **6**	I want other people to praise me
	Introjected 3 **3**	I want my friends to think I'm good at French
	Extrinsic 1 **10**	If I don't do French my parents or teachers will get angry
	Extrinsic 2 **7**	Participating in French class is one of the rules
	Extrinsic 3 **4**	I have no other choice
2 My current French teacher…	Supportive Teaching 1 **1**	Gives clear explanations
	Supportive Teaching 2 **5**	The pace of French class is appropriate
	Supportive Teaching 3 **2**	Directs me as to what I need to do
	Supportive Teaching 4 **3**	Speaks a lot of French in a way I can understand
	Supportive Teaching 5 **4**	Appeals to my interests
3 In the past two weeks in French class…	Needs 1 (Autonomy 1) **2**	I felt I chose what I wanted to do
	Needs 2 (Autonomy 2) **8**	I felt I wanted to learn more French
	Needs 3 (Autonomy 3) **4**	I felt I was directing my learning
	Needs 4 (Autonomy 4) **12**	I felt I had some say in the direction of the class
	Needs 5 (Relatedness 1) **7**	I felt good working with my classmates
	Needs 6 (Relatedness 2) **1**	I felt I was working together with my friends
	Needs 7 (Relatedness 3) **5**	I felt closer to my classmates
	Needs 8 (Relatedness 3) **10**	I felt closer to my teacher
	Needs 9 (Competence 1) **6**	I felt confident in my French
	Needs 10 (Competence 2) **3**	I felt my French was improving
	Needs 11 (Competence 3) **9**	I felt I could speak more French
	Needs 12 (Competence 4) **11**	I felt I could understand more French
4 In my most recent French class…	Engagement 1 (Behavioral 1) **8**	I participated well
	Engagement 2 (Behavioral 2) **1**	I worked on activities until they were complete
	Engagement 3 (Behavioral 3) **5**	I paid attention
	Engagement 4 (Behavioral 4) **7**	I listened hard so I could understand
	Engagement 5 (Emotional 1) **4**	I had fun
	Engagement 6 (Emotional 2) **6**	I felt confident in my French
	Engagement 7 (Emotional 3) **11**	I was interested in what was going on
	Engagement 8 (Emotional 4) **2**	I enjoyed learning new things
	Engagement 9 (Cognitive 1) **9**	I tried to express myself in French
	Engagement 10 (Cognitive 2) **10**	I felt I could understand more French
	Engagement 11 (Cognitive 3) **3**	I worked hard to make myself understood in French
	Engagement 12 (Cognitive 4) **12**	I could understand my teacher's French
	Teacher Assessment 1	Student is interested in French
	Teacher Assessment 2	Student has good quality motivation to learn French
	Teacher Assessment 3	Student is well behaved in French classes
	Teacher Assessment 4	Student has good French communication abilities

---

[8] Adapted from Noels et al. (2003) and Oga-Baldwin et al. (2017)

Section	Factor & Question Order	Item wording (English translation)
1	Intrinsic 1 (Autonomous 1) **8**	French is fun
	Intrinsic 2 (Autonomous 2) **11**	I'm interested in French
I study French because…	Intrinsic 3 (Autonomous 3) **1**	French has value
	Identified 1 (Autonomous 4) **9**	French will help me in other parts of my life
	Identified 2 (Autonomous 5) **5**	I want to be able to use French in the future
	Identified 3 (*Autonomous* 6) **2**	French will help me develop
	Introjected 1 **12**	I want my teachers to like me
	Introjected 2 **6**	I want other people to praise me
	Introjected 3 **3**	I want my friends to think I'm good at French
	Extrinsic 1 **10**	If I don't do French my parents or teachers will get angry
	Extrinsic 2 **7**	Participating in French class is one of the rules
	Extrinsic 3 **4**	I have no other choice
2	Supportive Teaching 1 **1**	Gives clear explanations
	Supportive Teaching 2 **5**	The pace of French class is appropriate
My current French teacher…	Supportive Teaching 3 **2**	Directs me as to what I need to do
	Supportive Teaching 4 **3**	Speaks a lot of French in a way I can understand
	Supportive Teaching 5 **4**	Appeals to my interests
3	Needs 1 (Autonomy 1) **2**	I felt I chose what I wanted to do
	Needs 2 (Autonomy 2) **8**	I felt I wanted to learn more French
In the past two weeks in French class…	Needs 3 (Autonomy 3) **4**	I felt I was directing my learning
	Needs 4 (Autonomy 4) **12**	I felt I had some say in the direction of the class
	Needs 5 (Relatedness 1) **7**	I felt good working with my classmates
	Needs 6 (Relatedness 2) **1**	I felt I was working together with my friends
	Needs 7 (Relatedness 3) **5**	I felt closer to my classmates
	Needs 8 (Relatedness 3) **10**	I felt closer to my teacher
	Needs 9 (Competence 1) **6**	I felt confident in my French
	Needs 10 (Competence 2) **3**	I felt my French was improving
	Needs 11 (Competence 3) **9**	I felt I could speak more French
	Needs 12 (Competence 4) **11**	I felt I could understand more French
4	Engagement 1 (Behavioral 1) **8**	I participated well
	Engagement 2 (Behavioral 2) **1**	I worked on activities until they were complete
In my most recent French class…	Engagement 3 (Behavioral 3) **5**	I paid attention
	Engagement 4 (Behavioral 4) **7**	I listened hard so I could understand
	Engagement 5 (Emotional 1) **4**	I had fun
	Engagement 6 (Emotional 2) **6**	I felt confident in my French
	Engagement 7 (Emotional 3) **11**	I was interested in what was going on
	Engagement 8 (Emotional 4) **2**	I enjoyed learning new things
	Engagement 9 (Cognitive 1) **9**	I tried to express myself in French
	Engagement 10 (Cognitive 2) **10**	I felt I could understand more French
	Engagement 11 (Cognitive 3) **3**	I worked hard to make myself understood in French
	Engagement 12 (Cognitive 4) **12**	I could understand my teacher's French
	Teacher Assessment 1	Student is interested in French
	Teacher Assessment 2	Student has good quality motivation to learn French
	Teacher Assessment 3	Student is well behaved in French classes
	Teacher Assessment 4	Student has good French communication abilities

Printer Liam
Changed from 'grow'

Printer Liam
Made teacher plural as it is general sense we are looking for

Printer Liam
Changed from 'participating' as looking at motivation to study French in general. Added in parents.

Printer Liam
Added 'in a way I can understand' as it is important to TPRS

Printer Liam
Changed from 'learning for myself' as it is High School and they understand this

Printer Liam
Changed from 'friends'

Printer Liam
Could be 'agentic engagement' (Reeve 2012)

Printer Liam
Took out 'today's' as questionnaires took place after the classes usually

Printer Liam
Changed from 'I tried to understand my partners' as in TPRS it is mainly teacher led

Printer Liam
Changed from 'I tried hard to understand'

Appendix C.iv: Sample of questions from student motivational questionnaire[9]

I study French because...

French has value *

	1	2	3	4	5	6	7	
Does not correspond	○	○	○	○	○	○	○	Corresponds exactly

French will help me develop *

	1	2	3	4	5	6	7	
Does not correspond	○	○	○	○	○	○	○	Corresponds exactly

I want my friends to think I'm good at French *

	1	2	3	4	5	6	7	
Does not correspond	○	○	○	○	○	○	○	Corresponds exactly

I have no other choice *

	1	2	3	4	5	6	7	
Does not correspond	○	○	○	○	○	○	○	Corresponds exactly

I want to be able to use French in the future *

	1	2	3	4	5	6	7	
Does not correspond	○	○	○	○	○	○	○	Corresponds exactly

---

[9] Full student MQ was distributed via Google Forms and is available to view here

Appendix C.v: Sample of questions from teacher motivational questionnaire[10]

Part 2

In my Y12 Ab Initio French class

I give clear explanations *

	1	2	3	4	5	6	7	
Does not correspond	○	○	○	○	○	○	○	Corresponds exactly

I direct students as to what they need to do *

	1	2	3	4	5	6	7	
Does not correspond	○	○	○	○	○	○	○	Corresponds exactly

I speak a lot of French in a way students can understand *

	1	2	3	4	5	6	7	
Does not correspond	○	○	○	○	○	○	○	Corresponds exactly

I appeal to student interests *

	1	2	3	4	5	6	7	
Does not correspond	○	○	○	○	○	○	○	Corresponds exactly

The pace of the Y12 ab initio French class is appropriate *

	1	2	3	4	5	6	7	
Does not correspond	○	○	○	○	○	○	○	Corresponds exactly

---

[10] Full teacher MQ was distributed via Google Forms and is available to view here

Appendix C.vi: Example of student MQ analysis Part 1

Yellow = Highest total score for scale in the year
Green = Positive change from MQ1 to MQ4
Red = Negative change from MQ1 to MQ4

Part 1:	Scale:	Intrinsic (autonomous)					Identified (autonomous)				
I study French because	Question order:	8	11	1			9	5	2		
Timestamp	Question	French is fun	I'm interested in French	French has value	Total	Average	French will help me in other parts of my life	I want to be able to use French in the future	French will help me develop	Total	Average
11.18.2018 21:02:03 Alexp		6	5	6	17	5.666666667	6	6	6	18	6
2.17.2019 16:57:58 Alexp		6	5	6	17	5.666666667	3	4	6	13	4.333333333
6.23.2019 18:59:12 Alexp		6	5	6	17	5.666666667	6	6	6	18	6
Alex Average:		5.75	5.25	6	17	5.666666667	5.25	5.75	5.75	16.75	5.583333333
Alex Change:		1	-1	0	0	0	0	-1	1	0	0
10.5.2018 8:36:59 Eve		6	6	5	17	5.666666667	6	7	6	19	6.333333333
11.19.2018 14:04:50 Eve		4	4	4	12	4	4	4	4	12	4
2.17.2019 21:28:14 Eve		5	4	5	14	4.666666667	3	4	4	11	3.666666667
5.23.2019 13:39:54 Eve		6	3	5	14	4.666666667	4	5	5	14	4.666666667
Eve Average:		5.25	4.25	4.75	14.25	4.75	4.25	5	4.75	14	4.666666667
Eve Change:		0	-3	0	-3	-1	-2	-2	-1	-5	-1.666666667
10.5.2018 8:37:04 Melanie		5	2	4	11	3.666666667	3	3	5	11	3.666666667
11.18.2018 16:25:50 Melanie		2	3	3	8	2.666666667	5	3	1	9	3
2.17.2019 10:31:40 Melanie		5	5	4	14	4.666666667	1	4	4	9	3
5.23.2019 14:02:46 Melanie		6	5	5	16	5.333333333	3	3	5	11	3.666666667
Melanie Average:		4.5	3.75	4	12.25	4.083333333	3	3.25	3.75	10	3.333333333
Melanie Change:		1	3	1	5	1.666666667	0	0	0	0	0
10.5.2018 8:42:52 Jane		4	3	6	13	4.333333333	3	3	4	10	3.333333333
11.18.2018 17:06:15 Jane		4	2	7	13	4.333333333	4	4	4	12	4
2.17.2019 16:08:18 Jane		6	6	7	19	6.333333333	6	5	4	15	5
6.23.2019 19:15:05 Jane		6	6	6	18	6	7	7	7	21	7
Jane Average:		5	4.25	6.5	15.75	5.25	5	4.75	4.75	14.5	4.833333333
Jane Change:		2	3	0	5	1.666666667	4	4	3	11	3.666666667
10.7.2018 14:11:13 Maya		6	7	6	19	6.333333333	7	7	7	21	7
11.18.2018 17:02:46 Maya		4	6	6	16	5.333333333	6	6	6	18	6
2.17.2019 16:54:05 Maya		4	5	6	15	5	4	7	6	17	5.666666667
5.26.2019 1:09:19 Maya		6	6	5	17	5.666666667	6	7	7	20	6.666666667
Maya Average:		5	6	5.75	16.75	5.583333333	5.75	6.75	6.5	19	6.333333333
Maya Change:		0	-1	-1	-2	-0.666666667	-1	0	0	-1	-0.333333333
10.7.2018 14:19:43 Grace		5	6	5	16	5.333333333	7	7	5	19	6.333333333
11.19.2018 9:39:28 Grace		5	6	6	17	5.666666667	4	6	5	15	5
2.17.2019 13:21:46 Grace		5	6	6	17	5.666666667	5	6	5	16	5.333333333
6.23.2019 19:08:36 Grace		6	6	6	18	6	4	7	5	16	5.333333333
Grace Average:		5.25	6	5.75	17	5.666666667	5	6.5	5	16.5	5.5
Grace Change:		1	0	1	2	0.666666667	-3	0	0	-3	-1

Part 1:	Scale:	Introjected					Extrinsic					
I study French because	Question order:	12	6	3			10	7	4			
Timestamp	Question	I want my teachers to like me	I want other people to praise me	I want my friends to think I'm good at French	Total	Average	If I don't do French my parents or teachers will get angry	Participating in French class is one of the rules	I have no other choice	Total	Average	
11.18.2018 21:02:03 Alexp		7	1	2	10	3.333333333	4	4	4	12	4	57
2.17.2019 16:57:58 Alexp		7	1	1	9	3	5	7	3	15	5	54
6.23.2019 18:59:12 Alexp		7	5	6	18	6	5	7	6	18	6	71
Alex Average:		6.25	3	3.5	12.75	4.25	4.75	5.75	4	14.5	4.833333333	61
Alex Change:		3	0	1	4	1.333333333	0	2	3	5	1.666666667	9
10.5.2018 8:36:59 Eve		5	1	1	7	2.333333333	1	4	4	9	3	52
11.19.2018 14:04:50 Eve		4	4	4	12	4	4	4	4	12	4	48
2.17.2019 21:28:14 Eve		4	2	3	9	3	1	4	6	11	3.666666667	45
5.23.2019 13:39:54 Eve		6	2	2	10	3.333333333	4	5	4	13	4.333333333	51
Eve Average:		4.75	2.25	2.5	9.5	3.166666667	2.5	4.25	4.5	11.25	3.75	49
Eve Change:		1	1	1	3	1	3	1	0	4	1.333333333	-1
10.5.2018 8:37:04 Melanie		6	1	2	9	3	5	5	6	16	5.333333333	47
11.18.2018 16:25:50 Melanie		1	1	1	3	1	1	2	4	7	2.333333333	27
2.17.2019 10:31:40 Melanie		6	1	1	8	2.666666667	1	1	4	6	2	37
5.23.2019 14:02:46 Melanie		7	1	1	9	3	1	2	6	9	3	45
Melanie Average:		5	1	1.25	7.25	2.416666667	2	2.5	5	9.5	3.166666667	39
Melanie Change:		1	0	-1	0	0	-4	-3	0	-7	-2.333333333	-2
10.5.2018 8:42:52 Jane		6	1	1	8	2.666666667	1	6	5	12	4	43
11.18.2018 17:06:15 Jane		5	1	1	7	2.333333333	1	7	1	9	3	41
2.17.2019 16:08:18 Jane		7	6	6	19	6.333333333	1	6	1	8	2.666666667	61
6.23.2019 19:15:05 Jane		7	4	4	15	5	1	5	1	7	2.333333333	61
Jane Average:		6.25	3	3	12.25	4.083333333	1	6	2	9	3	51.5
Jane Change:		1	3	3	7	2.333333333	0	-1	-4	-5	-1.666666667	18
10.7.2018 14:11:13 Maya		2	2	5	9	3	1	1	1	3	1	52
11.18.2018 17:02:46 Maya		3	2	6	11	3.666666667	1	5	1	7	2.333333333	52
2.17.2019 16:54:05 Maya		1	1	4	6	2	1	3	1	5	1.666666667	43
5.26.2019 1:09:19 Maya		4	2	5	11	3.666666667	1	5	1	7	2.333333333	55
Maya Average:		2.5	1.75	5	9.25	3.083333333	1	3.5	1	5.5	1.833333333	50.5
Maya Change:		2	0	0	2	0.666666667	0	4	0	4	1.333333333	3
10.7.2018 14:19:43 Grace		5	1	1	7	2.333333333	2	4	3	9	3	51
11.19.2018 9:39:28 Grace		7	1	3	11	3.666666667	2	4	3	9	3	52
2.17.2019 13:21:46 Grace		4	2	2	8	2.666666667	3	3	3	9	3	50
6.23.2019 19:08:36 Grace		6	4	3	13	4.333333333	2	3	3	8	2.666666667	55
Grace Average:		5.5	2	2.25	9.75	3.25	2.25	3.5	3	8.75	2.916666667	52
Grace Change:		1	3	2	6	2	0	-1	0	-1	-0.333333333	4

Appendix C.vii: Example of student MQ analysis Part 2

Part 2:	Scale:	Supportive teaching						
My current French teacher	Question order:	1	5	2	3	4		
Timestamp		Gives clear explanations	The pace of French class is appropriate	Directs me as to what I need to do	Speaks a lot of French in a way I can understand	Appeals to my interests	Total	Average
10.5.2018 8:35:41	Victor	5	5	6	7	6	29	5.8
11.18.2018 18:45:04	Victor	5	6	5	6	6	28	5.6
2.17.2019 18:19:53	Victor	6	4	5	6	5	26	5.2
6.23.2019 16:29:21	Victor	6	7	7	7	7	34	6.8
	Victor Average:	5.5	5.5	5.75	6.5	6	29.25	5.85
	Victor Change:	1	2	1	0	1	5	1
10.5.2018 8:35:44	Martin L	6	7	6	6	7	32	6.4
11.19.2018 9:06:15	Martin L	6	6	6	6	6	30	6
2.17.2019 10:57:13	Martin L	5	6	4	6	5	26	5.2
5.25.2019 17:43:53	Martin L	6	5	6	7	6	30	6
	Martin Average:	5.75	6	5.5	6.25	6	29.5	5.9
	Martin Change:	0	-2	0	1	-1	-2	-0.4
10.5.2018 8:36:00	Oscar	6	6	6	6	5	29	5.8
11.18.2018 16:26:12	Oscar	6	6	6	6	6	30	6
2.17.2019 18:40:25	Oscar	6	6	6	6	6	30	6
5.23.2019 13:44:58	Oscar	7	6	7	7	6	33	6.6
	Oscar Average:	6.25	6	6.25	6.25	5.75	30.5	6.1
	Oscar Change:	1	0	1	1	1	4	0.8
10.5.2018 8:36:52	Alexp	6	6	6	6	6	30	6
11.18.2018 21:02:03	Alexp	6	7	7	7	7	34	6.8
2.17.2019 16:57:58	Alexp	7	6	7	6	5	31	6.2
6.23.2019 18:59:12	Alexp	5	5	6	5	7	28	5.6
	Alex Average:	6	6	6.5	6	6.25	30.75	6.15
	Alex Change:	-1	-1	0	-1	1	-2	-0.4
10.5.2018 8:36:59	Eve	6	7	7	7	5	32	6.4
11.19.2018 14:04:50	Eve	6	6	6	6	5	29	5.8
2.17.2019 21:28:14	Eve	6	6	6	6	4	28	5.6
5.23.2019 13:39:54	Eve	7	6	7	7	6	33	6.6
	Eve Average:	6.25	6.25	6.5	6.5	5	30.5	6.1
	Eve Change:	1	-1	0	0	1	1	0.2
10.5.2018 8:37:04	Melanie	7	6	7	6	5	31	6.2
11.18.2018 16:25:50	Melanie	5	6	6	6	3	26	5.2
2.17.2019 10:31:40	Melanie	7	5	7	6	5	30	6
5.23.2019 14:02:46	Melanie	6	6	5	6	5	28	5.6
	Melanie Average:	6.25	5.75	6.25	6	4.5	28.75	5.75
	Melanie Change:	-1	0	-2	0	0	-3	-0.6
10.5.2018 8:42:52	Jane	7	7	7	7	5	33	6.6
11.18.2018 17:06:15	Jane	7	7	7	7	7	35	7
2.17.2019 16:08:18	Jane	7	7	7	7	7	35	7
6.23.2019 19:15:05	Jane	7	7	7	7	7	35	7
	Jane Average:	7	7	7	7	6.5	34.5	6.9
	Jane Change:	0	0	0	0	2	2	0.4
10.7.2018 14:11:13	Maya	7	5	7	6	6	31	6.2
11.18.2018 17:02:46	Maya	7	5	7	7	6	32	6.4
2.17.2019 16:54:05	Maya	6	5	6	7	6	30	6
5.26.2019 1:09:19	Maya	7	7	7	7	7	35	7
	Maya Average:	6.75	5.5	6.75	6.75	6.25	32	6.4
	Maya Change:	0	2	0	1	1	4	0.8

	05.10.18 (	18.11.18 (	17.02.19 (	23.06.19 (TPRS 2)	
Gives	55	53	56	57	～
The pace	53	55	49	53	≈
Directs	57	55	54	59	～
Speaks a	57	58	57	59	～
Appeals	49	52	49	57	～

Autonomy Supportive Teaching

Legend:
- Gives clear explanations
- The pace of French class is appropriate
- Directs me as to what I need to do
- Speaks a lot of French in a way I can understand
- Appeals to my interests

Categories (y-axis): 23.06.19 (TPRS 2); 17.02.19 (Post TPRS 1); 18.11.18 (TPRS 1); 05.10.18 (Pre-TPRS)

Appendix C.viii: Example of student MQ analysis Part 3

Part 3:	Scale:	Needs - Autonomy						Needs - Relatedness					
In the past 2 weeks in French class	Question order:	2	8	4	12			7	1	5	10		
Timestamp		I felt I chose what I wanted to do	I felt I wanted to learn more French	I felt I was directing my learning	I felt I had some say in the direction of the class	Total	Average	I felt good working with my classmates	I felt I was working together with my friends	I felt closer to my classmates	I felt closer to my teacher	Total	Average
10.5.2018 8:35:41 Victor		6	7	6	6	25	6.25	7	6	6	4	23	5.75
11.18.2018 18:45:04 Victor		5	5	5	5	20	5	5	5	5	5	20	5
2.17.2019 18:19:53 Victor		4	5	5	5	19	4.75	5	4	4	4	17	4.25
6.23.2019 16:29:21 Victor		7	7	5	6	25	6.25	6	7	5	6	24	6
Victor Average:		5.5	6	5.25	5.5	22.25	5.5625	5.75	5.5	5	4.75	21	5.25
Victor Change:		1	0	-1	0	0	0	-1	1	-1	2	1	0.25
10.5.2018 8:35:44 Martin L		6	5	4	4	19	4.75	6	5	5	6	22	5.5
11.19.2018 9:06:15 Martin L		5	5	6	6	22	5.5	6	6	4	4	20	5
2.17.2019 10:57:13 Martin L		5	5	5	5	20	5	6	6	5	5	22	5.5
5.25.2019 17:43:53 Martin L		6	5	5	5	21	5.25	6	5	5	5	21	5.25
Martin Average:		5.5	5	5	5	20.5	5.125	6	5.5	4.75	5	21.25	5.3125
Martin Change:		0	0	1	1	2	0.5	0	0	0	-1	-1	-0.25
10.5.2018 8:36:00 Oscar		6	5	5	5	21	5.25	5	6	4	6	21	5.25
11.18.2018 16:26:12 Oscar		5	5	4	5	19	4.75	5	5	3	3	16	4
2.17.2019 18:40:25 Oscar		4	5	5	6	20	5	6	4	3	5	18	4.5
5.23.2019 13:44:58 Oscar		6	6	5	6	23	5.75	6	6	4	6	22	5.5
Oscar Average:		5.25	5.25	4.75	5.5	20.75	5.1875	5.5	5.25	3.5	5	19.25	4.8125
Oscar Change:		0	1	0	1	2	0.5	1	0	0	0	1	0.25
10.5.2018 8:36:52 Alexp		4	6	3	5	18	4.5	5	5	2	3	15	3.75
11.18.2018 21:02:03 Alexp		7	5	6	4	22	5.5	7	7	6	6	26	6.5
2.17.2019 16:57:58 Alexp		7	6	7	6	26	6.5	7	7	7	5	26	6.5
6.23.2019 18:59:12 Alexp		6	7	5	6	24	6	6	6	6	6	24	6
Alex Average:		6	6	5.25	5.25	22.5	5.625	6.25	6.25	5.25	5	22.75	5.6875
Alex Change:		2	1	2	1	6	1.5	1	1	4	3	9	2.25
10.5.2018 8:36:59 Eve		5	7	4	4	20	5	7	7	2	3	19	4.75
11.19.2018 14:04:50 Eve		5	5	5	5	20	5	5	6	5	5	21	5.25
2.17.2019 21:28:14 Eve		3	4	4	5	16	4	4	5	4	6	19	4.75
5.23.2019 13:39:54 Eve		5	5	5	5	20	5	5	5	5	5	20	5
Eve Average:		4.5	5.25	4.5	4.75	19	4.75	5.25	5.75	4	4.75	19.75	4.9375
Eve Change:		0	-2	1	1	0	0	-2	-2	3	2	1	0.25
10.5.2018 8:37:04 Melanie		4	4	5	4	17	4.25	5	5	3	5	18	4.5
11.18.2018 16:25:50 Melanie		3	5	2	1	11	2.75	7	7	2	3	19	4.75
2.17.2019 10:31:40 Melanie		1	5	2	1	9	2.25	7	6	4	3	20	5
5.23.2019 14:02:46 Melanie		2	6	4	2	14	3.5	7	5	3	2	17	4.25
Melanie Average:		2.5	5	3.25	2	12.75	3.1875	6.5	5.75	3	3.25	18.5	4.625
Melanie Change:		-2	2	-1	-2	-3	-0.75	2	0	0	-3	-1	-0.25

Part 3:	Needs - Relatedness						Needs - Competence						
In the past 2 weeks in French class	7	1	5	10			6	3	9	11			
Timestamp	I felt good working with my classmates	I felt I was working together with my friends	I felt closer to my classmates	I felt closer to my teacher	Total	Average	I felt confident in my French	I felt my French was improving	I felt I could speak more French	I felt I could understand more French	Total	Average	Needs Total Scores
10.5.2018 8:35:41	7	6	6	4	23	5.75	7	6	5	6	24	6	72
11.18.2018 18:45:04	5	5	5	5	20	5	5	5	6	5	21	5.25	61
2.17.2019 18:19:53	5	4	4	4	17	4.25	7	5	6	5	23	5.75	59
6.23.2019 16:29:21	6	7	5	6	24	6	7	7	7	7	28	7	77
Victor	5.75	5.5	5	4.75	21	5.25	6.5	5.75	6	5.75	24	6	67.25
Victor	-1	1	-1	2	1	0.25	0	1	2	1	4	1	5
10.5.2018 8:35:44	6	5	5	6	22	5.5	6	5	5	6	22	5.5	63
11.19.2018 9:06:15	6	6	4	4	20	5	5	6	6	6	23	5.75	65
2.17.2019 10:57:13	6	6	5	5	22	5.5	5	5	4	5	19	4.75	61
5.25.2019 17:43:53	6	5	5	5	21	5.25	6	6	5	6	23	5.75	65
Martin	6	5.5	4.75	5	21.25	5.3125	5.5	5.5	5	5.75	21.75	5.4375	63.5
Martin	0	0	0	-1	-1	-0.25	0	1	0	0	1	0.25	2
10.5.2018 8:36:00	5	6	4	6	21	5.25	6	5	5	6	22	5.5	64
11.18.2018 16:26:12	5	5	3	3	16	4	6	4	4	5	19	4.75	54
2.17.2019 18:40:25	6	4	3	5	18	4.5	6	5	5	5	21	5.25	59
5.23.2019 13:44:58	6	6	4	6	22	5.5	6	5	6	6	23	5.75	68
Oscar	5.5	5.25	3.5	5	19.25	4.8125	6	4.75	5	5.5	21.25	5.3125	61.25
Oscar	1	0	0	0	1	0.25	0	0	1	0	1	0.25	4
10.5.2018 8:36:52	5	5	2	3	15	3.75	6	2	2	3	13	3.25	46
11.18.2018 21:02:03	7	7	6	6	26	6.5	6	5	6	6	23	5.75	71
2.17.2019 16:57:58	7	7	7	5	26	6.5	6	7	5	6	24	6	76
6.23.2019 18:59:12	6	6	6	6	24	6	6	5	6	6	23	5.75	71
Alex	6.25	6.25	5.25	5	22.75	5.6875	6	4.75	4.75	5.25	20.75	5.1875	66
Alex	1	1	4	3	9	2.25	0	3	4	3	10	2.5	25
10.5.2018 8:36:59	7	7	2	3	19	4.75	2	5	3	3	13	3.25	52
11.19.2018 14:04:50	5	6	5	5	21	5.25	5	6	5	5	21	5.25	62
2.17.2019 21:28:14	4	5	4	6	19	4.75	4	5	5	5	19	4.75	54
5.23.2019 13:39:54	5	5	5	5	20	5	5	5	5	5	20	5	60
Eve	5.25	5.75	4	4.75	19.75	4.9375	4	5.25	4.5	4.5	18.25	4.5625	57
Eve	-2	-2	3	2	1	0.25	3	0	2	2	7	1.75	8
10.5.2018 8:37:04	5	5	3	5	18	4.5	2	5	6	6	19	4.75	54
11.18.2018 16:25:50	7	7	2	3	19	4.75	2	5	2	1	10	2.5	40
2.17.2019 10:31:40	7	6	4	3	20	5	4	4	3	3	14	3.5	43
5.23.2019 14:02:46	7	5	3	2	17	4.25	4	2	5	4	15	3.75	46
Melanie	6.5	5.75	3	3.25	18.5	4.625	3	4	4	3.5	14.5	3.625	45.75
Melanie	2	0	0	-3	-1	-0.25	2	-3	-1	-2	-4	-1	-8

Appendix C.ix: Example of student MQ analysis Part 4

Part 4:	Scale:	Engagement - Behavioural						Engagement - Emotional					
In my most recent French class	Question order:	8	1	5	7			4	6	11	2		
Timestamp		I participated well	I worked on the activities until they were complete	I paid attention	I listened hard so I could understand	Total	Average	I had fun	I felt confident in my French	I was interested in what was going on	I enjoyed learning new things	Total	Average
10.5.2018 8:35:41 Victor		7	7	7	6	27	6.75	5	7	6	7	25	6.25
11.18.2018 18:45:04 Victor		6	6	6	6	24	6	5	6	4	5	20	5
2.17.2019 18:19:53 Victor		7	6	6	6	25	6.25	4	7	5	6	22	5.5
6.23.2019 16:29:21 Victor		7	7	7	6	27	6.75	6	7	7	6	26	6.5
Victor Average:		6.75	6.5	6.5	6	25.75	6.4375	5	6.75	5.5	6	23.25	5.8125
Victor Change:		0	0	0	0	0	0	1	0	1	-1	1	0.25
10.5.2018 8:35:44 Martin L		6	6	5	6	23	5.75	6	6	6	6	24	6
11.19.2018 9:06:15 Martin L		6	6	6	7	25	6.25	5	6	6	6	23	5.75
2.17.2019 10:57:13 Martin L		5	6	5	5	21	5.25	6	6	5	6	23	5.75
5.25.2019 17:43:53 Martin L		6	7	5	6	24	6	5	5	6	6	22	5.5
Martin Average:		5.75	6.25	5.25	6	23.25	5.8125	5.5	5.75	5.75	6	23	5.75
Martin Change:		0	1	0	0	1	0.25	-1	-1	0	0	-2	-0.5
10.5.2018 8:36:00 Oscar		4	5	5	6	20	5	5	6	5	6	22	5.5
11.18.2018 16:26:12 Oscar		5	6	5	5	21	5.25	5	6	5	6	22	5.5
2.17.2019 18:40:25 Oscar		6	6	6	6	24	6	6	6	6	6	24	6
5.23.2019 13:44:58 Oscar		6	6	5	5	22	5.5	5	6	5	6	22	5.5
Oscar Average:		5.25	5.75	5.25	5.5	21.75	5.4375	5.25	6	5.25	6	22.5	5.625
Oscar Change:		2	1	0	-1	2	0.5	0	0	0	0	0	0
10.5.2018 8:36:52 Alexp		6	6	5	5	22	5.5	5	6	6	6	23	5.75
11.18.2018 21:02:03 Alexp		6	7	6	5	24	6	6	6	6	7	25	6.25
2.17.2019 16:57:58 Alexp		6	7	6	6	25	6.25	7	6	6	6	25	6.25
6.23.2019 18:59:12 Alexp		6	7	5	6	24	6	6	5	5	6	22	5.5
Alex Average:		6	6.75	5.5	5.5	23.75	5.9375	6	5.75	5.75	6.25	23.75	5.9375
Alex Change:		0	1	0	1	2	0.5	1	-1	-1	0	-1	-0.25
10.5.2018 8:36:59 Eve		6	7	7	5	25	6.25	6	2	7	6	21	5.25
11.19.2018 14:04:50 Eve		5	6	5	5	21	5.25	5	5	5	5	20	5
2.17.2019 21:28:14 Eve		5	5	5	5	20	5	5	5	5	5	20	5
5.23.2019 13:39:54 Eve		5	5	5	5	20	5	5	5	5	5	20	5
Eve Average:		5.25	5.75	5.5	5	21.5	5.375	5.25	4.25	5.5	5.25	20.25	5.0625
Eve Change:		-1	-2	-2	0	-5	-1.25	-1	3	-2	-1	-1	-0.25
10.5.2018 8:37:04 Melanie		4	4	6	5	19	4.75	5	4	6	5	20	5
11.18.2018 16:25:50 Melanie		6	7	4	3	20	5	5	2	4	5	16	4
2.17.2019 10:31:40 Melanie		5	5	6	3	19	4.75	6	3	5	6	20	5
5.23.2019 14:02:46 Melanie		5	7	5	6	23	5.75	5	3	6	5	19	4.75

Part 4:	Engagement - Cognitive						
In my most recent French class	9	10	3	12			
Timestamp	I tried to express myself in French	I felt I could understand more French	I worked hard to make myself understood in French	I could understand my teacher's French	Total	Average	Engagement Total Scores
10.5.2018 8:35:41	7	7	6	6	26	6.5	78
11.18.2018 18:45:04	7	6	7	6	26	6.5	70
2.17.2019 18:19:53	7	5	7	7	26	6.5	73
6.23.2019 16:29:21	7	7	6	6	26	6.5	79
Victor	7	6.25	6.5	6.25	26	6.5	75
Victor	0	0	0	0	0	0	
10.5.2018 8:35:44	7	6	6	6	25	6.25	72
11.19.2018 9:06:15	6	6	5	6	23	5.75	71
2.17.2019 10:57:13	6	5	6	5	22	5.5	66
5.25.2019 17:43:53	6	6	5	7	24	6	70
Martin	6.25	5.75	5.5	6	23.5	5.875	69.75
Martin	-1	0	-1	1	-1	-0.25	
10.5.2018 8:36:00	5	6	5	5	21	5.25	63
11.18.2018 16:26:12	5	5	6	7	23	5.75	66
2.17.2019 18:40:25	6	6	6	6	24	6	72
5.23.2019 13:44:58	5	5	5	6	21	5.25	65
Oscar	5.25	5.5	5.5	6	22.25	5.5625	66.5
Oscar	0	-1	0	1	0	0	
10.5.2018 8:36:52	6	6	6	7	25	6.25	70
11.18.2018 21:02:03	6	6	6	6	24	6	73
2.17.2019 16:57:58	6	6	6	6	24	6	74
6.23.2019 18:59:12	5	6	6	6	23	5.75	69
Alex	5.75	6	6	6.25	24	6	71.5
Alex	-1	0	0	-1	-2	-0.5	
10.5.2018 8:36:59	7	5	5	6	23	5.75	69
11.19.2018 14:04:50	5	5	5	5	20	5	61
2.17.2019 21:28:14	5	5	5	5	20	5	60
5.23.2019 13:39:54	5	5	5	5	20	5	60
Eve	5.5	5	5	5.25	20.75	5.1875	62.5
Eve	-2	0	0	-1	-3	-0.75	
10.5.2018 8:37:04	5	4	4	7	20	5	59
11.18.2018 16:25:50	5	3	2	6	16	4	52
2.17.2019 10:31:40	6	2	5	6	19	4.75	58
5.23.2019 14:02:46	6	7	2	6	21	5.25	63

Appendix C.x: Example of student MQ analysis for whole class

I study French because…

Timestamp		Intrinsic (autonomous) — French is fun (8)	I'm interested in French (11)	French has value (1)	Total Indiv:	Identified (autonomous) — French will help me in other parts of my life (9)	I want to be able to use French in the future (5)	French will help me develop (2)	Total Indiv:	Introjected — I want my teachers to like me (12)	I want other people to praise me (6)	I think I'm good at French (3)	Total Indiv:	Extrinsic — If I don't do French my parents or teachers will get angry (10)	Participating in French class is one of the rules (7)	I have no other choice (4)	Total Indiv:	Motivation Total Scores
05.10.2018 08:35	Victor	6	6	7	19	7	7	5	19	1	1	1	3	1	4	2	7	48
05.10.2018 08:35	Martin	5	5	5	15	7	7	6	20	6	1	2	9	5	5	4	14	58
05.10.2018 08:36	Oscar	5	5	5	15	5	6	5	16	4	3	4	11	3	4	1	8	50
05.10.2018 08:36	Alex	5	6	6	17	6	7	5	18	4	5	5	14	5	5	3	13	62
05.10.2018 08:36	Eve	6	6	5	17	6	7	6	19	5	1	1	7	1	4	4	9	52
05.10.2018 08:37	Melanie	5	2	4	11	3	3	5	11	6	1	2	9	5	5	6	16	47
05.10.2018 08:42	Jane	4	3	6	13	3	3	4	10	6	1	1	8	1	6	5	12	43
07.10.2018 14:11	Maya	6	7	6	19	7	7	7	21	2	2	5	9	1	1	1	3	52
07.10.2018 14:19	Grace	5	6	5	16	7	7	5	19	5	1	1	7	2	4	3	9	51
	Total	47	46	49	142	51	54	48	153	39	16	22	77	24	38	29	91	463
	Average	5.2222222	5.1111111	5.4444444	15.777778	5.6666667	6	5.3333333	17	4.3333333	1.7777778	2.4444444	8.5555556	2.6666667	4.2222222	3.2222222	10.111111	51.444444
18.11.2018 16:25	Melanie	2	3	3	8	5	3	1	9	1	1	1	3	1	4	2	7	27
18.11.2018 16:26	Oscar	5	5	6	16	4	6	2	12	4	5	5	14	1	4	3	8	50
18.11.2018 17:02	Maya	6	6	6	18	6	6	6	18	3	2	6	11	1	7	1	9	52
18.11.2018 17:06	Jane	4	2	7	13	4	4	4	12	5	1	1	7	1	7	1	9	41
18.11.2018 18:45	Victor	4	4	5	13	6	6	6	18	5	1	1	7	1	3	4	8	46
18.11.2018 21:02	Alex	6	5	6	17	6	6	6	18	7	1	2	10	4	4	4	12	57
19.11.2018 09:06	Martin	5	5	6	16	7	6	6	19	3	3	4	10	2	5	3	10	55
19.11.2018 09:39	Grace	5	6	6	17	4	6	5	15	7	1	3	11	2	4	3	9	52
19.11.2018 14:04	Eve	4	4	4	12	4	4	4	12	4	4	4	12	4	4	4	12	48
	Total	39	40	49	128	46	47	40	133	39	19	27	85	17	38	27	82	428
	Average	4.3333333	4.4444444	5.4444444	14.222222	5.1111111	5.2222222	4.4444444	14.777778	4.3333333	2.1111111	3	9.4444444	1.8888889	4.2222222	3	9.1111111	47.555556
17.02.2019 10:31	Melanie	5	5	4	14	1	4	4	9	6	1	1	8	1	4	1	6	37
17.02.2019 10:57	Martin	4	5	6	15	4	5	5	14	5	5	4	14	4	4	1	9	52
17.02.2019 13:21	Grace	5	6	6	17	5	6	5	16	4	2	2	8	3	3	3	9	50
17.02.2019 16:08	Jane	5	6	5	16	6	5	4	15	7	6	6	19	1	6	1	11	61
17.02.2019 16:54	Maya	4	5	6	15	4	7	2	17	1	1	1	6	1	3	1	5	43
17.02.2019 16:57	Alex	6	5	6	17	3	4	6	13	7	1	1	9	5	7	3	15	54
17.02.2019 18:19	Victor	4	4	5	13	4	6	5	15	3	3	1	7	5	3	7	15	50
17.02.2019 18:40	Oscar	6	6	6	18	6	6	4	16	5	5	5	15	2	2	2	6	55
17.02.2019 21:28	Eve	5	4	5	14	3	4	4	11	4	2	3	9	1	4	6	11	45
	Total	45	46	51	142	36	47	43	126	42	26	27	95	23	33	28	84	447
	Average	5	5.1111111	5.6666667	15.777778	4	5.2222222	4.7777778	14	4.6666667	2.8888889	3	10.555556	2.5555556	3.6666667	3.1111111	9.3333333	49.666667
23.05.2019 13:39	Eve	6	3	5	14	4	5	5	14	6	2	2	10	4	5	4	13	51
23.05.2019 13:44	Oscar	5	6	6	17	7	7	5	19	5	6	6	17	2	7	1	10	63
23.05.2019 14:02	Melanie	6	5	5	16	3	3	5	11	7	1	1	9	1	2	6	9	45
25.05.2019 17:43	Martin	5	5	6	16	5	5	6	16	5	2	4	11	3	5	5	13	56
26.05.2019 01:09	Maya	6	6	5	17	6	7	7	20	4	2	2	11	3	5	5	11	55
23.06.2019 16:29	Victor	6	7	6	19	7	7	7	21	6	5	4	14	4	4	4	12	66
23.06.2019 18:59	Alex	6	5	6	17	6	6	6	18	7	5	6	18	5	7	6	18	71
23.06.2019 19:08	Grace	6	6	6	18	4	7	5	16	6	4	3	13	2	3	3	8	55
23.06.2019 19:15	Jane	6	7	7	18	7	7	7	21	6	4	4	15	7	5	1	15	61
	Total	52	49	51	152	49	54	53	156	52	30	36	118	23	43	31	97	523
	Average	5.7777778	5.4444444	5.6666667	16.888889	5.4444444	6	5.8888889	17.333333	5.7777778	3.3333333	4	13.111111	2.5555556	4.7777778	3.4444444	10.777778	58.111111
	Change	5	3	2	10	-2	0	5	3	13		14	41	-1	5	2	6	60

In my most recent French class

	Engagement - Behavioural — I participated well (8)	I worked on the activities until they were complete (1)	I paid attention (5)	I listened hard so I could understand (7)	Total Indiv:	Engagement - Emotional — I had fun (4)	I felt confident in my French (6)	I was interested in what was going on (11)	I enjoyed learning new things (2)	Total Indiv:	Engagement - Cognitive — I tried to express myself in French (9)	I felt I could understand more French (10)	I worked hard to make myself understood in French (3)	I could understand my teacher's French (12)	Total Indiv:	Engagement Total Scores
Victor	7	7	7	6	27	5	7	7	6	25	7	7	6	6	26	47
Martin	6	6	5	6	23	6	6	6	6	24	7	6	6	6	25	43
Oscar	4	5	5	6	20	5	6	5	6	22	5	6	5	5	21	37
Alex	6	6	5	5	22	5	6	6	6	23	6	6	6	7	25	42
Eve	6	7	7	5	25	6	2	7	6	21	7	5	5	6	23	39
Melanie	4	4	6	5	19	5	4	6	5	20	5	4	4	7	20	35
Jane	4	7	4	6	21	3	4	5	4	16	6	6	4	6	22	36
Maya	7	6	7	7	27	6	5	6	6	23	5	4	7	5	21	38
Grace	6	7	6	6	25	4	6	6	6	21	6	6	6	7	25	43
Total	50	55	52	52	209	45	46	52	52	195	54	50	49	55	208	360
Average	5.5555556	6.1111111	5.7777778	5.7777778	23.222222	5	5.1111111	5.7777778	5.7777778	21.666667	6	5.5555556	5.4444444	6.1111111	23.111111	40
Melanie	6	7	4	3	20	5	2	4	5	16	5	3	2	6	16	27
Oscar	5	6	5	5	21	5	6	5	6	22	5	5	6	7	23	39
Maya	6	6	7	7	26	7	5	5	6	23	5	5	7	6	23	40
Jane	6	5	4	6	21	4	5	3	3	15	3	5	2	7	17	29
Victor	6	6	6	6	24	5	6	4	5	20	7	6	7	6	26	45
Alex	6	7	6	5	24	6	6	6	7	25	6	6	6	6	24	42
Martin	6	6	6	7	25	5	6	6	6	23	6	6	5	6	23	41
Grace	6	5	5	6	22	5	6	5	5	21	6	5	6	6	23	40
Eve	6	6	3	5	20	5	5	5	5	20	5	5	5	5	20	35
Total	52	54	48	50	204	47	47	43	48	185	48	46	46	55	195	338
Average	5.7777778	6	5.3333333	5.5555556	22.666667	5.2222222	5.2222222	4.7777778	5.3333333	20.555556	5.3333333	5.1111111	5.1111111	6.1111111	21.666667	37.55555556
Melanie	5	5	6	3	19	6	3	5	6	20	6	2	5	6	19	34
Martin	5	6	5	5	21	6	6	5	6	23	6	5	6	5	22	39
Grace	7	6	7	7	27	6	7	7	6	26	7	7	7	7	28	49
Jane	5	7	6	7	25	6	7	7	5	25	5	6	6	7	24	42
Maya	7	6	6	6	25	6	5	6	6	23	5	5	6	7	23	39
Alex	6	7	6	6	25	7	6	6	6	25	6	6	6	6	24	42
Victor	7	6	6	6	25	4	7	5	6	22	7	5	7	7	26	46
Oscar	6	6	6	6	24	6	5	5	6	22	5	6	6	6	23	38
Eve	5	7	6	7	25	7	7	7	5	26	6	6	6	7	25	44
Total	53	53	51	52	211	52	52	52	52	208	53	53	47	54	210	368
Average	5.8888889	6	5.8888889	5.6666667	23.444444	5.7777778	5.7777778	5.7777778	5.7777778	23.111111	5.8888889	5.2222222	6	6.2222222	23.333333	40.88888889
Melanie	5	5	5	5	20	5	5	5	5	20	5	5	5	5	20	35
Oscar	6	6	5	5	22	5	6	5	6	22	5	5	5	6	21	37
Maya	5	7	5	6	23	5	3	6	5	19	6	7	2	6	21	35
Martin	6	7	5	6	24	5	5	6	6	22	6	6	5	7	24	40
Victor	7	7	7	7	28	7	7	7	7	28	7	7	7	7	28	49
Alex	7	7	7	6	27	6	7	7	6	26	7	7	6	6	26	47
Grace	6	7	5	6	24	6	5	5	6	22	5	6	6	6	23	38
Eve	6	5	5	6	22	5	5	5	5	20	6	6	6	6	24	40
Jane	5	7	6	7	25	7	7	7	5	26	6	6	6	7	25	44
Total	53	58	50	54	215	51	50	53	51	205	53	55	48	56	212	365
Average	5.8888889	6.4444444	5.5555556	6	23.888889	5.6666667	5.5555556	5.8888889	5.6666667	22.777778	5.8888889	6.1111111	5.3333333	6.2222222	23.555556	40.55555556
Change	3	3	-2	2	6	6	6	4	1	-1	10	-1	5	-1	1	4	5

Appendix C.xi: Examples of teacher MQ analysis

Part 1:	Scale:	Intrinsic (autonomous)					Identified (autonomous)				
I teach French because	Question order:	8	11	1			9	5	2		
	Timestamp	French is fun	I'm interested in French	French has value	Total	Average	Being a French teacher will help me in other parts of my life	I want to help students to be able to use French in the future	French will help students to develop	Total	Average
	10.7.2018 12:03:27	7	6	7	20	6.666666667	6	6	7	19	6.333333333
	11.23.2018 8:58:05	6	5	6	17	5.666666667	6	7	7	20	6.666666667
	2.17.2019 17:08:36	6	5	6	17	5.666666667	5	5	6	16	5.333333333
	6.27.2019 8:17:01	6	6	7	19	6.333333333	6	6	7	19	6.333333333
	Average	6.25	5.5	6.5	18.25	6.083333333	5.75	6	6.75	18.5	6.166666667
	Change	-1	0	0	-1	-0.33333333	0	0	0	0	0

Part 2:	Scale:	Supportive teaching						
In my Y12 Ab Initio French class	Question order:	1	5	2	3	4		
	Timestamp	I give clear explanations	The pace of the Y12 ab initio French class is appropriate	I direct students as to what they need to do	I speak a lot of French in a way students can understand	I appeal to student interests	Total	Average
	10.7.2018 12:03:27	7	4	7	6	5	29	5.8
	11.23.2018 8:58:05	7	6	7	7	6	33	6.6
	2.17.2019 17:08:36	6	6	6	5	6	29	5.8
	6.27.2019 8:17:01	6	6	6	6	6	30	6
	Average	6.5	5.5	6.5	6	5.75	30.25	6.05
	Difference	-1	2	-1	0	1	1	0.2

	05.10.18 (Pre-	18.11.18 (TPR	17.02.19 (Pos	23.06.19 (TPRS 2)
I give clear exp	7	7	6	6
The pace of th	4	6	6	6
I direct studen	7	7	6	6
I speak a lot o	6	7	5	6
I appeal to stu	5	6	6	6

Part 3:		Needs - Competence					
In the past 2 weeks in this French class		6	3	9	11		
Timestamp	I felt confident in my teaching	I felt the students' French was improving	I felt my students could speak more French	I felt the students could understand more French	Total	Average	Needs Total Scores:
10.7.2018 12:03:27	3	4	5	5	17	4.25	55
11.23.2018 8:58:05	6	6	6	7	25	6.25	79
2.17.2019 17:08:36	6	6	5	5	22	5.5	68
6.27.2019 8:17:01	5	6	7	7	25	6.25	73
Average	5	5.5	5.75	6	22.25	5.5625	68.75
Difference	2	2	2	2	8	2	18

	05.10.18 (Pre-	18.11.18 (TPR	17.02.19 (Pos	23.06.19 (TPRS 2)
Scaled total fo	17	25	22	25

	05.10.18 (F	18.11.18 (	17.02.19 (F	23.06.19 (TPRS 2)
Autonomy	19	28	23	25
Competence	17	25	22	25
Relatedness	19	26	23	23

	05.10.18 (Pre-	18.11.18 (TPR	17.02.19 (Pos	23.06.19 (TPRS 2)
I felt confident	3	6	6	5
I felt the stude	4	6	6	6
I felt my stude	5	6	5	7
I felt the stude	5	7	5	7

Teacher: Total scores for competence constructs

Teacher: Cumulative scores for SDT needs

Appendix C.xii: Teacher perception of student motivation

Q1:	Student is interested in French			
	Sep.18	Dec.18	Mar.19	Jun.19
	Pre-TPRS	Post-TPRS	Pre-Story 2	Post-Story 2
Alex	1	5	5	5
Eve	1	2	3	5
Grace	6	6	6	6
Jane	5	5	5	5
Maya	2	5	5	6
Melanie	6	6	7	7
Martin	5	5	6	6
Oscar	4	6	6	7
Victor	6	6	6	6

Instructions:
Please rate each student based on
the 1-7 scale for each of the four
1: Does not correspond
7: Corresponds exactly

Q2:	Student has good quality motivation to learn Fre			
	Sep.18	Dec.18	Mar.19	Jun.19
	Pre-TPRS	Post-TPRS	Pre-Story 2	Post-Story 2
Alex	3	3	3	3
Eve	3	3	3	3
Grace	7	7	7	7
Jane	6	6	6	6
Maya	5	6	6	6
Melanie	6	6	6	7
Martin	5	6	6	6
Oscar	4	5	6	7
Victor	7	7	7	7

Instructions:
Please rate each student based on
the 1-7 scale for each of the four
1: Does not correspond
7: Corresponds exactly

Q3:	Student is well behaved in French class			
	Sep.18	Dec.18	Mar.19	Jun.19
	Pre-TPRS	Post-TPRS	Pre-Story 2	Post-Story 2
Alex	6	6	6	6
Eve	5	6	6	6
Grace	5	5	5	5
Jane	7	7	7	7
Maya	7	7	7	7
Melanie	6	5	5	5
Martin	7	7	7	7
Oscar	5	6	6	5
Victor	7	7	7	7

Instructions:
Please rate each student based on
the 1-7 scale for each of the four
1: Does not correspond
7: Corresponds exactly

Q4:	Student has good French communication abilitie			
	Sep.18	Dec.18	Mar.19	Jun.19
	Pre-TPRS	Post-TPRS	Pre-Story 2	Post-Story 2
Alex	2	3	3	3
Eve	3	4	5	5
Grace	7	7	7	7
Jane	5	5	5	5
Maya	1	3	4	5
Melanie	4	5	5	5
Martin	3	4	5	5
Oscar	5	5	6	6
Victor	6	6	6	6

Instructions:
Please rate each student based on
the 1-7 scale for each of the four
1: Does not correspond
7: Corresponds exactly

Appendix D – Interviews and reflective journal

Appendix D.i: Steps to minimise researcher effect in student interviews[11]

Issue	Potential problem	Steps taken to minimise this issue:
Students may feel apprehensive and reluctant to share information about a teacher during the group interview	May limit or impact validity of data.	At the beginning of each interview I explained: - The purpose of the research, stressing that I wanted them to be open and honest. - The core tenet of data confidentiality and anonymity. I also attempted to help students feel at ease by chatting about other areas of school life before the sessions began.
Some students may dominate the discussions	May limit the data.	- Used my professional judgment and experience as a teacher to try to include everyone in the conversation. - I spoke in Spanish to Maya whose English level was not yet comfortable enough to engage in full discussions. - I switched topic or moved on to next question if I felt students were becoming bored or one student was speaking too much.
Researcher may listen too little and suggest answers	Researcher bias.	- The interview schedule and MQ responses helped to keep me on track. - I replayed and coded all interviews on numerous occasions, writing reflection notes for the next session to ensure I was not leading the conversation.
Students may try to say what I 'want' to hear as I am a teacher in the school	Invalid data - the data will not reflect students' perceptions.	- At the beginning of each session I reiterated the importance of their honesty. - I explicitly explained that they needed to be honest and say what they felt as this was a research study at Doctoral level. - I reassured them that there would be no judgement and comments would not be shared with the teacher or anyone else outside of this study. - I avoided leading questions and asked open-ended questions.
Groups can drift off the topic easily	Irrelevant data.	My experience as a teacher ensured I could lead them back to the discussion whenever they began to stray off track or talk to much about experiences unrelated to the study.

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[11] This list is adapted from O'Boyle (2017).

Appendix D.ii: Sample student interview schedule

Interview 3 – Students – Interview Schedule and Notes

Notes from MQ3:
- French is fun and interesting:
  - Slight drop for TPRS now back to what it was
- Teacher speaking French in understandable way
  - Way highest during TPRS but only slightly
- Appeals to my interest
  - Highest during TPRS
- Pace of French class
  - Highest during TPRS, almost everyone said 7
  - Lowest now
- Working together; chose what I wanted to do
  - Highest during TPRS
  - Choice: lowest now (median is 5)
- Much closer to friends; confidence; feeling good working with classmates
  - All highest now; confidence particularly high
- Interest in what was going on:
  - Lowest during TPRS; back to normal now
  - Due to first experience with TPRS?

I study French because:
1. French is fun: **dropped slightly for TPRS then back to 5; inc for M.**
2. French will help me in other parts of my life: **decrease for both**
3. French is interesting: **increased for both**

My French teacher:
1. Pace is appropriate: **decrease**

In the past two weeks in French class:
1. Working with my friends: **decrease**
2. Chose what I wanted to do: **decrease**
3. Confident in my French: **increase since last time**
4. Felt good working with classmates: **increases a lot since October**
5. Felt can speak more, understand more, closer to teacher: **all increase since Oct**

In my most recent French classes:
1. I was interested in what was going on: **lowest for TPRS; high again now**

Possible questions:
What activities have you enjoyed most this year in French?
Are there any that stand out that you remember?
Any that don't help your learning?
Which activities engage you and motivate you the most?
What has it been like in French class recently?

Appendix D.iii: Sample teacher interview schedule

Interview 1 - Teacher - Interview Schedule and questions

General background questions:
1. A bit about yourself, what languages you speak at home or outside home
2. Why are you teaching French?
3. What is the most important thing about learning a language?
4. Are there certain skills that are more important to you than others?

Previous language learning experiences:
1. Can you tell me about any great language classes you have had in the past?
2. What made them so effective?
3. Have you had any negative language learning experiences?
4. Why was it negative?
5. Is it more important to learn or to have fun in class?
6. What would the ideal language class look like for you?

From survey:
Questions that had a wide variance of opinion:
1. "I want my friends to think I have a good job"
    1. So what is important to you in your work?
2. "I appeal to students interests"
    1. **5**: Is this an area for improvement?
3. "The pace is appropriate / working together with students"
    1. **4:** Why not?
4. "I felt students French was improving"
    1. **4**: Why not?
5. "I felt confident in my teaching"
    1. **3:** Why so low?
6. "Students were interested and engaged"
    1. **3:** Also very low
7. "I felt good at my job"
    1. **2:** This was just for the last class - why not?
8. Do you feel like you are building a rapport with the students?

Appendix D.iv: Sample interview transcript – Student Interview 1[12]

Student Interview 1 - 12 October 2018

Date: 12 October 2018

Facilitator: Researcher (FAC)

Participants: Pseudonyms

EVE
MAYA
GRACE
MELANIE
JANE
ALEX
MARTIN
OSCAR
MIKE
VICTOR

FAC: Okay so welcome to all of you, thank you very much for being part of this, this will be the first of I think three interviews in total. So I'm just going to ask you a few questions in general. Please feel free to jump in and contribute whenever you would like to. If someone hasn't really said anything I might ask you a question but really it's up to yourselves to just contribute whenever you feel comfortable. If you would prefer to say something in French or Spanish it's no problem at all you can do that, that's fine. I would just prefer you can say it the way you'd like to say it. So as I've mentioned before this will all be anonymous so your name won't be associated with the comments and at the end when this is completed I will send you the report. It will be a long, long, long report so you may not wish to read it but I will send it to you so you can have a look at it and you can see that your comments are real and I didn't make anything up. All of this will be transcribed as well so I've got hours and hours of transcription to do after this so it might be a years' time when you get a look at this report or maybe even longer you may be in University at this stage but I will send it to you when it's all done. Is that okay. So any questions before we start, yeah.

ALEX: How big is the process?

FAC: This process will take me at least a year if not two years I'd say to complete. You guys if you think about you have to write your [inaudible 1:26] essay in about 3,500 words this will be about 60,000 words so it's a big thing it's like writing a big. Okay so first it would great if you could tell me a little bit about yourselves in terms of languages, what languages you might speak at home if it's just English, if you speak French if you speak another language, how long you've been learning other languages for. So if that's okay to go round each person that would be great. So I'll start. So I teach French and Spanish, I only teach Spanish here. I speak Gaelic Irish and English and I speak a little bit of Portuguese and German just

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[12] Full transcripts for all interviews are available upon request.

through interest because it's something I love, I'm really into languages and that's why I do this job. So that's it for me.

EVE: I speak English.

FAC: Okay and have you ever studied anything else or just French or did you ever study German or anything like that?

EVE: I studied German for a year four years ago and then I started French.

FAC: Okay perfect and has that been at ISL the whole time or did you study French anywhere else beforehand?

EVE: Just at ISL.

FAC: Just at ISL okay. Maria.

MAYA: [Speaking in Spanish] I speak Spanish. I've been speaking English for 2 years. I studied Portuguese for 1 year and French for a few months.

FAC: [Speaking in Spanish].

GRACE: I speak mainly Italian at home but I also speak of course English in school then I've studied German, Spanish and currently French.

FAC: Okay so it's mainly Italian you speak with your parents.

GRACE: Yeah.

FAC: Okay.

MELANIE: Okay so my first language is Spanish, my second one is English and my third is Swedish but as I grew up I only learnt Swedish because both my parents are Swedish and so then I learnt Arabic for six years but I don't remember any and then I learnt [inaudible 3:28] for two years and then I moved to Sweden so I had Swedish and then I learnt Spanish until last year and I did German for two and a half years and how I'm studying French.

FAC: Wow. What do you speak at home?

MELANIE: I speak Swedish with my parents, sometimes Spanish with my dad and with my siblings mostly Swedish, sometimes English.

FAC: That's fascinating, in credible. Max.

MARTIN: I speak English and Dutch and I speak Dutch with my parents and English with my siblings. I've studied French and Mandarin in Singapore but I don't know anything.

FAC: How long ago was that?

MARTIN: Oh that was four, five years ago.

FAC: Okay interesting.

OSCAR: I speak English at home with my parents and then I mix with English and Danish with my brother and then I learned Spanish for five or so years and I stopped last year and now I'm doing French for the first year.

MIKE: I speak Dutch and English and I studied German and I study French right now.

FAC: Okay cool alright. So at home in your house do you speak Dutch and German?

MIKE: No just Dutch.

FAC: Just Dutch with your parents.

ALEX: My first language is Greek as a small kid I've been learning Greek until last year and when I was in Dubai five years ago I learnt Arabic for four years and now I've been learning French for about five years.

VICTOR: So I speak Danish and English. I speak Danish at home with my parents but I haven't had any formal teaching in it. So sometimes I speak a little bit of mix of English and Danish with my family and I started learning French four years ago.

JANE: I speak English at home. I studied Spanish three years ago for a year at a different school and now I'm studying French.

FAC: Okay wow it's fascinating the amount of different language experiences people have. Okay so I guess I'd just like to say, anyone can jump in at any time so I guess the first question I'd just like to know is you've clearly all done different languages like Spanish and German and different things so why French and why did you chose to do French for the diploma at this level and at this stage, why not something else?

MARTIN: For me it's because I just got a Swiss passport so I kind of need to learn it for my parents so to get along if I ever move back I can at least speak the basic maybe a bit more.

FAC: Yeah makes sense.

ALEX: For me since I finished Greek last year it wouldn't make sense for me to continue studying [inaudible 6:24] instead of French so I decided to take French because I thought it would also be useful for the future.

FAC: Okay. Do you think you might end up living in Switzerland or maybe live somewhere French speaking?

ALEX: No I don't think I'll live in Switzerland or in a country where French is the language but it might be that at one point in the future it will be good to have.

JANE: Because I'm currently living in a French speaking country it makes sense to learn the native language and it will be easier because you can go out and that will help me further.

FAC: Very true. Anyone else? Greta.

GRACE: I've genuinely always been interested in French I just couldn't do it before but since now I live in French part of Switzerland it just makes sense that like said before I can go out and speak.

FAC: Okay yeah.

MIKE: I used to speak it when I was a kid and I think it's just a lot of fun to speak and very interesting.

FAC: Okay so it seems like most people it's because you feel like it might be useful and you could be able to use it around Switzerland and stuff like that. What about those people who decided to not do a language you've done before like Spanish or German or something?

MELANIE: Well for deciding between Spanish and French I felt that my Spanish was not good enough to continue into the IP diploma for the higher level and therefore I had already been learning French for like five months by that time so I felt why not just start again and learn a new language because I have previously not been taught French.

FAC: Right okay. Oliver.

OSCAR: I wasn't really picking up Spanish but also the fact I don't think I would live in a Spanish speaking country more likely a French speaking.

FAC: So it's kind of back to usage again, interesting.

GRACE: I just figure that since I got the chance to learn French like all throughout the MYP since I live in a part where we speak French I figure it just makes more sense instead of taking Spanish which I wouldn't use as much and same goes for German.

FAC: Sure okay. Now this is a bit more, it will be interesting to see what you say, what do you think is the most important thing that you need to do or master or be good at when you're learning any language so what are the most important things in learning a language?

VICTOR: I feel like speaking is one of the most important things because then you can kind of develop it further then. If you're not speaking the language then you really don't get to learn it as much because grammatically it's important to learn but after you speak you can kind of understand the grammatical world but if you don't focus on speaking first then it's very hard to get to speaking after and you also get more friends and it also just becomes generally easier to speak French.

FAC: Interesting. What do you guys think?

MELANIE: I agree.

FAC: Yeah. Max.

MIKE: I think it can be quite similar to [inaudible 8:24] performance or [inaudible 9:32] performance like there's no point in just discussing what you're going to do and then just not actually trying to do different things so I think there's no point in just learning the language if you're not going to speak it.

FAC: Right okay.

ALEX: Knowing from Greek you really need to learn the basic rules if you don't learn the basic rules for Greek, there's a lot of rules to start learning Greek and if you don't learn those and you continue without knowing the rules it will get harder to get fluent with the language.

FAC: Any other comments on that? So you think it's really important to be able to speak it and use it and have some of the underlying rules as well. What would you guys think if you could only do one of those things, learn the rules or just practice speaking which is more important?

OSCAR: Practice the speaking because it translates into all the other stuff.

FAC: Right okay.

OSCAR: If you learn how to speak then you also know the rules.

FAC: Okay.

EVE: [Inaudible 10:38] language because my friend so made it more complicated.

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FAC: You might need to know more the rules and stuff like that it's very true because Greek is quite complicated.

GRACE: But if you don't learn the basics if you don't know the rules then you can't really go straight into speaking.

VICTOR: I think it also depends on how willing you are to make errors because if you're not like, if you're the type of person who doesn't like to make any mistakes then I get how it's not very nice to go into speaking straight away but if you can go into speaking and then you can start realising your own mistakes and just keep on speaking because there's a large amount of the language that is speaking so like TV shows that you can learn a lot from and also like things that don't go into school as much because if I'm being very honest like three lessons a week is not going to be enough to learn a language completely unless you're doing it outside and speaking it outside. You're not going to have any practical use of the language which is what most of us want to use it for.

FAC: Okay so then I suppose to ask you about your previous language guiding experience. Can you ever tell me about it can be at any time in your life like when you were tiny small baby when you were here, in another school, anytime, can you tell me about a really great language class you've had and what made that so effective. What was it about that particular class? It might just be one class you can remember or maybe it's a longer period but what was so effective, what worked so well in that time in that class?

ALEX: This was a few years ago when I was still doing Greek exams and still learning Greek. There was this one rule, it was a very basic rule but since I left Greece at a very young age I never got to learn it so I learnt this rule and it just connected basically to everything else that I've learnt so far and it made it so much easier to write and speak.

FAC: Okay. Anyone else. You must be able to think of one good language lesson in your history of learning languages that you can remember that you thought that was really good I learnt a lot in that.

VICTOR: I think things involving activity so making food with the language.

FAC: Did you do that here?

VICTOR: Yeah.

FAC: That's cool. Why does that stick in your memory?

VICTOR: Because it's something fun to do and it's something that's matters in the sense of it being oh now I know how to go buy some eggs you know you feel more involved in the place.

FAC: Very good, that's true.

VICTOR: But for me maybe it's different because I came just knowing Danish to an English school and I had to learn everything so that kind of also forces you into being in an environment that only speaks the language rather than being an environment where you can get by with your other languages.

MELANIE: I think it was a year ago or two we'd just done a unit about how to speak in a social setting and across from us we have this big shopping mall so we went over there and ordered lunch my German class and I and it was a really nice experience because you were able to use all your prior knowledge and then order and then when we had lunch we had to speak German and it was a memorable experience but also you did use what you had been learning. In many classes you often feel you're learning things because you have to but here after this you understood what you had been learning was actually to your benefit.

FAC: Right.

JANE: Linking to what Matilda said I think in one of my Spanish classes previously we went to a theatre and we had to order our own tickets and our food and we went into the theatre which was they were speaking Spanish so again we had to apply what we knew to understand the play but also life skill and how to ask.

FAC: And when you had that experience and you managed to buy the tickets and understand did you feel you were able to do it?

JANE: Yeah because sometimes when you're sat in a classroom you're taught something very specific and then when you're out you're being asked different questions and you apply what you know.

FAC: Okay. What about on the other side? Have you ever had any negative language learning experiences and remember you can be completely honest here this is all very anonymous, that you were like oh that was terrible I hated it? A lot of hands went up. Okay.

EVE: So in the previous years doing French we studied the same photo for about two months and we already knew everything it was really basic vocabulary we weren't learning anything new for two months and we just studied the same photo and it wasn't like we were even learning different ways to say this person has blue jeans, we were saying the exact same thing over and over again and even during double lessons. It was really bad.

FAC: Okay anything else?

GRACE: I had the worst German teacher for a really long time and we basically learnt nothing the whole class and it really was not fun she would just give us sheets and not teach us anything. And we didn't have any basics really…

FAC: Like worksheets is that what you mean?

GRACE: Yeah just worksheets and she was like just do them and she never taught us anything so we never got the basics and it was really hard and we had to work on our own.

FAC: Max.

MARTIN: Well in the French lessons also [inaudible 16:24] but I was in a Mandarin class in Singapore and it was my first Mandarin class ever and I just sat there. I did nothing it was really boring and really no use to me because I was never going to use it. But then with the French class that was awful.

FAC: Matilda.

MELANIE: One of the worst Spanish lessons I had when I started originally learning Spanish I had a teacher and we would do the same things over and over again for like two months and then our teacher went off and he became sick so we got a new teacher had her for two months and then we got a new teacher so there was a lot of repetition.

FAC: So one thing I'm hearing a few people mention there, a few people have mentioned the teachers, do you think the teacher's important?

ALL: Yes.

FAC: Why or what if one teacher does the same activity as another what can change that?

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GRACE: I think a teacher's passion can be translated on the student like I have an example for maths. I used to be really bad at maths and I had this teacher and she just put a lot of passion into the teaching and just making you love the topic.

FAC: So you found more of a relationship with the teacher.

GRACE: Yeah and so if a teacher's really passionate about the language and they just teach you and they go with the students you enjoy the language more.

FAC: You wanted to say something.

ALEX: Yeah it also connects to what we were saying before I think a teacher's organisation and how they're able to organise the class is very important. In the previous year like Ella said she wasn't able to organise the class at all, when we were sitting down and describing the pictures or video we were just doing the same thing over and over again and we were just side tracked all the time and just starting small conversations all the time and she couldn't…

FAC: Controlling the class.

GRACE: The students lose interest.

ALEX: I had trouble in Greek school and I had to go put a lot of effort to learn the things that were said in the class because the class wasn't concentrating.

FAC: [Speaking Spanish]

MAYA: Six years ago I studied Portuguese in school, I can't remember any of it. He taught us all the basic phrases but I can't remember them because it was so boring.

FAC: Okay so I guess then my next question would be you all have a lot of language learning experience and you have negative and positive experiences. If you were to sit down and write a list of the ideal things in a language learning class, if you were creating a language teacher's course and you said you need to do these things and it will be a brilliant language class, what would you say to those teachers?

ALEX: I would say they can make the class more interactive not just sitting down and putting things on the board and telling us to write it down and memorise it.

FAC: So kind of what you were saying about having some activity involved as well.

ALEX: Yeah not like speaking to other people but moving around and telling us to move around the class.

FAC: Okay that's great, there's a few hands over here, Oliver and Max.

MARTIN: I think not too repetitive so for example last year it was way too repetitive I got really bored so keep doing different things.

<   FAC: Okay so diverse things. Oliver do you want to say something?

OSCAR: No.

FAC: Sorry Max.

MIKE: No I was going to say the same.

FAC: Okay so different activities so that's it, anything else?

ALEX: Being a bit creative with the way that they teach us I think that's very effective.

JANE: Use different methods of teaching each class don't stick to one activity or one lesson have an activity the next maybe do a worksheet, do something else.

FAC: Keeping it varied. Excellent.

EVE: Try and provide a lot of extra resources so like vocabulary lists and you can just keep adding.

MELANIE: I think this goes for any subject but, I don't know what I was going to say.

FAC: That's okay if it comes back to you, no problem at all.

ALEX: Obviously this is a problem this year in the subject which is languages that I've experienced is that the teacher doesn't always do but they should take the opinion of the entire class and what they should concentrate on all together than asking a proportion of the class.

FAC: So you have some direction in where things are going.

ALEX: Yeah.

FAC: Interesting.

MELANIE: I think for any class if a teacher puts effort into their class the students will notice and then the students are also going to be putting effort into the class because I had a maths teacher she would give us work sheets, all her weekends would go on her doing worksheets so we would understand and that just made a big benefit for the whole class and also we appreciated everything she did for us because it helped everyone so I think it's really important that teacher's show that they put effort instead of going into a different room or just failing to do this because then you feel like why should I be doing this if they're not putting effort into my education.

FAC: Sure right so the teacher again becoming quite important in this.

ALEX: Yeah always having good relationship with the teacher is a huge factor.

FAC: And what about among yourselves is that important if you have a good relationship with people in the class other than the teacher?

ALEX: It can help.

GRACE: It helps you even make you feel more confident participating in class because if you got something wrong maybe somebody will help you, there's no judgement in participating.

FAC: Okay so just a couple of things that you guys mentioned in the questionnaire I'm just going to bring up so these are questions that had a wide variety of opinions, some of them your opinions were very close so one of them was and the question was 'I'm interested in French' and there was quite a wide variety. Some had put a seven out of seven some had put a one or a two. So I guess my question would be why study it if you're not interested in it?

VICTOR: Part of it is that you have to, definitely.

FAC: Who says you have to?

VICTOR: The IB.

FAC: Right okay so the IB says you have to do french.

ALEX: Specifically the IB says you have to study two languages.

FAC: Okay so one will be English.

ALEX: And one will be of your choice but in the previous year in the MYP for example they've forced you to take French and they didn't force you to take a second language but they force you to take French because we're in a French country.

FAC: So that being forced to take it lowers your interest level.

ALEX: Yeah if the teacher isn't good it certainly does lower your interest level.

FAC: Okay interesting. And these were a couple of questions, one was 'I felt confident in my French' and again there was a wide variety of those, some people said yes they felt very confident and other people put not at all so can anyone help me out with that?

MAYA: I feel much less confident as I am a total beginner and others have a much more advanced level than I have.

FAC: [Speaking Spanish].

MELANIE: I think compared to some people that have been taking French for five years I don't have as much and therefore I don't have the confidence as many people do in our class but that doesn't stop me from wanting to learn the language.

FAC: Sure of course. But maybe you feel you're not getting it as much as you'd like to get.

MELANIE: Because you're always comparing yourself to others and so you're feeling like okay I don't know as much as they do and I'd like to know as much as they do.

FAC: Sure.

EVE: They can also depend on how many years but if you have a learning disability.

FAC: Yeah sure.

EVE: So if you have dyslexia or something like that it's really hard to learn a second language even though you're still struggling with your first language.

FAC: That's true absolutely we all learn at different speeds.

ALEX: I think your relationship is important because if you know you're not going to be judged you're not going to be afraid to make a mistake.

FAC: Okay and then there was another one here 'I felt I wanted to learn more French'. So some people put yes I really want to learn more and some put I didn't really feel like I wanted to learn anymore. So what do you guys think about that?

ALEX: I think that's what we talked about like based on the previous years if we had a bad experience of French we're not really going to want to learn French. If you're going to be forced to learn French not from the school but also from your parents your interest level if it's hard and you don't get it and people are forcing you I think for most people the interest level will go down.

VICTOR: It's probably also to do with confidence and like how good you are at the subject because if you're really good at it like there's a lot of different levels in the class so if you're really good at it you probably want to learn more but if you're really struggling you don't really

know what's going on you probably just want to keep it as low level as possible and just relax because you don't really understand it at that level.

FAC: I have just one last question to ask you guys and I'd love to hear just what most of you think of this, if I was planning a language class is it more important for you that the class is fun or that you walk away feeling like you've learnt something?

JANE: Both.

FAC: Both.

ALEX: It depends what we're doing.

MELANIE: I think more with learning something.

GRACE: Yeah me too because sometimes I think the class being fun is important but if you just play too many games or too many things it doesn't feel right.

OSCAR: Often I feel like if you've gone away having fun and you also feel like you've learnt something you've understood it then it makes you feel like a more fun experience.

FAC: Just to go on that point what Oliver said if you feel like you understood it do you think it's important to understand what's going on in the language class?

ALL: Yes.

FAC: Yeah. [Speaking Spanish]. Yeah okay.

JANE: I was just saying that I think it's good to have fun and understand, like you can play games and you're still adapting your knowledge but into these games, and then you're able to go away knowing.

FAC: So the combination is quite important. Okay guys thank you so much if you are a minute or so late you can blame it on me.

MELANIE: We have all French now.

FAC: Fantastic, thank you so much guys I'll be in touch with you about the next stage.

Transcript ends 28:07

Appendix D.v: Sample interview transcript – Teacher Interview 2

Teacher interview 2 - 23 November 2018

Date: 23.11.18

Facilitator: Research (FAC)

Participants: Laura (pseudonym) represented by F

FAC: Alright so L thank you for coming for the second interview. It is the 23rd of November. So I have a few questions just to start off, general ones. How are you currently feeling, it's the end of November how's everything going in school?

F: I'm okay I think I'm doing quite well compared to students and other members of staff because I'm not sick, I'm okay.

FAC: That's very true. Cool and that particular class, the French class that we've been looking at, how are things with this class at the moment in comparison to the last time we spoke which was about a month ago?

F: So I only had one class or two classes with them since we finished the story and on Tuesday things went back to normal kind of which is not a good thing because it went so well during the story and I really felt that we created something together then going back to normal teaching was a bit tough and I struggled with the same problems again, different abilities so yeah it's just going to be a different class this year definitely but then Wednesday I just have to spend more time planning for this class and then Wednesday it went a lot better because I put more effort into it but it's definitely not the same as doing a story.

FAC: Okay. So some of your survey responses I've had a look at and it gives us something to talk about a bit so one of the first ones was there was a change that the question was 'I want my friends to think I have a good job' and you went from a three to a six. So is that?

F: I couldn't really remember what I had put.

FAC: That's half the point to the surveys because I don't really want you to remember it's just a see what you think at that moment so is it important to you that your friends think you have a good job?

F: Yeah definitely.

FAC: And do you feel like they do think that? You're from France right so do people?

F: It depends who you talk to. If you talk to people in France they tend to think as I said before that you have an easy job. I don't know, they also think that because I work in Switzerland in an International school they think I have money and it's true I have a lot more money than then but it depends what it means. But yeah I do want people to think that I have a good job yeah.

FAC: And in Switzerland do you feel like if you meet someone in Switzerland for the first time when you're talking to someone?

F: Yes definitely there's more value in Switzerland.

FAC: Yeah it's a slightly different thing isn't it? Okay so some of the questions that I see big changes, first one was around working with the students and the relationship you've built with them so one of the questions is you felt you were working together with the students and you went from a four to the highest point which is a seven, so what was it that changed that made you have that big jump?

F: For working with students?

FAC: Yeah working together with students.

F: Because I felt we all worked for this story. We all worked together and we really created something together whereas before or now it's more like my input.

FAC: And do you feel like you've got to know them better through the story?

F: Yeah definitely, well I knew them quite well before but I got to know their personality better and I got to play with it which I never do in class.

FAC: And did that feel good working with the students a bit more and co-creating?

F: Yeah it felt really good, it felt really good doing this story especially with this class.

FAC: Okay. And why was that? Why does it feel different, why does it feel better I guess?

F: With this class?

FAC: Yeah.

F: Because it's a tough class and because I struggle so much with the content that at least for the first two months I didn't focus so much on the students as a whole class I focused a lot more on individuals and with the story I felt that we were a group.

FAC: Okay and what is it in the stories in your opinion that makes you feel closer to them or that you know them better. What is it about them?

F: I think definitely the fact that they get to create it or they feel they are creating it that's the first thing. The second thing I think is that it's different from what I usually do with them so the fact that you know there's no desk, that they get to listen, act it out, they really like that so there's a different feel because of those two points mainly.

FAC: Okay. There was also a question about 'I felt I chose what I wanted to do' and when we did this in the middle of October you put down a four and now you've put down a seven so obviously you got to write the story yourself and come up with all that yourself but when you put down the four was that more being like the curriculum is telling me to go this way?

F: Yeah. There's a lot more freedom when you create a story. I don't know how it will impact my unit, my DP unit but before I just knew what I had to teach and it's just following the curriculum, there's no creativity there's no freedom when you do that even though you chose the text and the activities but it's not the same. It feels a lot more forced. And the story it's so open I could create whatever I wanted and the students could add whatever they wanted and I think that's a very nice thing and we don't have that usually in school curriculums.

FAC: And then the students as well having some direction in the say of the class from a three all the way up to a seven which is a massive increase. Where did that come from?

F: The students…

FAC: So the question was 'I felt the students had some say in the direction of the class'.

F: Yeah I felt it was not imposed to them because they had the impression it was very clear that they could come up with the story and I think there's a sense of belonging you know like when they were talking about cocaine and Pablo Escobar the story was called 'the story of Jasmine' but in the end it was all about what they wanted it to be and of course that never happens when you teach.

FAC: And do you feel like that aspect that they get to put in ideas and you accept them does that help with their memory of it?

F: Yes it does [help with memory and retention] especially the students that are less motivated I think because that whole idea of cocaine came from Oliver and I was very reluctant to do a story with him because he's just so bored of everything you do and I think that go him interested straight away and I talked to him about the story he said he feels he can't remember the four main grammatical structures that the actions don't help but I'm sure he can remember it was about cocaine and where was it and what for, you know what I mean?

FAC: Absolutely. And interestingly in the student survey they had quite a strong increase with the question 'I felt closer to my classmates' so could you see a different interaction not between you and them but more between them? Did you feel any differences there?

F: They're very close to each other so they always interact but not in the direction that I want them to take and with the story I really felt that they all worked together for the class even though we had some problems with behaviour. I felt they were pushing someone to be one of the teachers, they were working for me and not against me in a way.

FAC: Okay. So also then what was interesting was there's quite a lot of big jumps and changes in questions about the students improving, how much the students could understand you know there's a question here 'did you feel the students were engaged and enjoying themselves' and again that went from a three a month ago to a seven now. So do you think that's important in the classroom that the students are enjoying themselves?

F: I think that [enjoying yourself in class as a student] is the main thing. I remember me as a student I worked for the teachers and for the classes that I really enjoyed no matter what the subject is really. So if we can interest the students I think that's the key depending on their level so that's why I'm very happy with the story and with this class because most of them have learning difficulties but despite those problems you know they said something they understood something, they wrote something so yeah.

FAC: And what kind of things told you as a teacher with your teacher hat on, what things told you as you looked at the class that the engagement was higher?

F: Smiles. They all wanted to know like what was going to happen. Just body language as well they were more present they were more active and it was more noisy because it's a chatty class but when we do other activities they're not that chatty.

FAC: Yeah okay. One of the things you've changed here as well which is really nice is 'I felt student's French was improving' and 'I felt students could understand more French' and again that second question is quite a difficult one in this class because you have students who have a lot of French experience and some who have almost zero. How did you know as a teacher that they were understanding more, were they doing anything that told you?

F: Yes so many things so they could do the actions when I was saying the words or when they were reading the words. They could anticipate what they were going to say. They could answer all my questions. They could write down the story from memory. They could draw the story and talk about it with a partner. I think all the activities that I did apart from the story itself I think they worked really well, really well.

FAC: Okay and then what you put for one of the questions was 'that you feel that the pace of the class is appropriate' and in October you put a four out of seven and this time you put a six for the pace. What changed in terms of the pace when you started to do the story what was it about the pace?

F: I think because everyone was in engaged it was in the right direction it wasn't going faster but I think I was going faster when I was teaching the normal curriculum. But I felt that everyone was working at their own rhythm but at the same time we were going where I wanted them to go.

FAC: And when you say that you thought you were teaching a little bit faster with the normal curriculum so therefore you were teaching them a bit slower with the story, do you think that the students felt we're going too slowly?

F: Some of them because it's so hard to see what kind of content I can teach to this class and it's back to the same feeling now because we don't have the story altogether so I have to differentiate again and some of them think it's too slow, some of them think it's too fast yeah.

FAC: It's interesting because the question that students 'the pace of the class is appropriate' this time there was a big increase so for them even though you may have perceived that some students felt it's going too slow, I know too much French for this that's not what they said. They felt that the pace was much better like this.

F: With the story.

FAC: With the story.

F: Yeah.

FAC: So I thought that was really nice.

F: But I also think it's much better with the story because I struggle so much when we're not doing a story. I can see that some of them are lost, no matter what I teach I know half of them will be lost and it's very tricky, very, very tricky but with the story because it was such a brand new concept and the context was so different from what we usually do I think the pace was much nicer.

FAC: And the student who is the newest to French, Maria who is a total beginner had never really heard any French before, she had quite big increases in how much she felt she could understand about the direction in the class and she mentioned in her interview that she was able to relate much more to Spanish now with it in the class so I mean how does that feel for you hearing that as a teacher?

F: Yeah it feels great, it feels really good because she is very worried about French but it makes me feel worried because we're done with the story but at least I think it improved her feeling towards the subject so now she's not going to come to class with like a negative attitude or not negative but you know being f.

FAC: And do you feel like there's I mean if the story's worked this well do you feel like you could integrate parts of the story you know in the coming months or weeks even like an activity or something?

F: Yeah definitely because they keep asking me what's inside the box and I don't want to tell them so I just lied and said I don't have the key because I found it in the room so now they're thinking it's another French teacher so I was thinking of extending the story with another French teacher.

FAC: And when do you think you'll do another story with this particular class?

F: I don't know. I would love to do just stories even though I think some of the students in the class would be bored, I would love if it wasn't a DP class I think I would do another one like after Christmas.

FAC: What would stop you doing that?

F: Because I'm kind of new to TPRS and I don't know how I'm going to reuse what they learnt in my new story because the year goes so fast you know like this unit I have to do passé compose and in my four structures I had four really important things like reflexive verbs and object pronouns and I don't think I will have time to teach those structures in the second unit so in terms of planning I need to go back to those structures and I wanted to do it in unit two but I also had to do passé compose and it's just like a list of things to cover for them to be prepared for their exams in January.

FAC: And could passé compose not be taught as a story?

F: It could be, it could be but then what do I do with, I feel I have to explain the rules that we saw in the first story and when am I going to do that if I do another story you know.

FAC: So what things do you have to explain from the first story?

F: The grammar rules.

FAC: Okay. So for example it was an [ph., il, oui, demande 16:29] so for that one are you doing exercises now showing them all in the story we had il, oui, demande and now we're doing exercises with it?

F: No I'm not. I'm not because the unit is about school and they didn't do much about school in the story so they need to have all that vocab you know like school subjects and so I'm working more on, like now they're doing an oral presentation about our school different parts of the school in group work and that's working very well and then after that I want to go to the structures.

FAC: Okay. And then I think there was one that you put in here the question was simply for you as a teacher 'I had fun' and you went from a four to a seven.

F: Yeah I had a lot of fun.

FAC: And for you what does that do to your day to day I mean how did you feel going home at night or how did you feel coming in in the morning with this class during the story?

F: Yeah I had a lot of fun. It gives me adrenaline I think so I see them three times a week, one lesson is a double class just before lunch and after it so the past few weeks I was knackered I was exhausted because it's an hour and 15 minutes just being a clown in front of the class but it felt so good because mainly because I could feel the students were working and they were getting it and they were enjoying it so that makes me feel so much better and I was excited to go to class because I wanted to continue the story with them and I wanted to try different activities and surprise them like I did with our first activity on the board and I wanted to see their reactions so I actually wanted to go to class whereas

before now I go, I'm quite reluctant to go and see them because I know I'm going to disappoint them you know.

FAC: And you know that feeling as you said about having fun in your job and the feeling of adrenaline is that one of the most important things for you in your career in your day to day?

F: The most important thing for me is to have a good relationship with my students and I think good relationship comes from knowing your students and having fun with them so yes definitely.

FAC: Okay and then two of the questions that kind of come together, one was 'I felt confident in my teaching' and you went from a three to a six. And then 'I felt good at my job' went from a two to a seven which was the biggest increase in your entire survey. Why did you feel so much better at your job?

F: Because I was teaching properly I think and because the students left feeling happy and I could see that they were understanding what we were doing so I felt that despite all the different abilities in the class you know Maria who has zero French could say things and she could understand a double class in French without speaking English and I could also see that Valdemar who is kind of bored usually and he was being very happy to be the teacher and he was so, little moments like this that makes my day really so I felt so much better during the story and before it's just you know like just very, very disappointing, when you're in the middle of an activity you see they don't want to do it, they're bored.

FAC: And for you the word success and measuring success in anything is very difficult but if we were to say how do you know you're being successful at your job for you is it more you know because they're getting great results or is it more what you've just spoken about you know that feeling for you and the feeling you were getting from them of improvement?

F: I think students they can all get good grades by themselves they don't really need a teacher. They need a teacher to guide them and give them feedback but they could you know watch YouTube tutorials and be really good at French so I don't think grades, I mean I'm very happy when I have good grades but I'm happy for the students not for me. Being good at my job I think it's trying to, I'm happy when students leave my lessons and they can reuse the language taught in the class. I think that's being good at your job when they understand and they can reuse.

FAC: So when you were teaching the story you mentioned it is tiring at lunchtime, did you feel more motivated as a teacher when you were teaching the stories or before the teaching of the stories.

F: With the stories.

FAC: And what is it, you've mentioned some of it already but could you expand a bit more for me what is it that's so motivating for you as a teacher, not really for the students but for you as a teacher for the teaching of the story?

F: I like the creative side of it and the story worked well but it was quite stressful for me to create the story I have to say because of the class but then as soon as I saw it was working I wanted to do more. I was happy with myself because the story was working and then I was more motivated to include some little activities to get them out of their comfort zone so yeah that was very motivating.

FAC: You mentioned something in your reflective journal about I'm not sure if it was Max, one of the students who said he couldn't remember the four structures…

F: That was Oliver.

FAC: … Oliver, but that he liked it because he could create it. How did that feel with the parents sitting there and hearing that?

F: Yeah it felt better for me to hear that from Oliver. The parents I don't really care about but Oliver because he's such a, from the rest of the class he's so different that felt really good and he was my main worry for the story and I knew already before you told me, I knew I was going to give him a job in the story he would be one of the actors and he would be you know like I can't be bothered, then he said in the story "I'm very cute I'm the teacher he's very cute" and I'm called this and that and I was like that's brilliant looking at himself in the reflection in the mirror so for me when he said I can't remember the structures I was a bit disappointed and also I'm wondering if that's true or not because I know it's an attitude with Oliver but the fact that he took part in the lessons and that he said that at the learning review that he was enjoying it that's such a big plus for me.

FAC: And for students like Oliver who got really involved with the story, do you think that your relationship with him now is a bit better?

F: I think so. I think so and I think it's just that I'm not taking it so personally so the lesson after Monday we were talking about the French oral and he said oh can I say in my oral that school is hell and I hate it and I've heard comments like that before in my class and we talked about it together but I took it really personally and that's the kind of comments that you know it really drags me down and it makes me feel very insecure about my lessons but now I don't take it so personally.

FAC: Okay great. And what would you do differently if you're to do another story with this exact same class if you did decide okay I'm going to introduce the passé compose with the weekly story telling in January, what would you change?

F: I think I would be a lot stricter with instructions because there was definitely a lot of chatting in English and giggling and yeah I would be a lot stricter straight from the start because I was, I think it was lesson five and I was like stop that's it I'm not having this and you know we need to focus blah, blah, blah but I think I should be stricter from the start to make the process easier, smoother.

FAC: And as you're still quite a novice with TPRS teaching you've only taught a few stories you've only been trained in it recently, what aspect of it do you find the most challenging and what would you like to improve on?

F: I think I find creating the stories quite challenging. I bought some books but I don't really like the stories that are in the books so creating the stories is difficult and I think circling is also difficult for me.

FAC: So circling is the asking of the question.

F: Yeah. Because I feel even though you told me that it was fine so I was quite pleased to have that kind of feedback I feel that I'm not doing you know the yes, no structure. I tend to go quite quickly so I think I should improve in those two areas and then what I really like about it?

FAC: Yeah.

F: I just love it. I don't think I could do it all the time for me and for the students but I just love the freedom of it and I love, I love it because it's our class and no one else. It's so nice to have this kind of relationship with the students and also I think they feel the same. They feel that it's French and they have to work for it but we're telling a story and they can add the elements and we can talk about things that we don't talk about usually like cocaine you know and then it becomes like a secret with your students, it's just us you know.

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FAC: And then I suppose on a curriculum hat or imagining I was a principal or something or department head, imagine they came to you and said this is great your students are really enjoying the lesson with the stories but what progress are they making are they actually improving. How can you convince me that they're actually making progress?

F: I would say sit down with them and tell them to tell you what the story is and then you'll speak in French for two, three minutes without any help without any prompts without anything. Just from memory so that's progress.

FAC: Yeah for sure. So from the students interview it was definitely clear that their experience with TPRS with a different teacher last year had definitely hindered their perception of it and I think you had to combat that which was difficult but they repeatedly said in their interview that this year was much better and it was much better and that came out a lot. When I asked about story telling they went oh well but they went not this year, this year went much better so that was really nice I thought for you to hear and what I think having heard that is that because you've kind of overcome that obstacle now that they know your stories are not the same as the other teacher's stories that the next one may be welcomed much more because they know oh this isn't like our previous teacher it's going to be like our last one which was quite fun. They did, their point one or two students mentioned that it does feel quite repetitive. And I think that is normal. I get that with my students too particularly the kind that are the quicker higher achiever ones and I do think that I agree with you the circling and the questioning is one of the most challenging parts to get right. What I've tried to do to work on that is that little phrase of just joking with them and saying look I'm really old I don't understand I really need you to help me with this and then kind of changing my tone of voice the way I ask the question so rather than going oh circling I need to do four questions I can do four, maybe just do one or two but just switching it up a bit and instead of saying did he go to France or did he go to Spain and then they say he went to France and you go oh yeah, yeah he went to France but was it just him that went to France or was it someone else? No it was just him. Okay so he just went to France… and then it's really nice if you have that parallel character. You can just say he just went to France, who was it that went to Spain then. Oh that was John, John went to Spain sorry I was mixing it up, John went to Spain but he went to France and then you've got that he went to France five, six times in there without it sounding like who went to France? John. Did he go to France? Yes. Did he go to France or Spain? France. That and I think that just comes over time but I think play around that thing with your memory being bad and letting them jump in and say this is what happens and if you have a parallel character that's maybe not a character in your story maybe it's a real person with real stuff so if you had Jasmine who had received this box and wanted to open it and see what was inside you know maybe then it's like a real question you know who last here received a box at Christmas and what was in it. And then use that as the comparison.

F: But it's also like what they call PQA isn't it?

FAC: Yes exactly.

F: I think that's very good and that was on my plan but I just forgot to do it. But I think that's very good because it also makes them feel even more part of the story.

FAC: Exactly. So that was really interesting.

F: I hear what you say but I had a conversation with Valdemar about it and being very repetitive and I was like after lesson two I thought okay if this goes on for 10 days he's going to be bored out of his mind because even though he needs to hear it and I know he doesn't know everything well he is going to switch off very quickly so that's why I asked him to be, because he's that kind of person and that's how I got him interested in the story by giving him little jobs and making him feel like he was more, he knew more than the rest

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of the class because I know them well enough you know to know that he's going to respond to that.

FAC: The interesting point was the person who seemed to be like oh it's a bit repetitive was actually Matilda which was interesting because she was the one who was quite interested. I saw in the last observation, it can just be like the student having a different day or for whatever reason they're just like oh we've done this I'm over this now. But that was really interesting for me because Valdemar has a very strong level of French didn't feel it was as repetitive as her and I think it might have been just potentially because maybe it will be with the next one getting her to be really involved in it because maybe it's time for her to be challenged in that way but I thought it was interesting to feed that back to you. The question for the students 'I had fun' an increase for all of them you know they really thought it was much more fun. Participation, big increase for quite a lot of them. 'I could understand my teacher' big increase. 'Felt closer to my teacher' increase. You know pretty much across the board and I think the really interesting part from that was that you were starting from a negative base from people who already had a negative perception so you had to get them to zero and above and I thought that was fantastic. So yeah it was really, really good.

F: But I think what we need to as TPRS practitioners I think it's good to have this kind of comment because personally I think that if you do TPRS every unit you kill it. It has to stay something special that the students really enjoy because it's like a good cake if you eat it every day then you don't like it anymore. So I was talking to Sabrina and she does a story every unit and I don't think I could do that. I could but I don't want to. I want to keep it special.

FAC: That's why it's a personal thing you know.

F: But I'm glad that you know CI is a lot broader than just TPRS and that's what I learnt at the workshop because I know with this class I'm going to do a movie talk in January and it's not TPRS and it takes just one lesson but it's such a good activity but it's not a full story.

FAC: Yeah exactly. Okay thank you very much L I think that is all we need today. As I say it would be really great if you remember now and again to just put some comments of things that are going on in your head to do with this class on that reflective journal particularly if anything ever comes into your head if they mention something in class about a story or they say can we do a story again, I don't know if anything like that comes up.

F: So it doesn't have to be linked to TPRS?

FAC: No not at all but it's more like your just kind of musings and thoughts on how things are going with this class but in particular if something did come up in conversation that would definitely be noteworthy to put that down and say oh you mentioned this, you mentioned that and [inaudible 34:24] come up and then suddenly all pepped up then that would be really interesting stuff to know about if that pops up.

F: Okay.

FAC: Okay cool thank you so much L

F: Thank you.

FAC: And enjoy the rest of your day.

Transcript ends 34:35

Appendix D.vi: Sample student interview transcript with initial coding

STUDENT INTERVIEW 3 – 20.11.28

Date: 20 November 2018

Facilitator: FAC

Participants:

EVE
MAYA
GRACE
MELANIE
JANE
ALEX
MARTIN
OSCAR
MIKE
VICTOR

Codes and Colours:

1.0 Motivation general
1.1 Motivation intrinsic
1.2 Motivation extrinsic
2.0 Conceptualization of language learning
3.0 Engagement
4.0 Autonomy
5.0 Competence
6.0 Relatedness

FAC: Thank you very much for being here everybody. We will just go through, this is our third interview so we're just going to go through some questions today, as always just please feel free to speak as you wish and freely and all of your names are anonymised, I'd just like to remind you of that every time, what you say can be used but your name won't be associated to it, it will be anonymous when it gets to that stage. Okay so I guess just a very open question just to start, how has French class been for the last couple of weeks? Were you doing anything different or interesting? If anyone has anything to share. Go ahead Greta.

GRACE: Okay basically we've been doing a different type of learning so in the sense of story time. We're all seated towards the front of the class and instead of looking at the board directly or writing down notes we kind of participate in class and there's different roles there's like the actor so the people that actually act and people that write down questions or write down the story and be basically make a story as we go and it's really good, we're listening and memorising.

FAC: Alright okay. So when you say you make a story can anyone else tell me about that, what you mean by that?

ALEX: Like she gives us a basis to start and in that story she gave us like a main character and like her main goal where she's from so the basics and then we kind of like developed oh after this she did this, she went to this teacher to find the objective.

FAC: Okay and how was it for you guys learning through a story like that or learning through story telling? What was it like?

EVE: It depends on your learning style so for some people they found it really annoying because there was a lot of repetition. Some people I think found it good because they were able to memorise stuff.

FAC: Okay alright cool.

MARTIN: I thin also it was a bit repetitive because we did this last year as well but I remember from last year this was very much better.

FAC: And why was it better, what was better this time than last year?

JANE: The situation.

FAC: Yeah.

EVE: It was really repetitive but we were still doing different things. It was always the same story but like the story eventually moved on. Like last year it was just the same thing.

MARTIN: It repeated the story over and over and over.

EVE: And it was like a short story it wasn't a long story.

FAC: Okay and so when you were doing that story did you feel like you were able to understand a lot of what was going on?

ALL: Yeah.

FAC: Yeah and why was that, how come you could understand so much more because in some of your surveys the first time people put they were finding some of the understanding at times a little bit challenging so why was it easier to understand this time?

MELANIE: I also think it's not like people actually maybe having more French it might just be the situation so when we're in class and like when we're discussing something it might be harder to understand than when it's just very easy, basic you just repeat the exact same thing over and over again like we learned the first vocabulary before and we had on the board all the terms that we didn't understand so you just looked up at the board and you could see the word that you didn't understand.

FAC: Okay and was it hard to follow along the story or could you follow it quite easy?

MELANIE: No.

MARTIN: It was quite easy to follow.

FAC: Easy to follow. Okay so just a couple of little things about that so one of the biggest differences in your surveys and obviously it's a small group but one of the biggest differences was one of the questions is 'my French teacher…' and then it's 'the pace of the class is appropriate' and there was quite a massive increase in that towards the positive and the last time it was kind of in the middle about the pace and then this time it was quite a big increase so any ideas why that might be why a lot of people now said the pace was really quite good?

MELANIE: Because everything was repeated over and over again.

FAC: So you got those repetitions of the language which is so important for language learning. And what were you going to say [inaudible 4:55]?

ALEX: I was going to say we got used to the pace and [inaudible 4:58] matters.

FAC: Okay and so you mentioned Greta about being able to put some stuff into the story. Did any of you guys have ideas or things that you said that got accepted?

VICTOR: Yeah most of what, everything we wanted was accepted.

FAC: Okay so what kind of stuff?

GRACE: We talked about people and who they are we made up our own names for the characters.

EVE: Elchapo the other guy I forget the name.

MARTIN: Escovan.

EVE: Yeah.

FAC: Okay.

ALEX: He was a good character.

OSCAR: I was Elchapo.

EVE: Well there was a thing we were talking a lot about Escovan.

FAC: It's true I think I heard.

ALEX: Yeah but we didn't make that up did we?

FAC: And Jasmine when I observed you were one of the main actors in it, how did that feel being one, was that difficult for you was it okay?

JANE: Personally I didn't mind it but I didn't really like acting with the teachers because of my experience with it last year but again the repetitiveness is helpful when you're beginning, not beginning but when you're like not so comfortable or fluent in a language.

FAC: Yeah. And was it okay being the actor. Was that okay?

JANE: I didn't really mind.

FAC: What was really interesting for me was I noticed that a lot of you were using this construction in French with the word depuis you know there's something about she had been doing things for a certain amount of time and that's a very advanced structure in French to use depuis correctly is very advanced and very difficult but everyone in the class was just smashing it.

VICTOR: For those we had certain sentences and structures on the board that we were incentivised to use.

FAC: Okay and do you feel now do you guys feel now that you are more comfortable using depuis in a sentence?

ALL: Yeah.

FAC: Yeah so, that's okay, that's okay. Okay so one of the things that came up that was quite a big increase, one of them was one of the questions 'in the past two weeks in French class I feel like I've been working with my friends' and that was quite a big increase as well. Can anyone tell me a bit about that?

ALEX: We did a lot of activities in that two weeks.

FAC: Group activity?

ALEX: Yeah. Like talking to each other about like notes that we put down on whiteboards and like last class she gave us six boxes and she told us to draw like six different scenarios of the story and then we talked to another partner about it.

FAC: Okay and did you guys feel that was helpful?

GRACE: Yeah.

FAC: Why, why was that helpful?

GRACE: What I noticed that before it was kind of hard for the teacher to include all of the different levels of French that we have in the class and put them all together and with this exercise everybody kind of came together and we were all learning something but also challenging ourselves so it wasn't too hard for the people who were beginners but it wasn't too easy for the people who would be good at French so we're kind of like working more as a class together in the sense of that as well like all of our different levels.

FAC: Okay and that might lead me on to my next question was again there was quite an increase from the question 'I felt my French was improving' and one student whose here went from a two to a five which is a massive jump on a scale of seven. Why the sudden increase in a feeling that you're getting better at French? Anyone?

JANE: The repetitiveness of the activities that we're doing.

FAC: So you felt that by repeating it you're getting better at being able to use them.

JANE: Yeah.

FAC: And when you had to retell the story like you mentioned that you had to draw it and retell it was that something you felt you could do?

ALEX: Yeah it's because we did it every class for like two weeks. I think everyone would have been comfortable.

FAC: So if we rewind two weeks and I said okay I want you to try and tell this story and I told you in English and I said this is the story I want you to tell that in perfect French do you think you would have been able to do it?

MELANIE: No.

FAC: Two weeks ago.

ALEX: Less likely.

FAC: No. So for you then Matilda do you think it works this?

MELANIE: It works but I'm not a big fan of the repetitiveness for me it gets really, like I'll hear it once and I'll be fine and when I hear it over and over again I get really fed up with it in a way but I also do know that it helps and it also depends on how much you repeat it and when you repeat it because if it comes back throughout the story then it's fine but saying the same thing five times in a row gets very repetitive and it's kind of like okay let's move on we got it the first time let's move on.

FAC: So how the story is developing is important as well and how it goes forward.

MELANIE: Yeah.

FAC: Okay really good. There was also three people that said out of nine that they felt they could understand more in this way and we mentioned repetition as being potentially maybe something that was difficult or maybe made boring at times but that's how we learn languages through repetitions. What about you guys Max, Valdemar do you guys feel like you could understand more of those structures towards the end and is it just from a repetition or was there other activities you did that helped?

MARTIN: There were other activities but I think repetition was the major of these three. I also found it annoying like last year it was really annoying but this year I used it in a useful way so I actually learnt from it so I now actually understand a lot better.

FAC: Okay and did you get to the mot magique at the end?

MELANIE: Yeah.

EVE: [Inaudible 11:05].

FAC: Ah of course. Oliver how did you find the experience of learning with story telling in French?

OSCAR: It was good. I mean there wasn't that many words to learn the repetitiveness works especially for newer words that you may not have heard it was good structure. I really like how it stood out and if you used feminine instead of masculine or masculine instead of feminine that helps develop that so you know when to use the right form [inaudible 11:43].

FAC: So I'm going to ask you something slightly different now. I just want you to think of if you were [student enters room 11:56]. If I was to ask you the question of you were asked to describe to someone a typical foreign language lesson so just like if someone said to you just describe to me what is a typical foreign language lesson in your experience in your lifetime experience, what would that look like so we're not really thinking about the last two weeks anymore we're thinking about what would a typical French or Spanish or German lesson look like.

OSCAR: Explain the concept and then give some worksheets.

FAC: Okay, anyone else? Is that your experience?

MELANIE: Well kind of more like you kind of start with having conversation as a classroom everyone just comes into the zone of speaking the foreign language and then after that the teacher explains what we're doing to the class and then if there's any special activity like writing or maybe if there's reading or anything like that you continue doing that for some of the class.

FAC: Okay so anyone else. What kind of in your experiences in the past, what kind of activities happen in a typical language lesson if you were to describe to someone who'd never had a French lesson before?

VICTOR: There's definitely probably an oral section where you talk a lot and kind of just talk about the general things and when you move from say like the basics of a language to the more

complex parts, with the basic parts its more just like what's happening, how do describe the world around you whereas the more complex it's kind of starting to think about how you can apply the rules and how you can get more technical with the language and then that also falls into the second part of the lesson which is like a worksheet of rules, some grammatical things that you can work on like writing or how to properly do a speech type.

FAC: Sure okay. So Oliver and Valdemar both mentioned the word worksheets. Is that something you would all associate with a typical language lesson? Greta you're not sure?

GRACE: I don't know I just have a lot of different like I learnt German and English and Spanish and I learnt French and I saw from each one there were very different types of learning and towards like German I would say it's more worksheets but also Spanish and French it was more like collaborative with the class and speaking a lot.

FAC: It would depend on the teacher.

GRACE: Yeah exactly.

FAC: And so what about in previous language classes, let's say French, previous French classes you've had other than this year let's say were there ever times, or did you feel like in previous language classes you could understand everything or would there be times you'd be like oh I don't understand?

MELANIE: I think there's always yeah.

FAC: Which one.

MELANIE: Like there's always a point where you won't understand.

FAC: Okay.

MELANIE: There's always going to be new vocabulary even if it's just like one word and there's always going to be something that you don't understand but with context you kind of realise it yourself you're like oh this is what they're trying to say or this is the definition of the word.

FAC: Okay. [Speaking in Spanish].

MAYA: It's really awkward and uncomfortable when you don't understand because more than anything, the people around you seem to know a lot and I don't. And also the expectations of the teachers are really high and I feel like the class I am in now is not for the level that I actually am. More than uncomfortable, it is difficult. One advantage is the writing looks similar to Spanish.

FAC: How was it learning with stories in the previous weeks?

MAYA: Good. Really good. The repetition really helped for the phrases to stick in your head. I understood much more.

FAC: So just for those who don't speak Spanish, Maria was just saying that she feels like she can understand so much more in the last two weeks than she could previous to that because of learning with the stories it was the repetitions that really helped her to understand more. In those classes you've been in in the past where you didn't understand what was going on and you had a feeling like I feel quite lost here, how would that feel at that time, how did that make you feel at that time?

GRACE: Terrible, absolutely dying.

FAC: Yeah.

MELANIE: Really uncomfortable because if there's a question coming at you you're just sitting there going I have no clue what's going on the teacher asks me I'm probably a bad student now at this point.

GRACE: I found it with myself that if I didn't understand something and then it would stretch out and then later it would affect everything so for like German from the beginning I kind of like didn't get the basics really well so from there it's kind of like everything else that you add on and you try to learn more it just confuses it even more so this was just really terrible every time I was like urgh.

FAC: Has anyone else had that experience?

OSCAR: Yeah but then you don't want to participate either and then the class just moves on and on.

FAC: When you don't understand something.

OSCAR: Because then everyone else that gets it speaks it and the people that don't.

FAC: Yeah and then what was it like then the difference between learning with the stories in the last two weeks and that feeling? Did you feel like you could understand everything?

GRACE: Yeah. I feel like the teacher if you didn't understand something you couldn't usually ask questions or she would just ask everybody and make sure everybody knew and she would explain it also in other ways so like she would use different words maybe that meant the same thing so at the end you'd always go over what you were told.

EVE: There's a lot of body language she would be I will read mine and if you didn't get it you could basically figure it out from the body language.

FAC: Okay.

MELANIE: I also think that when it comes to understanding something and asking the teacher it's like you have to be comfortable with the teacher but also comfortable with the class so actually like raising your hand and asking about it when everyone else is understanding and you're the only one that doesn't understand it takes a lot to actually raise your hand and be like what does this mean so that's also very important.

VICTOR: For the point like the body language part where it's like for example we have to say for depuis we have to go like this to show what happens. For me I thought it was very irritating because I was kind of like I would rather just sit down and relax and focus than do all this stuff which I feel is unnecessary but I understand how for a lot of students if you don't understand it it can be really helpful because then it can give you a general idea and that's why I think the story is where you have actors from the class come up and do stuff. That gives you a general understanding and then you can apply that general understanding to what she's saying and then you can kind of figure it out from there whereas before if you don't really understand what's happening in a conversation that she reads out aloud and she's just sitting down with everyone else then it's kind of hard to work it out yourself and then you have to ask other people and then those people are going to give you then a different explanation than how you're putting it together in your own brain.

FAC: Sure, sure. So the understanding part you guys felt like you understood a lot more with the stories. That part you mentioned Matilda you were talking about being comfortable to ask that question and you have to feel comfortable with your class mates and you have to feel comfortable with your teacher. Did you guys feel comfortable in the story that you couldn't say something if you didn't understand what was going on? What was it about the stories that made you not have that kind of fear anymore? Was there any part that you can explain?

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MAYA: It was like a more playful atmosphere. And not so strict or serious.

FAC: Not too serious more like playful. Would you guys agree that it was, did you feel more open?

ALL: Yeah.

FAC: Okay. What about your feelings with your ability in French now. Do you think you could actually retell that story?

ALL: Yeah.

FAC: Or even write it?

ALEX: Yeah we did the end like twice.

FAC: Okay really. Okay. And that feeling of being able to tell the story to somebody how did that feel for you walking out of the class going oh I feel I can tell an entire story?

VICTOR: The clarification on that point is that some of us would [inaudible 21:18] with people so she just said. For some people that were less confident with the story they wrote maybe five individual lines and then other people wrote the whole stories with connectors and using sentence structures and other stuff so it was very varied.

FAC: Alright yeah so it gave you an opportunity to write at different levels. Okay. So I guess I would then like to ask you guys as experienced language learners would you recommend to language teachers to try and teach with a story? Did it help? Was it good was it bad? Would you never do it again? Jasmine.

JANE: I would suggest that they do it just not all the time. Vary it throughout the year or years don't do it like one after the other because it just gets extremely boring.

FAC: Yeah you're doing the same thing over and over yeah.

ALEX: Like what Jasmine said don't make it too long, don't make it over a long period. Don't repeat it like too much because we did repeat it like sometimes we would repeat it throughout the lesson but last year she made us repeat it every time we came...

FAC: Just to be clear this was a different teacher last year.

ALEX: A different teacher last year. When we came into the class she told us to say the story and halfway through the class she told us the story again and then before we leave she forced us to do the story again. And then we had French four times a week so it became...

FAC: Too much.

ALEX: Yeah.

FAC: Sure.

OSCAR: I think you have to let the students guide the story not the teacher decide what direction the story takes because it's the students that create the story, it's them that has that interest in the topic within the story and like if it's the teacher that creates it then it's like it's the teachers.

FAC: Excellent point. What do you guys think? Do you remember the points the facts because you guys came up with them or if it was just a story she gave you to read would you be able to remember it as well?

OSCAR: Not as well.

MELANIE: But I don't think for this story we didn't really have that much it was mostly like her story but we came up with our ideas and it was kind of like we were there but it wasn't really like our story.

OSCAR: We came up with the ideas inside her concept.

FAC: Nice yeah that's cool. And does that help, would you think that would help with the memory of the story?

MELANIE: But if we got to put our own ideas more into it I think it would be more enjoyable because then you would relate to the story, not relate but find an interest in the story.

FAC: Jasmine you were one of the actors so why are you able to remember that story so well? Any reasons?

JANE: Because when a teacher just gives you say like a story I mean a teacher may try and make it as interesting as possible but it may not appeal to the class but when everybody chips in their ideas to what this story could be about it just makes it more interesting and fun and appeals to them.

FAC: Yeah okay that's cool. Matilda.

MELANIE: We also studied the story for two weeks but like if you just get handed a sheet of paper and you read it in 10 minutes then because you've been doing it over a longer time you're going to have more memory of it than just reading it once.

FAC: So one of the questions that came up in your survey was towards the end it said in my most recent French classes and one of the questions was 'I had fun' and there was a big increase for three out of nine people which is quite a lot that's 33% increase in people so why was that, why had gone up compared to the first few weeks? So the first few weeks are not fun? The first few weeks of class.

EVE: They were like, I'm speaking from my old class but the first few weeks were much better last year but it wasn't fun we weren't laughing out loud. Some of us were laughing like the whole "cocaine story". And it was just more engaging. We were really engaged into the story and I think that's what make it stronger the fact that we weren't just like watching funny videos; we were just engaged more.

FAC: Why were you so engaged in it all?

EVE: Also when it comes to a story like that you're in the front of the class, people are acting out right in front of you, it's kind of hard not to be entertained.

FAC: Right okay it's a really good point.

JANE: Also pretty much the rest of our subjects were sat down writing we're focusing on whatever subject it is and you know and in this activity you're able to get up you're interacting with everyone so you have more fun.

FAC: Okay alright and then there was again one of them was 'I felt confident in my French'. There was an increase but for one person in particular there was quite a dramatic increase in their confidence in their French. Why did the story make you feel more confident and would you agree with what Ella says about it being engaging and why? Anyone tell me more?

GRACE: As it was said before but I don't remember who, that it was more in a playful way so it wasn't really strict and you just felt like you had all of this pressure on the class. Everybody

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was joining in ideas and everybody was talking a lot so you felt also very confident in talking and making mistakes along the way.

FAC: Anyone else feel like their confidence has gone up a little bit with French? [Speaking in Spanish].

MAYA: At the beginning of the year I wasn't comfortable with the class in general, but now I just feel much more comfortable. The atmosphere was so much more friendly, it wasn't like 'me and the teacher' with these verbs, it was all just more natural and fun.

FAC: And do you think the story helped you to feel more comfortable.

F5: Yes.

FAC: In what way?

F5: [Speaking in Spanish].

FAC: Okay. Can you guys remember some of the vocabulary you learnt from the story?

MELANIE: Yeah.

FAC: Anyone tell me any?

MELANIE: Decu.

FAC: And what was that?

F5: Disappointed.

FAC: What else?

GRACE: Mignon.

FAC: Ah mignon what's that?

ALEX: It's Oliver obviously.

FAC: Yeah I remember that point in there. And what was the sentence with depuis?

GRACE: Depuis deux mois.

FAC: For two months, depuis deux mois.

ALEX: Yeah I was going to say Jasmine habit a Lausanne depuis deux mois.

FAC: See which is really good French. Why are you guys able to remember that stuff? I didn't ask you to study it before you came in here. Why can you remember it?

ALEX: We did it today.

MELANIE: Repetition.

FAC: You did it today right. So why did you do it today?

MELANIE: No we didn't.

ALEX: Yeah we did.

FAC: So if you didn't do it today.

ALEX: I've said depuis today.

FAC: That's good. If you didn't do it today how come you're able to remember that so quickly?

MELANIE: Repetition.

FAC: And apart from that? Is it just that?

GRACE: It was enjoyable so you genuinely like it's like something that if you think about that class you're like oh I had fun and you think about all the things that you did.

FAC: Okay.

OSCAR: It's also useful vocab.

FAC: You feel like you can actually use it okay. And I have one last question guys, two of the questions were really interesting on the last part, one was 'I participated a lot', a big increase and the second one was 'I can understand my teacher' big increase. So participated a lot, were you not participating at the start?

ALEX: No.

FAC: Why not? What changed then?

ALEX: Some students were participating more than others.

FAC: But why was there more participating in the story [inaudible 29:59]?

ALEX: Actors for example but like some people put more ideas in than others but by the end we all kind of contributed, most of us were acting.

FAC: Okay so my last question is you said that you would recommend it to other teachers. If you were to say to the other teachers, if some of the teachers said to you why should I do this what would you respond? Not how why? The teacher says why should I do these stories what would you tell them?

ALEX: Because it's engaging you get to have an oral activity with the entire class and they all get to learn about the same things.

MAYA: The environment is more focused and fun.

FAC: The environment is more fun yeah.

GRACE: You can include everybody.

VICTOR: It's more proactive learning really you're kind of in moment whereas if you're doing a worksheet it's very easy to kind of not do it or not really process it whereas here you're kind of forced to think about new things that can happen. I also think remember what happened as the repetition keeps on going.

FAC: Thank you so much guys I appreciate it massively and I'll be in touch. You two girls you had stories last year didn't you?

GRACE: Yeh the 'alfombra' one, it was so much fun.

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FAC: So could you tell the similarities and differences?

MELANIE: The biggest difference is that in Spanish we have more general knowledge like there was more vocabulary to expand on it but also there was [inaudible 31:47] further and we did where you had to stand up if you mentioned it and I think it's very hard now because we don't have that much like verbs like vocabulary but also there was no [inaudible 32:03] like everyone just snapped it up really fast. It's a story and you want to understand how everything just hangs together. There was a lot of repetition.

FAC: So the balance of repetition.

MELANIE: Yeah.

FAC: I think the challenge there is there was just such different levels in the class and as a teacher that's very hard if you've got people who are beginners and others who are advanced. That's good thank you so much for the information. See you.

MELANIE: Have a nice day.

Transcript ends 32:31

Appendix D.vii: Sample teacher interview transcript with initial coding

Teacher Interview 3 - 19 February 2019

Date: 19 February 2019

Facilitator: FAC

Participants: Laura (represented by F)

Codes and Colours:

1.0 Motivation general
1.1 Motivation intrinsic
1.2 Motivation extrinsic
2.0 Conceptualization of language learning
3.0 Engagement
4.0 Autonomy
5.0 Competence
6.0 Relatedness

FAC: So you were saying that you…?

F: So when I asked one of the students if he had done this book because this book was perfect for our story he said yeah we've done it, no first he said we did a couple and I could feel that there wasn't a good energy and then I said did you do this one specifically and I started talking about this story and he said yeah, yeah we've done it and then they all confirmed and then he rolled his eyes. So I'm there thinking okay shall I really do a book with them or shall I do something else. If I do a story I know it's going to last a very long time and also we did one you know two units ago with a surprise element the parcel so I want to surprise them in a way so they don't feel bored. And then there's the IB programme that I have to follow which I think is limiting myself. I know I want to do a story about passé compose because it's that type of group they really need to do it through listening and reading and I am not going to touch the conjugation at all just maybe for the more able students.

FAC: So what is it that's stopping you from the story?

F: Right now I am two weeks behind and I have to start the new one and I feel if I start doing a story then it's going to last forever.

FAC: What's the new unit?

F: The new unit is customs and traditions and I like the idea of putting someone at the front and asking them questions it's just that I have not seen it in practice and after the exams they had to go through so many things they had to do the [inaudible 1:52] magique I don't know if you read about it. They had to do like exam feedback we had to work on vocab so we did quiz, there were so many things to do. But now I just don't know. I haven't seen it in practice so you see with that class I don't want to get it wrong.

FAC: But for example if it's cultures and traditions like not saying, could it be that there's a story in the past tense about someone who used to always attend this tradition like she used to always go to French tradition but then she started to go to this other one and then one day she receives something and it was an invite and she went somewhere and it was much better but then she went somewhere else and it was better.

F: It could be but I don't know if they want to do another one.

FAC: Okay well let's have a chat about it. I think I might be able to enlighten you in some of that because I've just had an interview with them.

F: You did the interview already.

FAC: Yeah I've done an interview with them.

F: Okay.

FAC: So I guess just more general stuff, how has the French pass class been going since we spoke last in November so obviously you've mentioned that there were exams in there, that took up a large chunk of time. Other than that how do you think things have been going?

F: Very well. I think the best thing is that now we have a nice atmosphere in the class so it's going very well I think both for me and for them.

FAC: And why do you think that is, why is the atmosphere better now or the relationship better?

F: I think in a way doing the story broke the ice so that was nice. I know them better, they know me better. We had the exams and then we talked about what they can improve so I think they trust me more and they see I'm there for them if they need me so I feel we have a good relationship now and we didn't have that before because it was a new class and I was struggling with the curriculum.

FAC: And when you say they know you better how have they got to know you better?

F: Well I think the fact that I'm trying different things with them, the fact that I was very honest with them about the different abilities and that I was trying so hard to find something that I could teach, well not something but a way I could teach all the different levels I think, well I hope they appreciate that but we talked about it in class a couple of times and they all know that they have different abilities and their level is so wide so they see in class that I do activities to suit the individual needs.

FAC: Okay. So just a couple of interesting things that came out I'm going to speak about some of the things that came out of theirs first. So they kind of put down that one of the questions is the teacher speaks French in an understandable way and they had, this is just an average taken out of their scores, the highest was [inaudible 5:10] and TPRS but only ever so slightly than now so they still feel like they understand you a lot whereas in yours when you said I speak a lot of French in an understandable way you've had three data points as well, your lowest is right now and your highest was during TPRS.

F: Yeah definitely the highest [speaks French in an understandable way] during TPRS because I didn't speak a word of English so it was all comprehensible and now every time we look at it for the exam for instance we talked about the techniques of approaching IB questions so all of that is in English and also looking at the text because the point of doing a story is for them to understand everything and I also give them the vocab so they feel it, but when you look at an IB text there's so much they don't understand.

FAC: Okay so trying to get that in.

F: Yeah.

FAC: And one of the things you were asked as well was just like as a teacher 'I chose what I wanted to do' that was a question in the survey and in the three data points the highest was TPRS and again your lowest is now. So why is it you feel you have less autonomy at the moment?

F: Well because of our conversation at the beginning because I feel that if you follow a curriculum prescribed curriculum there are certain things you have to cover and when you do TPRS it's all free so I know right now I have to do this and that in order to move forward but when I did TPRS I didn't put the unit on the side, but at the same time it wasn't like all about the unit, you know what I mean? So yeah there was more freedom definitely.

FAC: And what feels better for you as a teacher?

F: Well it definitely feels better when I feel more free. But my question at the moment is because the story was so successful does it mean I have to do another one now.

FAC: Yeah I don't think necessarily. I spoke to the students about that right at the end and they all really interestingly from the student's perspective there's higher scores for 'appeals to my interest, the pace of French class, working together, chose what I wanted to do, closer to my friends' was all during the TPRS time. That was when they felt the highest with those but there are others that are up and down and I think that some of that was there was a couple of people who had a very negative experience of TPRS last year and so their scores when they started the story they were quite low because they were like we're doing this thing that I don't like but now they've kind of balanced back out again. I think that when I asked them would they like to do another story there was definitely a positive to that but like not now, not right now. Not like tomorrow because they felt it worked really well but they wouldn't want to do one all the time.

F: Can I add something because I'm going to forget. I also think that now they also feel a lot more comfortable in my class because we've talked about exams and they all want to do very well in their exams and they know, well they think that when they do TPRS we're not addressing like IB type of questions or what to include, they don't see it you know they see it as something fun we do on the side but not something where that will make them get a higher grade for the exams and I don't agree with that of course.

FAC: Do you think their level of French be that understanding or usage or in general improved with the story?

F: I don't know. I think the story really helped us all to break the ice to get out of their comfort zone in French which is really important but regarding the level of language I don't know if they're better at French now because of TPRS I don't know. I know that some of them reused some of the structures the good grammatical structures in the exams which was brilliant and we talked about it in class and depuis and all of that. I feel that they're quite low in general. I feel they find it quite difficult to make connections, like there was a word in one of the papers which we did during the story and I asked them what it meant and they were like I don't know and we repeated it so many times in the story I just don't know why they can't, you see we do one chunk and then move but that's IB unfortunately.

FAC: And if you did another story that was quite different but I mean naturally a story would have elle lui demande probably in there and oui a dit. Do you think that would help them to retain that structure and use it in an exam format?

F: Probably, probably but then there are so many things like you can't do the same structures over and over again but probably because we would do the gestures again and then they will remember.

FAC: Okay. And one of the things that was really interesting and I'd love to know what you think about this, one of the student's questions is you know 'I was interested in what was going on in the last two weeks' and actually this kind of goes like this and it went down in TPRS and went back up again even though that is kind of contrary to a lot of the other things. Why do you some of them according to what they're saying weren't as interested when you were doing the story as they are now?

F: So you're saying that some students are a lot more interested now then during the story?

FAC: Some or in a general as an average.

F: Yeah I can see that in class, well first of all that student who was completely new to French I think it was quite scary even though she was brilliant in the story it was quite scary for her because she was in front of the class speaking in French and she was very new to the language whereas now she is a lot more comfortable in class so maybe she feels better now. I think that's a big thing in this class the experience they had with TPRS clearly has big impact on my teaching with them and they mention it very often so I think now they feel more comfortable because we are talking about exams, we are looking at techniques to improve I think that's why.

FAC: Okay and then just a couple of little things from what you were saying. One of the questions is so 'you felt closer to the students and working with them' so your lowest was actually in October when it was your first time and it's actually higher now but it's not as high as it was when you were in the middle of your TPRS story or at the end of it so what was it about the TPRS story that made you feel closer to the students?

F: Because it was our little group with our little story and everyone was buying into it and I felt I could really make up even more things according to the answers and I really like that so I felt that because it was a group story then we felt more connected to each other. I actually felt it's not more connected but I was on the same level as them you know and now I'm the teacher again.

FAC: Okay. What activities in general and it could be TPRS or it could be anything else, what ones do you feel as a teacher that help motivate you and engage you the most when you're teaching. Are there certain activities you do that you feel I really like that or that went well?

F: With them?

FAC: Yeah with this class I think in particular.

F: They had to work on a presentation about the school an oral presentation and I was wondering whether to do it or not because they were still quite new to you know it was back in December and it went so well and I didn't expect it because they loved the freedom. I actually did it at the beginning of a unit I never do that I usually ask students to do an oral presentation when they've had enough exposure to a language but this time we did it may be the second week into the unit and they worked as a group and everyone was responsible for one part of the presentation and they worked really well and the presentations were quite good.

FAC: And that was after the story?

F: That was after the story yes.

FAC: Do you think the story had an impact on that?

F: Maybe yeah. Maybe again not because of the language I think but more because they felt good about doing a story and it didn't feel like a burden but I think the also really liked not

to have the teacher at the front of the class telling them to do something they just did whatever they wanted as long as they were following my expectations and I think it was quite a successful activity. I've had a lot of you know when students leave your room you feel that was a good lesson or that wasn't a good lesson and I've had really good moments with them feeling that way which is a big plus.

FAC: Very different to the conversation in October for sure.

F: Definitely.

FAC: That's great. So one of the questions you were asked in your survey were things like 'being close with students working with them as a team. Students could understand. The students had direction in the class. The students are interested and participating and engaged.' Now all of those markers according to you were at the highest during TPRS but for you that's still not enough to say I should do another story. I'd love to know why if all these markers are telling you it went that well and you think it went that well what is it that's telling you not to do it?

F: Two things. IB and students previous experience about TPRS.

FAC: Okay. And they also put it very high level that their interest in it and their participation and their eagerness with it.

F: But they didn't all say that they wanted to do another one again.

FAC: No that's true. I mean I suppose I'd love to just know what would you think the benefits are going to be of doing another story and what are the disadvantages of doing another story?

F: So the benefits well I can't really see how much impact the first story had on their learning so it would be a bit scary for me to say okay I'm going to spend two weeks doing this. Two weeks is not the end of the life but in the diploma it's a lot of time. So the amount of time you spend on the story if it has a minimal impact on their learning or if they can't retain the information then I feel it's two weeks that I have wasted in a way then of course the benefit is it's fun. It's nice the students usually like it but again maybe it's just this class because I'm doing stories well I'm doing a TPRS book with my year 11 class but it's just so interesting to see how different the groups are because doing the same book in year nine and year 11 is completely different, completely different the energy and it's not just the relationship you have with the students because I get on well with both classes but it's just their response so now I'm finally there with them I don't want to do, I'm a bit scared it's going to spoil all the work we've been doing.

FAC: Okay. And do you think in those other classes and I suppose in this class, if you were to do another story with them over a shorter amount of time do you feel like it would help them to be more confident in speaking, using things like the past tense?

F: Well I don't know you see because like Maria she didn't feel more confident, she felt more scared during the first story and I really thought it was a brilliant activity for her and I praised her so much but she's still really reluctant to speak in class even though she's doing better than half of the class now and some students they really thrive on the story so it depends on who you have in the group.

FAC: Okay. What about have there been any particular moments with this group like lightbulb moments when you were just like ah that just went so well, so much better than I thought it was going to go? You mentioned that I think a couple of things in here like you had a nice moment where they came for a revision part, was there anything in the actual class where the presentations you mentioned went really well? Were there any other even it if were a five minute thing that has happened with this class?

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F: Yes definitely so many of those moments [of success in the class]. So the presentation, the oral presentations went well, the exams went well I was very surprised I mean thinking back in September and August I would have never thought I was going to say those things about this class. They came, so we have that WhatsApp group, its' becoming a little bit crazy I have to say but I see that they have the will to be part of the group. It's very weird to explain but they post, they ask you know oh this question number two in activity page five and at the beginning of the year I was like they're not interested in French they've never had a good experience with French, they won't care, they won't do their homework so the other day I wrote in their journal but the other day I was quite strict with them because we were practicing oral questions and you know students falling asleep on their chair so then we talked about it and what's the problem and this and that and then they all left feeling really unhappy and I was unhappy and so then I asked my other year 12 class to do a piece of homework and ab initio did the same and then I really realised that they're working so well in ab initio but I never communicate that to them so on Friday I talked about it and that's how I started the lesson and I think it was very important for me to address it because they need to realise that they're doing really well actually. But students feel that if you don't get a six or a seven you're not doing well but some of them got a three in one of their papers and they're doing very well.

FAC: So one of the questions as well was about confidence. What they put down is interesting from the students is how confident they feel with their French is very high right now actually it's much higher than it was over the year. Why do you think that is that their confidence is much higher now than it would have been obviously than in October but even in November?

F: I have to say because I feel more confident and I think I communicate that to the students. I can see the potential in them and I can also see that they're working, they're doing what they have to do they don't give up just because it's hard. The fact that I addressed it on Friday I think that boosts them in a way. Also because they did quite well in the exams I don't know if they were expecting that, Maria got a five in her writing and that's amazing. So I think they're all feeling really confident which is strange because some of them are so weak but at the beginning I thought they're all going to get threes in the exams and now the content probably of the lessons is more appropriate as well.

FAC: And so you have another year 12 class that is SL, standard level. So with your standard level class have you got as good a relationship with them?

F: Yeah.

FAC: Have you done a story with them?

F: No I haven't.

FAC: Do you think that the confidence and the height of confidence in this class that arguably started from a much lower base in terms of their confidence do you think those two weeks of that TPRS has had an impact on their motivation?

F: In ab initio?

FAC: Yeah.

F: Yeah I think so, I think so.

FAC: Because what you're saying about them turning up for extra help and doing all the activities when you're a stronger class academically and doing that and they were quite a dysfunctional group from a very low base with all these crazy levels and a very negative experience of French in the past but now motivation has almost surpassed the other class. Is there any, do you think that there's any link to do with that story there?

F: I'm not saying maybe the story is responsible 100% for them but I think for me if I look at the past six months the story was definitely the hardest point for me because I was stressed about doing the story but it was definitely that there's before and after the story, definitely.

FAC: And in what why can you go into a bit more on that, what do you mean?

F: In every way. In my relationship with the students with their motivation, with I think they find it more meaning, they like coming to class. They approach the subject in a different way. I think as a kid you do well, well not you do well because grades don't matter but you want to do well because you're having fun and it's not boring and I think the students are having fun. Now the negative side of that is that now I have created this with my students they're not good enough in French for me to speak French all the time so they come in and they start a random conversation, if it was French B SL I would never have this conversation in English but I know having a quick two minute chat in English at the start of class will help me bond with them and I didn't have that before.

FAC: Do you feel like the fact you might be saying things now and again in English and you're having little discussions with them in English now and again with their feedback or different things do you feel like that is impacting upon how much they're acquiring of language?

F: No I don't think so. No because I think I speak French enough in class for them to acquire the language that they need. However before I felt bad about speaking English and I was always forcing them to speak in French which created a lot of stress and anxiety for them because they cant share their ideas with the rest of the class and now for the oral activity that didn't go so well, they had 10 points about being an ex-pat and they had to rate them like the top three for them and then we had to talk about it and it was really complex, it was quite difficult for them you know most of them can talk about school and Switzerland and whatever but saying when you're an ex-pat you are stealing the job from a Swiss person or you know it's expensive to move around the world and that kind of thing that I think is a French B question and before that I don't think they could have or they wouldn't have approached the questions in the way they did last week.

FAC: Okay so you think they did quite a good job with that?

F: Yeah well I had a bit of pressure but yeah.

FAC: So the fact that I'm doing the story with this group do you feel that if there were wasn't a diploma exam at the end of this, if this was a year 11 group not year 12 would that change your view of doing a story or another story or when you might do one?

F: With this group?

FAC: Yeah. Let's just imagine they're year 11.

F: With this group I think I would still think about it a lot because of their previous experience with TPRS.

FAC: Okay.

F: I think it's just maybe four students in the class it's not all of them but they are so negative about it that I'm a bit reluctant to but I know that I'll do another one but I'm not, that's why I wanted to do the book because I wanted to do TPRS but in a different form and a did a video and I did questioning techniques and I still use in all my classes actually I still use TPRS like CI activities but doing a full story with them I don't know if I'll do another one.

FAC: The students I think that you have definitely turned around quite a few of them for sure if not all of them like even the ones who were very like oh we're kind of too old and mature

and this isn't for us, they still in their surveys and in their interviews they see the benefits, they start to say things like we're learning so much but also having fun and when you question that they say that sounds really good and then they go oh I shouldn't have said that, oh I mean no we should be doing serious stuff we're in year 12 so there's that thing to try and break too. There's a perception that they have to do really serious stuff but I think that you've definitely turned most round. I think one more story with you as the person doing it would turn them round and see ah I'm really getting a lot out of that now.

F: So I was thinking because I want to take them to town and I want to do something in shops with them to speak French and I was thinking maybe my next proper story can be about that you know to give it more context. I think I was very lucky the first one got them really interested because of the box and I wouldn't want to fall into like a typical TPRS story that I saw in the books because I know it's not going to be interesting for them but then if I base my story about their own experience going to town it might be interesting.

FAC: Why do you think that would be more interesting?

F: Because it's related to them. Because I saw that technique in the Agen workshop where they start the story from scratch based on the student's responses so they're like oh you went to Monaco or really what did you do in Monaco and then the story starts. Would you go to Monaco? And I like that but again it's another skill that I have to research about and with this class I need to do my homework before, I don't want to go there so that's my idea for the next.

FAC: When I do stories with my diploma class and it's a standard level or higher level class I've done one or two years but not as often as I would in the middle school but what they found, I think it's a very worthy thing to do once or twice a year I think maybe not as often as you might do with other classes but yeah that way of making it personal but also trying to throw in things, we used it as difficult grammar constructions and tried to get them to reuse those and talk about them but definitely the one thing I've learnt is with the diploma class because they're older they grasp the things quicker, the things come in a bit quicker. The story can move quicker but still be slow enough for them so I think mine usually take a week about four to five periods you know as in like you probably see this for four periods so four periods max, five max, six but not the whole eight periods that would be required. Would that be something you would think of giving a go like a shorter version like you're saying a personal one he went to Monaco and then you start to make up stuff that happened to him in Monaco.

F: Yeah because I think it will be based on their own experience it will not be like oh the teacher's making it up you know and then you can include some funny elements but at least at the start you have something, so I think I'll try that it will be April but yeah I have to plan the whole thing but I would like to take them out to town and they're often asking to make it more like to learn things that they actually need. So I think that will be quite good.

FAC: So when you say that you're speaking a lot of French in an understandable way so right now it's not low but it's your lowest you've put for yourself, the students don't think that they feel like you are speaking French in a very understandable way and I was talking to them about it and they said you use the tone of voice and a pitch and you say things in a certain way to make sure they understand, you'll read their facial expression and resay it in a certain way. Why do you feel like you're not saying things in an understandable way?

F: I don't know.

FAC: Is it because of their reactions?

F: No.

FAC: No.

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F: No I think they understand me. I don't know. Maybe because I was thinking so much about that last lesson and practicing the oral questions, I don't know sometimes like Maria for instance, because I focus a lot on Maria which is a bit silly because she's leaving in four months.

FAC: Oh okay is she?

F: Yeah she's not taking the full diploma but she is my point of reference and if she doesn't understanding it I try to make it really simple which is probably a mistake because she is the weakest or was then the rest of the class if she finds it okay they find it quite easy. And she is so not confident that I feel I'm not doing a good job at explaining things you know.

FAC: So one of the questions to the students is 'the teacher gives clear explanations' and that's at its highest right now than it has been all year. What was interesting is 'the pace of French class is appropriate' for the students and they found that it was the highest almost everybody answered seven out of seven for that TPRS which I thought interesting because we have beginners and people who had done more. Why do you think, because they're saying it's still high, they still think the pace of French class is appropriate, it's still above five but it was an average of 6.1 out of seven which is very high?

F: Maybe because, I don't know, but maybe because in the story they were all communicating the same, they were all using the same language so they pretty much had the same level in a way. But know what I mean like but then now that we are doing different things you give an activity and some understand it and some don't and some are okay at speaking and some are not so they can clearly see the different levels in the class whereas before I mean I try to push Maria and I try to give jobs to Valdiser the two extremes but pretty much everyone was doing the same things.

FAC: Okay. And then just one other thing that you put down, there were a couple of things that were really interesting so in your October survey when you only had a few weeks with this class, five weeks in, one of the questions is 'I felt confident in my teaching' you gave yourself a three out of seven. 'Students were engaged and enjoying themselves' you gave yourself a three out of seven. For the TPRS you were up at six or seven and you're at six or seven now so that has maintained at a high level. Even though you're not doing TPRS now your confidence is much higher.

F: It's changed, I think TPRS has really changed the dynamics of the class it really did for everyone including me.

FAC: And you can see benefits from that?

F: Oh yes for sure now it's like a normal class but before it was really stressful for all parts so really TPRS broke the ice between us and that's why I love it because then your relationship with the students it's changed forever.

FAC: And the last question is 'I felt good at my job' and in October you gave yourself a two and now again you're at seven, six.

F: Yeah I feel I'm so glad I did this with this class. At the start I was very reluctant to do it because of all we know you know and I was like why did I pick this class to do TPRS with you know. Out of six classes it was probably the last one I would have picked.

FAC: Look how it's worked.

F: Yeah it's worked so well and that's why I would like to do another one I just have to be careful what I…

FAC: I think I would like have a listen to their research and their comments and really analyse all the data and looked at yours and everything I really recommend you do another story. I couldn't recommend it high enough. I think it will boost everything. Confidence will go massively up but I do think it will be managed in a way that it's a bit shorter than the traditional one for middle school class and I think if you did a short one about just something that happened to one of them in town and you invent a couple of things and you throw in some of the key vocab you need for traditions like they came across a parade and they were doing this and that, I really think that doing that over a few periods and then just getting them to write it and going okay you know what did we learn from this, what kind of structures could you use, I could see that pushing it over the edge in a positive way, especially if you don't sell it as we're starting a story now but more like this thing happened to Vallie in town and then you start to invent crazy details you get them to write it and do all the traditional TPRS stuff.

F: So you think that's a good idea to get the…

FAC: A brilliant idea and they will…

F: And it will be April which I think is enough time in between two stories.

FAC: I totally agree with you some kind of story that has a beginning a middle and an end because I think that's important for the students and somehow get the box back in maybe at the very end he received a box and he couldn't open it because they're like oh it's the box. Because today I asked them about the TPRS story from three months ago and they were able to tell me all about it and the box.

F: That's the thing I want to use something genuine for the next story and also they're all planning my birthday because my birthday is at the end of March they want to go to town to celebrate my birthday. They're already planning the whole thing so I think I can really reuse that as a genuine conversation started by the students and then make it a story.

FAC: Yeah and invent little bits in it make it silly.

F: Yeah and I think April will be, I can definitely do that with birthday presents or whatever.

FAC: So we'll leave this for now and what I would love to do, this wasn't part of the original idea but just the way things are going I think it would be really cool to have a chat with you again after the story the next time you give it a go with this class and I'll chat to them again and just leave it for a few months but any notes or things that you suddenly something you do a TPRS activity just by chance some day and you're like whoa that was good or that was terrible that would be cool to jot down but essentially we'll leave this alone now until that time if that's okay.

F: Yeah that's fine, I'll keep that in mind then.

FAC: Yeah I think so, April would be great and then it would just be like we'll have a little chat about how it went because I think it would be really nice because you've done one story just to see was the second one better, was it worse, what was good about it, what was bad and you'll have more experience of it as well and we'll learn a lot from it. Thank you so much.

F: Thank you. I hope it will be helpful.

Transcript ends 39:23

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Appendix D.viii: Teacher's reflective journal with coding

Aug / Spt 2018 : start of the year

This class is a real mix when it comes to abilities. Out of 10 students, 6 of them have learnt French for many years (4 to 7) and should have been placed in a higher level instead of a beginners course.

Given the fact that the other 4 students in the class are new (or barely new) to French, it has been very complicated for me to adjust my teaching. I cannot differentiate because the levels are way too different so I have to find a way to teach 2 or 3 lessons in one.

It makes me feel uncomfortable as I cannot create a good relationship with my students. I am quite depressed after each class and I keep having discussions with SELT to find a solution.

Oct 2018: A positive change, at last!

One student went up to the French B SL class so it will ease the planning for the Ab initio class. On top of that, I have decided to group students by ability. I now work with a group of 8 and a group of 2. The 2 students work together. I start the class by teaching the content and then move on to activities. My advanced group will work on differentiated tasks. They want to focus on grammar so I ordered a grammar book for them. They also do the same tasks as the other group but in a more challenging way (full description of a photo instead of basic description for instance).

I had 2 lessons using this technique and it went really well. Fingers crossed!

30th Oct : correction and feedback

I spent the entire lesson speaking in English because we corrected the reading test. I also introduced the feedback spreadsheet that students will use over 2 years.

Homework : students have to listen to their own oral and use the assessment criteria to give themselves a grade. Once they send me their feedback on each criteria I will send them mine, as well as their grade, and they will copy it on the spreadsheet.

Note : there is a general feeling in this class that French is either too hard so they are giving up because they have been useless at it for years, or that it is too easy and they really don't need to put a lot of effort in to achieve a 7.

Making up a story for them is going to be challenging….

Notes for TPRS : some students in this class did TPRS (or CI activities) in the past. I get the feeling that they are quite bored of it and that they make fun of the teacher being 'the clown' at the front of class. I will have to plan my story very carefully. I think TPRS will be a great activity for this class though, they really need this kind of input.

31st Oct : criteria for IB types of text

We spent the double class practicing 2 types of text. This will continue on Friday. The atmosphere of the class is improving, this is a good sign for the story starting next week. I really have to include some humour in the story as some reluctant students in this class respond very well to fun facts.

6th Oct : Beginning of the story!

Here's the document I used to plan my TPRS story, goals and activities throughout the story.

Medals :

I feel I gave clear instructions to set the tone right from the start. It was important for me to make sure students knew my expectations but also that they were aware that this method is a recognised method that truly works when it comes to language teaching.

I spent a lot of time planning a story that would get them interested. This was the most challenging part for me. I also tried to link it to my DP curriculum (unit 2-social engagement-school and CAS activities).

I anticipated some comments or reactions from students who have done TPRS activities in the past or students who have learning difficulties and who struggle to stay focused for a long time.

I am very glad I added a 'mystery' element to my story. I thought it would motivate them (especially the boys) to discover what was inside the box. I want to keep this going, I am not planning on giving them the answer at the end of the story because, so far, they are really engaged and want to guess what is inside.

On the plus side, I am also very happy to hear positive comments from students who did not seem so motivated at the start of the year. Today, during the Learning review, one of the most unmotivated student said that, even though he is struggling to remember the 4 grammatical structures (the gestures don't help him), he likes doing the story because he can 'create it'. I love to hear this kind of comment because students really have ownership of the story. The story is not over and it is going in the direction that I have chosen however I have included some side elements thanks to the students ideas. I would have never thought that our story would be about Pablo Escobar and cocaine, it's the students choice and I love it. It also allows me to bond with the class because it is our 'secret', we cannot tell Mr Foley that we learn a story about drugs in French :-) I feel the students are free to be creative and are learning at the same time. It's a double win situation.

Finally, I think that the different activities that I have planned around the story are going very smoothly and that I can differentiate a lot thanks to them. Some quiet students are getting more involved too.

Missions:

If I am honest, I feel that I am not doing a good job at circling so the class can get bored at times and misbehave. I don't have a lot of experience with TPRS and I have so many things in my mind everytime I teach this class that I find it hard to ask questions. I feel (and see) that some of them are bored, especially the ones who have a short attention span (in general, not just in French). I don't know if it's because I'm doing something wrong or if it's because I should review my expectations with them, or both? I don't really want to have to stop the story but at the same time some of them are having side conversations and I don't want to accept it

Tomorrow I am trying to change the seating plan (in a subtle way, through a reading activity), I have spoken to 2 students after class last week and I have also given 'tasks' to the chatty ones in class (Mme script, etc.) I feel I'm trying different strategies to improve the situation but it is definitely a challenge and I tend to question myself a lot. I have read about circling, I know how it works in theory but I find myself telling the story more than asking questions about the story

Last class was more difficult as it was a Friday afternoon class after lunch and students were not 'in the mood'. Thinking back at it now, I should have done things differently. I should have planned a more quiet activity (reading) or an activity with more 'freedom' so they did not have to sit and listen for a long period of time (role play in groups, act out the story, etc). This is something to consider for the future.

I find it very helpful to have feedback on my lessons because I want to know what I could improve but so far. I am very pleased with students' reactions and I am looking forward to coming into class tomorrow (keeping in mind that I used to come to class with a stomach ache because I couldn't teach them properly, I think TPRS have helped me as much as it has helped my class and that is a good feeling).

14th Nov : end of the story

We finished the story today. I didn't expect it to last this long (mainly because I didn't think this class would still be motivated to hear the story after 2 double lessons and 3 single lessons. There are things I need to consider further (thank you for your feedback Liam!) in terms of planning and behaviour management but I think the story went well.

23d Nov : after the story

Even though it took time and ENERGY, I am quite 'sad' the story is finished because it means I have to go back to my normal teaching and keep going with the normal Ab initio curriculum. I'm happy the story helped me to create a better relationship with my students and this is a big win. I've had 2 'normal' lessons and I can feel that I'm still struggling with teaching proper content to this class. I guess that it will always be the case and I have to tell myself that it's not

me or my lessons, it's because of the gaps between all the students I have in front of me. I don't think this situation is fair for them or for me (especially in Yr12 as the DP is a 2 yr programme) but that's the situation and I'm gonna have to make it work.

I talked to teachers with Ab initio experience and members of SELT who told me I should not be too worried about Maria because she will 'catch up with vocab lists' and she is 'leaving next year anyway'. That makes me feel very uncomfortable. She will leave with a negative opinion of French, which is the opposite of what I want. I'm thinking about asking Greta to be her buddy in French and always work with her, even on individual tasks. This will also help Greta as she needs to push herself in French.

I am now planning on continuing the story to get students ready for their exams in January. I will definitely do some more CI activities with them in the future. I'm glad to hear that they have a different opinion of TPRS so they might not be so reluctant next time we do it in class.

10 Jan 2019:

I corrected students' pieces of writing over the break and was happy to see that some of them have reused structures learnt in the story. I might do another story after exams, focusing on passé composé, because I know that they have done it in the past before but they cannot use it so something must have gone wrong. Doing CI might be the answer ?

It is also important to note that Maria scored one of the highest grade in the writing test, which will give her confidence in French in the moths to come.

28th January:

1. **What is going well with this class?**

I think TPRS helped me click with the class more. We now have a better relationship; which is top of the list as a teacher. Doing CI activities also helped me identify students that needed

more help with French. It was quite easy to spot the kid who was struggling to remember the 4 structures or any vocab learnt in the story and the kid who remembered them all and was making connections. This is very helpful to plan my lessons now (that I'm not doing CI) because I know their ability, how I can stretch them or where they need more support.

I think lessons in general are going well, some students are still quite reluctant to learn French however now (because we know each other better) I can make silly comments about that and they appreciate the humour.

Finally, it is quite funny to see that the group of students that arrived in my class with no (or barely any French) are now catching up and are in front (academically) students that have done 4, 5 or even 7 yrs of French. I don't think this is because of CI but the consequence is that the class is more homogeneous, easier to plan for and to teach to some extent.

2. What is surprising you?

To be honest, I was quite surprised with the survey results my students took to evaluate our French class (I did them in December as I needed them for my appraisal in semester 1). I was expecting really poor comments or results as I haven't felt the most comfortable teaching this class. I struggled so much to find the right content and the right pace at the start of the year. I was not confident walking into the lesson but it was a real surprise to see the students' perception of the class. I thought I would get bad surveys but students seem to enjoy and learn which is great to see. I truly believe that doing the story united us, united them, and because they quite liked it (I think?), they were more keen to come to class and do French.

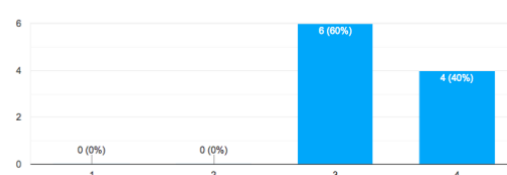*Here are some screenshots of the surprising answers from the survey:*

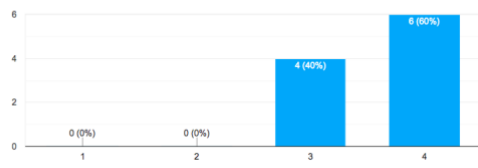1. I find this class active and engaging.
10 responses
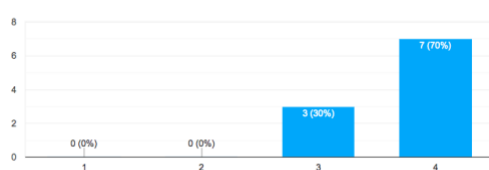
2. I am gaining a great deal of knowledge, skills and conceptual understanding in this course.
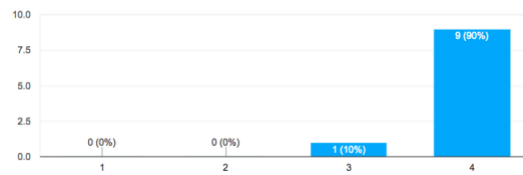10 responses

7. There is a balance of teacher-led instruction and student-led inquiry in this course.

10 responses

10. There is a variety of activities and assessment strategies in the course.

10 responses

Also, it surprises me to see how keen the students are to improve. When it comes to feedback, I have a spreadsheet that I do with them straight from the start of the year which they will keep for 2 years. On it, students have to record every assessment I give back and they also need to copy my feedback that I write on each test. Then, they need to set themselves 2 or 3 targets for each assessment. This is part of their revision process (and it helps during the Learning review too). Most students in the class use the spreadsheet (see screenshot below) in a very efficient way and it was clear in their exams that some of them really followed the feedback given. The grades were not as bad as I was anticipating, I was very pleased with that. Even more surprising, I offered to do a catch up class to the group of 'newish to French' students during exam week. I did not make it compulsory, I said it was their choice, I was just making myself available. They all said yes, even Oliver who hates grammar, and all came for 1h30 on Tuesday. But the most surprising thing of all is that on Friday they had their French written exam in the afternoon. At 11h30 I received a text from Ap on our class Whatsapp chat, asking if he could come 'to revise' vocabulary just before the exam. Even though I had a lot of work that day I agreed to meet him at lunch and the whole class turned up!!! I was actually quite funny.

I think all those examples show that we are working as a group now, and it was a very different atmosphere before doing the story. I don't know if it's because of CI that it all changed, maybe we're just getting to know each other, but if it is, it is quite 'magical'. (I also have the same impression with the other 2 classes I do CI with).

Epreuve	Date	Note				Résultat %	Note BI	Commentaires de Mme Lapierre	Mes objectifs
		A	B.1	B.2	C				
Lecture	17 octobre		■			77	6	Un bon travail Ap. Les textes et qst sont compis mais attention aux qst plus comprixes	I would like to read more newpapers and books to understand the texts and the grammar in the questions
Oral	16 octobre			■			4	Toutes les amis PREND , il BOIRE. Nous ETES, il EST gym? = il faut vraiment plus faire attention aux verbes irréguliers basiques Ap… Le début de ta description est bien mais c'est une description un peu courte. Essaye de plus développer tes idées, fais des suppositions, compare avec ta culture ou parle de la culture francophone de la photo. Les questions simples sont bien comprises mais les questions plus complexes sont plus difficiles. Je te conseille de plus développer tes réponses Il y a beaucoup de blancs, il faut t'entrainer et parler plus français en dehors de la classe Ap. Pour le prochain oral, je te suggère de faire une pratique avec moi en dehors de la classe. Vocab = beaucoup de (pas PLUS), MON mère	Generally I need to practice more french outside of class and I need to expand my vocabulary and not make so many mistakes in the irregular verbs. I can do that by watching french movies and understanding how the french language works. While practicing all of my mistakes will be improved and even fixed.
Oral				■			4	-Les questions simples sont bien comprises, des difficultés avec les questions pour complexes -Tu participes assez bien à la conversation, on sent que tu es intéressé par les questions.	- organisation de la photo 1=description, 2=interpretations personnelles et culture. -problêmes de vocabulaire/prononciation. Continue à apprendre du vocabulaire varié et des opinions -Les réponses aux questions sont correctes mais un peu limitées. Il faut developper!
Ecris	7 December	■					3	*Spelling *Structure *Didn't revise the vocab *Didn't follow the plan in the question. *	I need to work on ym spelling. I have to work on my spelling or else I will not get anything better than a 4 in any of my exams. I need to also work on my format and my ideas. I will do that by doing some revision of the basics when I can
								* * *	* * *

3. Do they remember the story from semester 1?

a. How do you know?

To be honest I don't know. They still ask about the box but we haven't revised the story.

b. Do they ever mention it in class?

Sometimes they do. They have mentioned the box and cocaine a couple of times :-) I have not finished grading the writing paper for their exam but I've already seen 2 students who used 'depuis', which was part of our story.

4. Will you do another story with them?

a. Why/why not?

I wish I could. I feel under pressure because it is a DP class and I'm already behind. The DP guide tells us to teach 10 units over 2 years, which is quite impossible, and the grammar list we have to cover is insane! I'd love to do another story. I'm planning on reading a novel with them, because I can easily link it to our Migration unit and because I want to do more fun activities with them. I just have to see if they read it with Céline last year.

On a side note, during the 'revision session' we had during exam week, one student (who was rolling his eyes when I mentioned TPRS back in September because he had done it so much

last year) said that out of all his French years, this year was the best one for him. I take no credit for this as I was his teacher in Yr 9. I think it is because he finds French difficult and CI helps him having fun in class.

4th February:

I find out that the book I wanted to read with them has used last year by their previous teacher. I have decided to carry on with the unit as it is but I need to introduce Past tense and I know they will not respond well to doing verb tables and looking at conjugation patterns. I will keep this as an extended activity for the more able students but I want to teach the Past with CI so I've asked Liam for advice and will try to do his suggested activity. I just have to wait until it is the right time, probably this coming Friday as we have content to talk about to give me a context. I find it quite hard sometimes to link a CI activity to a DP or MYP unit as so much language is used in such a broad context and our units can be quite limiting at times.

Last 2 weeks:

No TPRS activity has been done as such however I used some questioning techniques when we watched a video about Migrations. I paused the video a couple of times and asked them what they thought it was (when, where, who, how,etc). This was a video of me back in 1991 when I lived in Africa and students, at first, thought it was going to be very boring -which was my intention in order to create the wow effect ;-) They could tell it was a very old video as the quality was quite poor, but as soon as they realised I was on it tons of questions started happening. I did not answer many, I waited for the video to finish (about 15min as I wanted it to cover all aspects of our unit) and then I said they could ask me anything they wanted about the video. It is still quite difficult for them to express complex ideas in French and I really have to challenge them, but it was great to see that they were all interested by the content of the class.

We also had a big discussion in class the week before last, as most students in this class (apart from Valdy and Greta) really struggle to speak French in class. We practised potential questions for their oral but I only had one-word answers. This activity really 'killed' the atmosphere of the class as I felt I was forcing them to talk. I decided to stop the activity (after

a difficult 15 min) and we had a chat together in English about how they approach the oral and what are the challenges they face individually. This really helped me identify individual needs for the future. It was also good to address the issue as a whole class and have a proper discussion to try improve the situation. I definitely feel a lot more confident with this group after a semester teaching them.

Straight after the exams we worked on the Papier Magique. Students made their own table mat with 10 or 12 sections (connectives, complex phrases, adjectives to describe a place/person, frequent verbs in tenses we have studied, etc). This is a great help for them. They have to have it on their table every class and use it for writing and speaking activities. I do this every year with Ab initio and I know that after one year using their Papier magique, 'good language' comes naturally to them. This is an amazing activity for low ability students, which will be helpful in this class as 5 out 10 are in AC and/or have extra time for exams.

Finally, I have realised that they really put a lot of efforts in my class. Out of 10 students, all of them do their homework on time, they email me when they are absent, I receive a lot of questions on our Whatsapp group linked to homework and classwork. This really struck me when I asked them to practise a Quizlet set and when I projected the class results on the board almost all students had completed all the activities on the set and got a green tick. I asked my French B SL class to practise a Quizlet set that same week and when I projected the results on the board hardly any of them had completed more than 2 activities! This made me realise that the Ab intio class is really doing their best. I addressed it in class the following day and said that, as a teacher, I mostly focus on what students do wrong and what they should do to improve constantly but I don't often say to a whole class that I am very proud of their effort, especially for a subject they find challenging. I think students appreciated it.

Thu 14th March

Hi Liam,

You wanted me to keep you posted on TPRS with my classes. As you know I am planning a field trip for Yr 12 and will use this as an 'excuse' to start a short story about past tense. I have actually already started with the Feb half term as I told them what had happened to me during

the holiday. I drove to Europa park with my boyfriend and when we got to the hotel they told us the park was closed until April 6th. I thought that was a good story to get us started (of course they all felt sorry for me). Thanks to this I have introduced the passé compose and I have designed grammar activities reusing my story and what they also did during the holiday (making it fun as most of them where in Verbier having all sorts of parties if you see what I mean).

It worked so well that I even got to do some technical grammar with them and even got to talk about words like 'auxiliaries' and 'past participles'.

Also, I did speaking assessments with Yr 11 phase 1 and I gave them photos from Maurtiania as the TPRS book is set in that country (and USA). It is SO amazing to see how much they can talk about (and how much knowledge they have about this country) thanks to a simple story and the activities we did around the book. If someone listens to my orals, they couldn't guess they are in phase 1! It's quite magical and I love the fact that we can have a proper conversation and not follow a set of 'typical oral questions for phase1'. It is a lot more natural. Now they are writing the script of a story which they will perform in front of Primary school. This will be next Friday morning if you want to come and watch them.

Appendix D.ix: Teacher emails for reflective journal with coding

14.3.19

==I think I will do a short one at the beginning of April but I'll have to get back to you on this because I need to plan my DP unit around it== J

I've put the note on the journal.
L

18.2.19

==I will definitely do another one but I find it hard to link to the unit. If I spend a week on a passé compose story then I end up being late for the rest of the unit.==

We'll chat later.
C

14.2.19
Salut Liam,

Sorry to bother you with my TPRS questions again.

I haven't tried the activity you explained for the past tense YET but planning on doing so tomorrow (I'll add this on the TPRS log).

I just have a question. I'm currently doing 'Fama en Californie' with Yr 9 and Yr11. It's working very well but it's taking such a long time because we are acting the scenes. Is that okay? We're not doing all of them with theatre but students really enjoy doing so, so they ask for it. How long do you spend 'reading' a book in general? I also do other activities around (Quizlet, Kahoot, write a scene, change the scene, add a character, etc) so all in all, I feel it will take a very long time.

==By the way, I did an activity that worked so well with year 11s. After reading 3 chapters students had to pick a scene and draw it. The following lesson, they each presented the drawing to the rest of the group, explaining why they had picked it, doing a description, etc. then the class asked questions about the drawing to the student so they had to justify their choices with elements from the book and personal opinions, making assumptions. I asked silly questions too (why is your stick man bold, etc). We spent the entire class just speaking in French, comparing housing and the school system in Mauritania and Switzerland. It was so much fun (and NO PREP for me which is a bonus!)==

I actually have another question. I won't be able to do a book with Yr 12 Ab but I'd like to use the same techniques mentioned above with a difficult text from an exam paper. Have you ever tried this kind of activity? If so, how did you approach it? Did it work well?

Thank you for your help. Dominique (and maybe Céline P.) is going to Agen. I'll pick their brain next year instead of annoying you J

Bonne fin de journée,

L

3.2.19

Hi Liam,

On another note, I asked my Ab students about the TPRS book and they've already done it with Céline. Mon plan tombe à l'eau L ==I'd like to do some CI as I have to introduce passé compose but I don't want to do the full rule with them. There's no point teaching grammar this way with this class, I will lose them after 2 minutes.==

I don't want to do a whole story, do you have any tips for a cool activity that would last about a week max? I'm supposed to start our new DP unit on Monday 11th so I can't spend longer on the CI activity. I will, of course, review passé composé later in the next unit. This is just to introduce it.

Thanks a lot in advance. Enjoy the snow J
L

27.1.19

Hi Liam,

I haven't seen them much since Jan 10th and we did exam prep just before exam week so I don't have much to write on the document. I was planning on adding some reflections this week as I am about to start reading a TPRS novel that will fit in well with our unit on Migrations.

This week, they have their last French exam on Tuesday, then I will go over the exams in general on Wed and will give the grades back. This means that I will start the novel on Friday or Tuesday the following week. I will keep the document updated of course.

Is that okay with you? Do you want me to type my thoughts even if I did not do much with them since my last entry on the doc? I'm happy to do that tonight or tomorrow if needed.

Let me know
L

ps: regarding the novel, I first have to check with the class if they have read it with Céline last year. I hope not!

Kind regards,
L Lapierre

14.11.18

Great thanks. Are you filming on Friday? I am planning on correcting the questions based on the text and do a speaking activity linked to the story.

Thanks for the feedback, very helpful.

L Lapierre

8.11.18

Hey Liam,

I only just read your email as I was in school until 10.30 last night for the French play. Thank you so much for the feedback. I'm glad to hear that the questioning technique is efficient as I feel I am not so good at it. I was completely exhausted after the double lesson yesterday but it is so worth it.

We could talk about this in more details, especially about Valdy, Greta and Ap.

Let me know,
L

6.11.18

Hi Liam,

I turned off the camera, you can collect it any time (or I can put it in my cupboard so you can set it up tomorrow at break time for the double class?).

I know we are doing this for your PhD but I am also very new to TPRS and I would love you to give me some feedback on my lessons if you don't mind? When you watch the videos, please tell me what you think I can improve or what I could have done differently. It's a learning curve for me and I would have not picked this class to do TPRS with if it wasn't for your research; however, I am very happy I did because it is a real challenge and I'm sure I'll learn a lot for future CI activities.

Merci beaucoup.
L

5.11.18

Hi Liam,

I did receive your email and sorry for not replying straight away. My aim was to complete it asap but I still haven't finished the child protection course and I'm doing 19 DP orals outside lessons this week so I'm trying to prioritise. It will be done before the end of today and I will include some comments from the beginning of the year as you suggested in your email.

Can we please meet in my room because I always have things to do at break and I'm afraid I'm going to forget.? Is that okay with you?

A demain,
L

7.10.18

Done. I was very honest. I really have to talk to Oliver again about the Ab initio course because ISL is not following the guide and my lessons are really affected by it. I wish it was more fun but at the moment I just can't plan fun activities L

We have 2 more students who want to move down to Ab from B SL. I hope the school won't let them.

Bon dimanche,
L

5.10.18

Hi there,

I am filling in the form but I am having a lot of difficulties with this class this year. In parts 3 and 4 I have put 4 for most of them because it's been almost impossible to find the right level (levels) to teach. It's either too easy or too hard.

I stopped the survey as I'm not sure this is what you are looking for. These answers would be totally different if I had a 'normal' Ab initio class.

Let me know which direction you want me to take and I'll complete the survey before the end of the weekend.

Thanks
L

3.10.18

Thanks Liam, and thank you also for your contribution too. I will finish Movie talk and will introduce Picture talk next as I think anyone in the department could have a go at these.

I am a little worried about this Ab initio class to be honest with you, the levels are so SO different and I am struggling to teach them. I hope things will calm down before I start my story with them. On this note, I have Valdemar's letter in my office.

A +

L

30.9.18

Hi Liam,

Ok for the meeting on Wed 7.50 in the staff room.

I am meeting with OA and GF tomorrow to talk about Ab initio. I don't see how I can keep some of the students in a beginners class but we'll see what is decided in the end.

I'll keep you posted.

Bon dimanche,
L

Appendix D.x: Thematic analysis Stage One

Thematic Analysis 1

General themes following first round of thematic analysis:

Original research questions:

1. To what extent is TPRS perceived as intrinsically motivating by both teacher and students?
   a. Does TPRS meet the needs of SDT for both teacher and students?
2. To what extent are any changes in motivation from TPRS, sustained over time?

Pre-TPRS:

- Low motivation in general for both T and Ss
    - Low sense of Autonomy:
        - Bound by curriculum, very little choice or self-direction
    - Low sense of Competence:
        - T felt she couldn't teach the class; Ss felt it was too hard or too easy
    - Low sense of Relatedness:
        - Poor relationships; no sense of meaning
- Previous negative experience of TPRS impacted but the Teacher's competence and the students' interest and willingness to try it out again
    - Key to this is repetitiveness
    - T and Ss see value in repeating as it embeds acquisition
    - But too much and it kills the story

During TPRS:

- TPRS motivated both the students and the teacher
- Both T and S felt TPRS met needs of Autonomy, competence, relatedness
    - Even those students who were very reluctant at first
- T feels it really changed dynamic in the class and this huge increase in their relationship has had positive knock on benefits for their M overall
- Both T and S feel TPRS is fun and it works but it is not 'proper' learning for an exam class
- The unpredictable nature of a story is powerful for engagement and interest (the box)
- Making the story about them made them even more engaged

After 1st TPRS:

- Relationships are much better, students are putting in more effort, competence of the T and the ss has increased, ss achieving much higher than expected grades
- T is also using other CI techniques which work well for her
- T feels she is now back to 'struggling' with the class though due to the curriculum and the different levels

- T feels very hampered by the curriculum to try another story
- T is worried doing another story will negatively impact their good relationship that came from the first story as ss see it as 'fun' but not real learning and due to their previous negative experience of it
- Emotions feature heavily throughout: anxiousness, worry, excitement, happiness at different points

After 2nd TPRS:

- Relationships are much better, students are putting in more effort, competence of the T and the ss has increased.
- Ss much more animated, enthusiastic and motivated in the interview when speaking about French
- T feels very happy with the class and how they have progressed; they are more motivated
- Felt story went very well but classroom management became an issue as she has let the relationship go too far
- Students contributing too much and it becomes chaotic

Students – Themes and Categories:

Motivational Base at start of study:

    a. Previous language classes in general:
        i. Low feeling of C
            1. Lack of understanding
            2. Too basic
            3. Its hard, you don't get it
            4. Felt terrible like a bad student
            5. Participate less as you feel you don't understand
        ii. Low feeling of R
            1. Working alone on worksheets
            2. No interaction or active lesson
            3. Feel everyone else gets it except you
        iii. Low feeling of A
            1. No say or self direction
            2. Lots of worksheets
            3. Being forced to do it = low interest
        iv. Low interest
            1. Repetition
            2. Boring "just sat there"
            3. Too specific
            4. Low engagement
            5. No fun
    b. Previous experience of TPRS:
        i. Very negative (lower R)

      ii.   Far too much repetition meant it was boring

     iii.   It was too basic (lower C)

          1.   Resulted in low engagement

     iv.   Students did not know how to respond to questions (lower C)

      v.   Story was not moving forward just repeating same things

     vi.   Students were not adding their ideas to it (lower sense of A)

          1.   Felt like only 1 or 2 people doing not and not whole class (lower A and R)

    vii.   Students felt 'forced' to speak and repeat (lower R)

   viii.   Story was finished too quickly and then just repeated

          1.   Loss of the element of surprise

     ix.   Ss did not want to act this time due to previous experience

c.   General motivation at start of study:

      i.   Low levels of confidence in themselves

      ii.   Mix of intrinsically and extrinsically motivated students

     iii.   **Extrinsic:**

          1.   Forced to do it

          2.   Seen as useful

          3.   Necessary for life in Switzerland

          4.   Can get good results

          5.   Ss attending extra help sessions before exams

          6.   T says they all want to do well in exams

     iv.   **Intrinsic:**

          1.   Interest in French

          2.   Fun to speak

          3.   Like learning

          4.   Like the language

          5.   Feeling like they could use the language in real life

Conceptualisation of classroom based language learning:

a.   Exams and curriculum

      i.   Diploma level should be serious; not too many games

      ii.   **Pace:** Too slow – preparing for test

     iii.   **Pace:** Too fast – trying to get through content

b.   **Lots of speaking is key**

      i.   Can be scary though

      ii.   Speaking should come first

     iii.   Basis of all language

     iv.   Being able to use (speak) the language in real life situations

c.   Importance of grammar and rules

      i.   This is how you learn languages

      ii.   Explain and then practice with worksheet

     iii.   Perceived as boring and not fun = no learning

d.   Importance of understanding (C)

     iv.   Lack of understanding in L2 class results in low confidence and interest

e.   Importance of relatedness (R)

        i.   Trust with teacher to ask questions
       ii.   Good relationship means its ok to make mistakes
     iii.   R with teacher improves learning
     iv.   Working together with partners

f. Role of teacher is key to language learning
       v.   Use creative methods
      vi.   Classroom management
            1. Students lose interest with poor classroom management
     vii.   Bad teacher just gives worksheets = no R and no learning
    viii.   Normally Teacher leads and guide; ss have little say in direction of class
      ix.   Ss don't **want** to participate or answer questions if no R with teacher
       x.   An encouraging teacher improves motivation
            2. Not constantly correcting you as this dampens motivation

g. Small gaps in understanding is ok
       i.   Need to be corrected to move forward

h. Students **want** to learn
      ii.   Progress and learning creates engagement
     iii.   Useful every day tasks (results in increased C)
     iv.   How to use the language in real life

Conceptualisation of 'good' classroom based language learning:

d. Variety of activities is important (E)
       i. Keeps it fun and unpredictable
      ii. Creative teaching methods
     iii. Active, interaction and movement
           1. Makes it different to other subjects
     iv. When things get repetitive it is boring
      v. Activities where they had creativity and direction (A)

e. Important to have fun (E)
       i. Fun class aids learning
      ii. Fun class results in more effort at home (more M)
     iii. But not too much fun
     iv. When you feel like you have learnt and understood it is more fun

f. Keeping things unpredictable
       i. Not too much repetition

g. Importance of understanding for learning (C)
       i. Feeling like you can do it (C)
      ii. Bingo activity
     iii. Appropriate challenge in activities
     iv. Learning something new is motivating
      v. Teacher speaking in an understandable way
     vi. Using prompts and scaffolds to aid understanding
     vii. Higher understanding means more willingness to contribute

h. **Using** the language in real life context
       i. **Speaking it**

i. **Good R with teacher and classmates** results in learning

       i.   Based on trust to make mistakes and ask questions

      ii.   Not nervous to participate

     iii.   Results in no judgement

     iv.   Difficult to ask question and show lack of understanding with no R with teacher

      v.   Working together with classmates on activities

     vi.   Strict or competitive environment results in less participation

    vii.   Getting to know teacher as a person

j. **Teacher**

       i.   Should be passionate; more enjoyment for class

      ii.   Put in effort

     iii.   Open and encourages mistakes for learning

     iv.   Good teacher = heightened interest

      v.   Not too strict

     vi.   Speak about themselves to build relationships

    vii.   Good knowledge of students and their interests

Emotions in L2 learning:

a. Nervous

       i.   Need trust with teacher and classmates

      ii.   Talking to Teacher → fear of being corrected all the time

b. Uncomfortable

     iii.   When not understanding or following

     iv.   Means you participate less

c. Felt terrible

      v.   Felt bad about themselves when not understanding

d. Scared

     vi.   Afraid to ask questions due to low understanding

e. Comfort

    vii.   Talking to friends → no fear of being corrected or mistakes

   viii.   Talking to teacher → will result in learning when corrected

f. Confidence

     ix.   Feeling of competence impacts desire to use language outside class

g. Trust

      x.   Between teacher and student is key

h. Excitement

     xi.   What will happen next in story

    xii.   Remembering previous stories

TPRS Story this year:

1. **Autonomy**

    a. Different roles

    b. Making and creating a story

    c. Everyone's ideas are included and accepted

    d. Everyone contributing to it

    e. Allowed to choose elements of storyline and change direction of it

    f. Important to let students guide it as it increases interest

g. Creating it themselves helped memory and recall (C)

h. More enjoyable because they made it themselves

2. **Competence**

    a. Easy to remember and recall

    b. Actors give context to the words and structures in story

        i. Increase in competence as understand more this way

    c. **Repetitiveness helps**

    d. Felt learned a lot

    e. Understand more

    f. Allows for different levels to work together

    g. Pace was good; adding a bit each lesson

    h. More listening

    i. Easier to write longer complex sentences afterwards

    j. Establish meaning goal of TPRS means

        i. T speaking in comprehensible way

        ii. More scaffolds are used to ensure understanding

        iii. Gestures increase understanding

3. **Relatedness**

    a. Accommodates all levels working together to common goal

    b. All working together and contributing

        i. Means you don't get as bored as easily

    c. Everyone had a role and was doing something

    d. Acting in front of class, entertaining, funny and creates bonds

    e. Entire class is involved

    f. More focused and fun classroom environment

    g. Stories should be combination of T and ss working together for best results

    h. With teacher: uses gestures and rewording to increase understanding

    i. Helping students get to the meaning builds relationships

        i. Facial expression, gestures

4. **Engagement and interest**

    a. Everyone participating together = more engagement

    b. Active element important

        i. Stories are not passive like watching a video or worksheet

        ii. More fun as you are more involved

    c. Involved in creating it themselves and acting it

        i. Their own ideas are in the story

        ii. More interesting and fun than just being given a story

    d. Entertaining

        i. Playful atmosphere which was fun to be in

    e. Focused on the story and what happens next

        i. Unpredictable nature kept ss engaged

5. **Are fun and enjoyable**

    a. Laughter; playful atmosphere

    b. Humour element

    c. Because it was fun you replay it in your head (leading to increased C)

    d. Funny aspect made it easier to remember

    e. Linking of positive emotions to experience aids recall

      f. Won't be fun if it is just T or just Ss alone. Combination (r) is key.
6. **Much better compared to previous classes and previous TPRS**
    a. Positively compared to boring worksheet work
    b. Better than last year as less repetition
    c. Teachers skill at weaving the story and using it
7. **But… perceived as 'not real work'**
    a. Needs time between stories so not repetitive
    b. Other work is 'more professional'
    c. Just fun but not real learning
    d. Takes up too much of 'real learning' time in exam class
    e. Gesturing worked but was irritating
        i. All of above linked to age, exam class and maturity
8. **Role of Teacher**
    a. Very important
    b. Repetition can kill story if not done right
    c. Teacher must ensure it is not too repetitive as this results in boredom
    d. Teacher must guide the story but with students ideas
    e. Speaks in comprehensible way in stories
    f. Uses prompts and scaffolds to increase understanding
    g. The 'way' the story is told is key
    h. Must ensure **everyone** is understanding
9. **Doing another one**
    a. Mix of responses:
        i. Yes: If students themselves have control over it
        ii. No: not serious enough for our level

Teacher – Themes and Categories:

Motivational Base at start of study:

1. **Positive disposition to TPRS before study**
    a. Enthusiastic about its effectiveness
    b. Loves freedom of it
    c. TPRS stories 'work'
    d. TPRS stories motivate
    e. TPRS stories aid memory
    f. It is different and novel
    g. Unique set-up in the room with no desks
    h. Engaging; maintain interest
    i. Students really enjoy them
    j. Co-creation means everyone is part of it
    k. Creating something together with students is powerful
        i. It is 'our' story, 'our little secret' in French
    l. Builds strong relationships and bonds
    m. Wants them to like it first and foremost
    n. Feels it will be great for this class
2. **Low self-confidence with TPRS (competence)**

a. Feels uncomfortable trying new things
b. Sees herself as a beginner/new to it
c. Says she will have to plan it very carefully
d. Feels like she has low knowledge of it

3. **Low expectations of TPRS with this class**
   a. Felt it would not work
   b. Felt she would have to be 'careful' with it
   c. Didn't feel they'd be still motivated after a few lessons of it
   d. Felt ss would be bored and lose focus
   e. Heard about their negative previous experience of it
      i. It was too repetitive last time
      ii. Went on too long
      iii. Ss rolled their eyes at mention of it
      iv. T is 'reluctant' to do TPRS as the class is 'so negative' about it
   f. Worried they wouldn't take it seriously
   g. Feels can't plan fun activities due to range of levels in class

4. **Low perception of competence in her teaching with this class**
   a. Teaching this group is a challenge
   b. Finding it difficult
   c. Many different levels and abilities
   d. Many students who negative notions of French learning
   e. Little or no relationship with them
      i. One success mentioned was a 'funny' text they could laugh about together
   f. Has to speak English with them so they understand
      i. Felt this helped build a minor rapport
   g. Was not happy in her job as she felt she was not doing a good job

5. **Quite intrinsically motivated**
   a. Wants students to like the class, the language
   b. Wants students to progress and learn
   c. Feels bad when students are bored or not progressing
   d. Happy for ss when they do well, not for herself
   e. Genuine care for the students
      i. Wants to build story around them and their interests
      ii. Doesn't want to hurt anyone
      iii. Wants to make it funny so they like it
      iv. Takes it very personal when students not enjoying it
   f. Loved school; loved relationship with teachers
      i. R with teacher was key determining factor in her love of school
   g. Loved learning English; found language learning interesting
   h. High interest in books and reading
   i. Enjoying yourself in class is the main thing

6. **Low extrinsic motivation**
   a. Wants others to think she has useful, good job
   b. Happy when her students get good grades
      i. But for themselves not her

7. **View of self:**

     a. Not comfortable trying new things

     b. Didn't love learning at school but loved being in class

     c. Doesn't remember things easily

8. Dampened motivation due to being restricted by the curriculum

     a. Pressure of covering material

     b. Pressure of upcoming exams

     c. Lots of grammar to teach in short time

     d. Feels bad if ss are bored from prescribed curriculum

Conceptualisation of classroom based language teaching:

1. What it should be

     a. Fun, enjoyable

          i. Having fun more important than learning

          ii. Ss work harder for classes they enjoy

          iii. Ss respond well to humour and funny things

          iv. Class atmosphere is important

          v. T takes it really personal when students are not enjoying it

     b. Engaging, interesting

          i. Wants ss to like the language and the class

          ii. Moving around, doing activities in groups

          iii. Speaking about the culture

          iv. Ss should be engaged and feel interested

          v. Keep things **unpredictable, novel**

          vi. Important that ss are not bored

          vii. Sparking an interest in ss is main thing

          viii. Worst thing is being in middle of activity and seeing they are bored

     c. Students **using** the language; speaking it

          i. Feels 'output' has an important place

          ii. Happiest when ss leave lesson and can use the language

          iii. Lots of speaking and interaction

     d. Speaking and listening are most important

          i. Feels students enjoy speaking most

          ii. T should speak in target language but use of English can build R

          iii. Ss should be actively listening in class to learn

     e. Centred around student interests

          i. Her own experience with 'The Beatles'

          ii. Build activities around ss in the class and their interests

     f. Students must be able to understand what is going on

          i. learning through listening and reading

          ii. Lots of comprehensible input activities in target language

     g. Based on strong relationships

          i. Ss work hard for teachers they like

          ii. Good relationships are key to success

          iii. Humour and funny moments build this

          iv. T speaking about themselves

          v. R with her teacher as a student was key to her love of school and subject

      vi. T should really love and care for students

     vii. Speaking to students in each class

   viii. Greeting them at the door

     ix. Love and care for each student very important to her

      x. Ss enjoy activities where they get to know the T as a person

  h. Collaboration and interaction between ss and with T

      i. Active learning activities

     ii. Not just sat in a chair

    iii. Working together with the students

    iv. Ss working in groups

2. **Impact of the curriculum**

  a. Lots of material you 'have to cover'

      i. Cover topic quickly then move on

  b. Lack of time to do everything

  c. **Need** to have large amount of vocabulary

  d. Constantly feeling 'behind'

  e. Exams add pressure to T and ss

      i. Pressure to get good grades

  f. Practicing exam technique and questions

      i. This 'kills' atmosphere in class

     ii. Ss feel 'forced' to talk

  g. Has to speak in English as exams are so complex

  h. Stops her doing fun activities like TPRS

  i. Stories need to link to the curriculum

  j. Units are seen as limiting

      i. Says it feels forced following set curriculum and texts

3. **Grammar and vocabulary**

  a. Very important and necessary

      i. Even if not specifically tested in exams

  b. Many students not able to do the grammar or not interested in it

      i. Traditional verb table way of teaching it doesn't work with this group but it still **must** be taught

  c. 'Proper content' is vocab and grammar, not TPRS

  d. Focussing on grammar too much is not helpful though

  e. Grammar must be explained for learning to happen

  f. Says she didn't do a lot of writing this year, less worksheets

      i. More speaking and listening

4. **TPRS**

  a. TPRS is fun but is time wasted as so much to cover

  b. Feels has to plan DP unit around a story

  c. Hard to cover curriculum using TPRS

  d. Builds relationships

  e. Pace of class is better with TPRS

  f. It works as her goal is for ss to be motivated and learn

  g. T feels ss view TPRS as something on the side, not real learning, won't help them to get a better grade

  h. It is a tool, a very good one, but just a tool

       i. Can't be done all the time
    i. Feels it needs to be linked to curriculum
5. **Being good at teaching**
    a. When ss can reuse language done in class
    b. When ss are enjoying and learning at same time
    c. Good classroom management
    d. **For TPRS:**
       i. sense of humour
       ii. Willing to be out of your comfort zone
       iii. Not for everyone

Pre-TPRS emotions and non-TPRS teaching emotions in her as a teacher:

1. **Uncomfortable**
    a. Trying new things
    b. As she can't build a relationship with them
       i. Only 1 mention of them working well together before TPRS was a 'Lady Gaga' funny text (which is similar to TPRS)
2. **Depressed**
    a. Has discussions with leadership after each class with them to find solutions
    b. Feels very low as she is not making progress or building relationship with them
3. **Stressed**
    a. When feels lack of knowledge or ability
    b. About trying the story
    c. When learning Irish as an adult teacher felt stressed and uncomfortable when she couldn't understand (**competence**) what was going on
    d. Feels worried about the class constantly
    e. Spoke in English with them more to take pressure off her and this helped her
       i. Felt it helped build a **relationship** with them
    f. Says it was chaotic and all over the place before TPRS
4. **Fear**
    a. Reluctance to try a story with this class
    b. Students voted for it and convinced her
5. **Lack of confidence and low self-belief (competence)**
    a. Struggles with this class in 'normal teaching'
    b. Feeling of low competence with this class
    c. Doesn't feel like she can challenge them enough
       i. Says 'I tried my best but..'
    d. Feeling of no relationship with them
    e. 'Stomach ache' as ss not liking her lessons
    f. Felt she would disappoint students
    g. Struggled to find right pace
       i. Felt this again as soon as went back to 'normal teaching'
    h. Constantly feeling 'behind' with curriculum
    i. Actively wanted feedback as she was new and eager to learn more
    j. Very complicated to adjust her teaching to such varied levels in the class

    k. Feels she can never get pace right; its either too hard for some or too easy for others

    l. Feels her lessons are really affected by the different levels

    m. Struggled to think up a good story for second one

    n. Found it difficult to link to curriculum

    o. Hard to write a story that would interest the students

6. Love and Care

    a. Doesn't want to hurt anyone in story by making it about them

    b. Wants to make it about them in a nice way

During-TPRS emotions in her as a teacher:

1. Joy/happiness/feels good

    a. Seeing students progressing

    b. Due to bond and relationship with students through story

    c. Being clown in front of class felt good

    d. Because story was working

    e. Because ss were telling her they liked it

    f. Because ss telling her they liked being able to create something

    g. TPRS felt fun for her

    h. Says she 'loved' it as students learning and being creative

    i. Sense of freedom felt really good

    j. Story helped her to spot gaps in their learning making her feel good as she could plan more easily for them

    k. Felt so good seeing **all** students engage and participate, even weaker and less motivated ones

    l. 'made her day' seeing students who are usually disinterested really engaged and motivated to participate

2. Confidence and self-belief

    a. Wants to try another story with them

        i. In my 'next' story

    b. Wants to extend the story with another teacher

    c. Big increase in her self-confidence to teach

    d. Saw it working and wanted to do more

    e. Felt motivated

    f. T could see which ss needed help with the structures immediately

    g. Her weakest student saying things and understanding a full 80 minute period in French

3. Freedom:

    a. TPRS made her feel free

    b. Allowed her creativity to flourish

    c. Stories give her flexibility to do what she wants

4. Lack of competence

    a. Would be stricter with expectations and classroom management

        i. Things can go 'too far' with relationships and classroom management

    b. Felt wasn't doing questioning right

    c. Felt class got bored at times or misbehaved

    d. Stressed when creating it for fear it wouldn't work

    e. Making up story script was challenging

    f. Feels she needs to improve at the pace during stories

    g. Getting out of control students contributing too much

5. **Excitement**

    a. TPRS gives her adrenalin

    b. She had a lot of fun

    c. Excited to go to class as students enjoying it so much

    d. Excited to continue story with students and see their reactions

    e. Wanted to surprise them with new details

    f. Wanted to go to class and teach

    g. Says 'I love it'

6. **Togetherness**

    a. Story united them

    b. Working with them as a group towards common goal

    c. Creating something together

7. **Tiredness**

    a. Feeling exhausted but good

    b. Took a lot of energy

    c. Spent lot of time planning it

Post-TPRS emotions in her as a teacher:

1. **Joy/happiness/feels good**

    a. When a technique works

    b. When she sees students progressing

    c. Due to bond and relationship with students through story

    d. To hear positive comments from ss who were not motivated at start

    e. Seeing students working and improving

    f. Seeing them do very well in their exams

    g. They are now a more cohesive group thanks to TPRS which is easier to plan and teach

    h. Happy to see 'weaker' students are start of year are now surpassing the others

        i. Attributes this to CI and TPRS to some extent

    i. Very proud and happy to see them use structures from story in exams

    j. Very happy to see students more motivated in this class now

    k. Second story went really well and they were very motivated

    l. Surprised at how much they all enjoyed it

    m. Enjoys teaching more; enjoys the class more

    n. Wants to do more stories next year

2. **Confidence and self-belief**

    a. Wants to try another story with them

        i. In my 'next' story

    b. Wants to extend the story with another teacher

    c. Big increase in her self-confidence to teach

    d. Much more confident with the class

    e. Can see that they are working for her in this class now

    f. Feels she has done well with this group and they are more motivated now

    g. Felt more reassured in her teaching after the story

      h. More confidence in her own teaching **(various)**

      i. Believes she will get better with more practice

3. Low confidence

      a. Back to 'normal teaching' she again feels she is not doing a good job with this class

4. Sadness

      a. To go back to 'normal teaching' after TPRS

      b. Feels sad and takes it personal when ss not enjoying class

5. Fear and belief

      a. If she does another story it might ruin all the great work she has done on their R

      b. Very reluctant to do another story for fear students will not be happy and it will ruin their R together

      c. Fear has been replaced with belief after second story

            i. Wants to do more stories

6. Motivation

      a. Wants to do more stories

Emotions of the students from Teacher's perspective:

Pre-TPRS:

1. Negativity

      a. Towards the class in general

      b. Towards TPRS due to past experience

2. Fear

      a. Beginner student in her class at start of year

3. Anxiety

      a. Forcing them to speak French

4. Trust

      a. Ss really trusted T to be able to tell her how much they didn't like TPRS last year

Post-TPRS

5. Joy/happiness/enjoyment

      a. In students coming to class after the story

      b. Students having fun in class with story

      c. Enjoy coming to class now which didn't happen before

      d. Enjoyed that the story was all about them

      e. Smiles on their faces as story was progressing

6. Motivation

      a. Students wanting to do well because they're enjoying it

      b. Put in a lot of effort

      c. T sees that they are working hard

      d. 1 student saying of all his years of French this is the best

            i. Increase in C and R, resulting in increased IM

- **e.** Increased effort coming from having fun in class
- **f.** 9 out of 10 voted for second one
- **g.** Seeing motivation in the students

7. Interest
- **a.** Students asking questions about story
- **b.** Very engaged student jumped up to be involved
- **c.** Like using the phrases they learnt in the story

8. Confidence
- **a.** They are all much more confident since TPRS
- **b.** Weakest student now much more comfortable in class since being an actor in the story

9. Trust
- **a.** Students felt they could come and talk to her about anything
- **b.** V crying in front of her

TPRS Story this year – Teacher's perceptions of students feelings for story

1. **Autonomy**
   a. They are part of the story
   b. They are actors so they feel they own it
   c. It is about them so they relate to it → results in success
   d. Ss free to add their own creativity to hers
   e. Ss are free to be very creative
   f. Ownership as a group over it
   g. S told her he liked story as he could create it
   h. T included side elements due to ss input
   i. They feel they are creating it
   j. Ss didn't feel it was imposed on them
   k. Story was all about what the ss wanted
      i. T says this 'never happens' in normal teaching
   l. Fact that certain ideas came from 'demotivated' students got them interested
   m. Personal Questions and Answers (PQA) helps to make ss feel part of it
   n. They liked being able to vote for the second story
   o. Having their interests or bits from their lives is very important in story creation for older students

2. **Competence**
   a. Ss like it as they feel competent when they can follow it
   b. The story worked
   c. Ss were understanding
   d. Ss said they were understanding much more
   e. Felt ss were learning
   f. Ss could write about it and talk about it
   g. Stories aid **memory and retention** especially for weaker ss
   h. Could see ss were getting it
   i. Everyone likes stories and finding out what happens next
   j. Ss could remember everything that happened in the story
      i. High level of understanding
   k. Ss could do actions to match her words (showing understanding)
   l. Ss could anticipate what she was going to say
   m. Ss could answer all her questions
   n. Ss could write story from memory
   o. Ss could draw and retell story with partner
   p. Her weakest student saying things and understanding a full 80 minute period in French
   q. Ss could speak in French about the story with no prompts for 2-3 minutes → viewed this as great progress
   r. Ss could understand everything in the story
   s. Ss reusing the structures from story in their exams "which was brilliant"
   t. Ss using structures in class and in exams
   u. Ss feeling less frustrated as they can understand everything
   v. Particularly good for the weaker students
   w. Doesn't feel they progressed any more than other classes before she did TPRS

x. Students understand <u>everything</u> in the story which makes T feel good as she doesn't have to switch to English so they understand

y. The love the little phrases like 'c'est evident' and thrive on using them

3. Relatedness

a. Ss liked T being 'clown' in front of class

b. Everyone was buying into it

c. Everyone contributing and participating

d. Ss were more connected to her and each other

e. Ss have sense of belonging as they created it together

f. Story made them into a cohesive group

g. Students were enjoying it → made T excited to go to class

h. Both T and ss all worked **together**

i. In story ss were working 'with her' and not 'against her'

j. One student, usually very negative, really acted well in front of class and was enjoying himself doing it

    i. This is a student who says "school is hell and I hate it"

k. Story creates a lovely atmosphere in class that students like

    i. They can talk about things they normally don't talk about

l. The story was their little secret only they knew about in their little class

m. It helped students to get out of their comfort zone

n. Felt that 'everyone was buying into it'

o. Story made them all 'connect to each other'

p. Story completed changed dynamic in the class

q. Their relationship to each other and to her is 'changed forever' thanks to TPRS

r. Felt much closer to her and could talk to her about anything

4. Engagement

a. Everyone likes story and seeing what happens next

b. High interest due to surprise and unpredicted elements

c. Higher interest as their funny ideas are included in the story

d. Higher engagement when it is about the students themselves

e. Much more participation

f. 'Demotivated' students suddenly engaged and interested as ideas coming from them into the story

g. Brand new concept and context

h. Unpredictable and surprise elements were key to the engagement

    i. Everyone kept asking 'what is inside the box'

    ii. Mystery element is important

i. It was 'so different' to what they normally do

j. 'Everyone was engaged' because pace was much better; everyone working at their own rhythm

k. More interest in side activities with the story from the quiet students

l. Some students really thrive on it

m. Even weakest and most disinterested students really engaged "made her day"

n. Story was 'different' and allowed students to relax and have fun

o. Almost is not like school as talking about things they normally can't 'Cocaine'

p. T used little jobs in the stories to maintain interest and engagement

q. Students mention the story months afterwards
r. Students liked the story so were more keen to come to class and do French
s. Even those with learning difficulties were responding and engaged
t. Students were 'more present' and 'active' and 'it was more noisy'
u. Ss engaged because it is **different:** no desk, just listen and act out
v. Doing something completely **different** is motivating
w. Story needs to have a purpose and this must be explained especially for older students
x. Story being about them caught their interest
y. One student jumping up to be part of story when it was about her
z. Changing the structure of the class keeps them interested
    i. Unpredictable element

5. **Fun**
    a. Ss found TPRS to be really fun
    b. Lots of laughter and smiles in class
    c. Liked their funny ideas coming into the story
    d. Most demotivated, negative students really enjoying acting in story
    e. Story allowed students to just relax and have fun
    f. 'Its just a more fun way to learn'
    g. Smiles and body language showed they were having fun
    h. Students putting in more effort at home from fun they have in class
    i. Students really enjoyed it
    j. Liked it and had fun as it was about them
        i. Too much fun at times or too much engagement impacting classroom management
        ii. Says they were 'going crazy' as it was about them (**too much agentic engagement?**)

TPRS Story this year – Teacher's motivation

1. **Autonomy**
    a. Has much **more freedom** to do what she wants
        i. Compares to normal curriculum with no creativity or freedom
        ii. Normal curriculum feels more forced
        iii. During TPRS she didn't put unit on side but it wasn't **all** about the unit like in normal teaching
    b. Allows her to add her own humour to class
    c. Allows her own creativity to flourish
    d. Created something together with class
        i. Compares this to 'normal classes' when it is just T input
    e. Loves that story took different direction due to students input
    f. Felt ss were more free
    g. Stories are so open
    h. T felt free to give different jobs in story to different ppl to keep them engaged
    i. Liked being able to write her own story about the students
        i. But also mentioned pressure of writing a 'good' story

2. **Competence**
   a. T felt 'lucky' it worked (showing low self confidence in her ability as TPRS teacher even though it worked very well)
   b. Feels she still has lots to learn and research about TPRS for this class
      i. Felt questioning didn't go well at times
      ii. She needs more practice at the TPRS techniques
   c. Felt competent to make up more elements using their answers
   d. Felt ss were learning so she felt competent
   e. Says 'it went so well'
   f. Increase in her own teaching ability saying 'it felt really good'
   g. Says it felt especially good doing it with this class → seeing them progress
   h. Everything is better with a story as she 'struggles' a lot when it's not a story
      i. Half are always lost in normal teaching
   i. Felt pace of class and her teaching was better with story
      i. Everyone working at their own rhythm but in direction she wanted to go
   j. Felt better and more confident with positive feedback from observer
   k. Feels students are more involved in the activities which makes her feel competent
   l. Increase in understanding from ss resulted in increased competence feeling for teacher as she could see their progress
   m. Activities she planned with story were working: increased feeling of T competence
   n. Felt she was 'teaching properly' in story as students all engaged and smiling
      i. She conceptualizes 'boredom' as bad teaching and bad at her job
   o. Increased T competence due to engagement from 'weak' and usually 'bored' or disinterested students
   p. Her weakest student saying things and understanding a full 80 minute period in French
   q. Ss able to retell story with no prompts, **speaking (using the language)** for 2-3 minutes felt like great progress → heightened competence in her teaching
   r. She spoke French the whole time during the story and students understood
      i. Compares this to post-TPRS and exam technique which they do all in English
   s. Story had a big impact on her teaching with them
   t. By explaining the purpose of the story; framing it in useful way, it worked better
   u. Felt really good about her teaching as **students enjoyed it**
   v. Knows there are things to improve on for her but wants to improve and keep getting better at teaching TPRS
   w. Believes she will improve with practice
   x. Doesn't feel fully confident with TPRS
      i. Not doing circling correctly
      ii. Lack of confidence in her ability to write a good story
      iii. Felt 'lucky' to have stuff to work with from the students' lives
   y. Feels much more confident as a teacher now
   z. Feels confident to try it with new class next year

      aa. She feels much better at her job now than at the start of year and says this is all due to TPRS

      bb. Putting student interest in made them 'go crazy', it became too much

      cc. Seeing smile on students face made her feel good

      dd. Students using structures in class or in the exam

      ee. Students overall feeling more motivated

      ff. Frustrated the ss cannot understand more so she has to switch to English
           i. But can stay entirely in French in the story

3. Relatedness

      a. Plans a story about the ss so they relate to it

      b. Wants to plan story that is funny but not mean to anyone

      c. Feels she worked together with students

      d. Story made her feel more connected to the students

      e. Made her feel she was on same level as them
           i. Compares this to 'normal teaching' when she is just T again

      f. Story allowed her to get to know ss better

      g. TPRS made her feel they were more of a cohesive group
           i. Compares to pre-TPRS when she focused more on individuals

      h. Ss all engaged and smiling made her feel closer to them

      i. Made the class more homogeneous which is easier to plan and teach

      j. She was 'clown' in front of class; built bonds laughing with them

      k. Most important thing to her is 'having good relationship with students' and TPRS helps to get to know them and have fun with them

      l. Students and T were working 'together'

      m. Ss were working 'with her' and not 'against her'

      n. All worked together towards common goal; created together

      o. Story allowed her to get to know their personalities better

      p. Story allowed T to 'play with' info about the students in class

      q. Story created a sense of belonging; it was their little secret story

      r. One student who is usually very demotivated and negative got really into it; acting out parts

      s. Story is her little secret with her students that they created together

      t. Story broke the ice; broke down the barriers between them

      u. 'I know them better and they know me better'

      v. It built more trust between them
           i. Compares this to before when they had no trust

      w. It was 'our little group with our little story'

      x. Story made them all 'connected'

      y. She was no longer the T in story; she was at their level
           i. Broke down power dynamic in class

      z. TPRS really changed the 'class dynamics'
           i. Now it is like a 'normal class' before TPRS it was stressful to be in

      aa. Says she 'loves TPRS' but your relationship with the students is 'changed forever'

      bb. Story allows her to 'bond' with the class as we can't tell Principal we made up a story about drugs!

      cc. Feels story helped her 'click' with the class more

dd. Consequence is it is now homogeneous and is easier to plan for and teach
  i. Impact of R on her Teacher C
ee. Feels the story 'united them' as a group
ff. Story made them all feel very connected together
gg. Second story grew this bond even more
hh. Students could come and talk to her about anything
ii. Knows the students so well that she could plan a story about them
jj. Everything working better in class because she knows them better compared to being chaotic and all over the place at the start
kk. Students making eye contact and saying 'look Im using the structures'
ll. Class just 'feels' different
  i. Says this is thanks to the stories
mm. T has developed very strong relationships
  i. V crying in front of her after conversation

4. **Engagement – Interest - Fun**
  a. Feels making it funny and with useful phrases will raise their engagement
  b. Felt more enthusiastic and interested to come to class
    i. Because ss were 'getting it' (link to C)
  c. TPRS gave her adrenalin
  d. She had a lot of fun in class with students
  e. Really enjoyed 'being the clown in front of class' and letting her personality shine
  f. Excited to go to class as ss were enjoying it so much
  g. Wanted to see their reactions to things she had added to story
  h. Liked preparing activities for them to see their reactions to it
  i. Loved seeing students coming out of their shells while acting in stories
  j. Ss engaged as they can talk about things they normally don't get a chance to like "cocaine" in their story
  k. It is their little secret
  l. Everyone engaged because pace was much better; ss working at their own rhythm but still in direction where she wanted it to go
  m. Classroom management and ground rules are important to ensure the fun element doesn't become chaotic
    i. Important to communicate to ss it really works and to **trust her**
  n. Views most important thing is 'relationship' and this comes from 'having fun'
    i. Contrast to **pre-TPRS** when she says "I wish it was more fun but at the moment I just can't plan fun activities"
  o. Story creates a different feel because there is no desk, they get to simply listen and act out: it is **different**
  p. **T** realizes importance of not allowing it to become repetitive as ss will lose interest
  q. She feels using knowledge of the class to create a 'funny situation' will keep them engaged
    i. T understands importance of humour for engagement
  r. Students need to see purpose in it for their exams (extrinsic) this helps engagement
  s. Students enjoying coming to class thanks to stories

> **t.** Engagement also comes from doing something **different**

5. General intrinsic
   a. Motivated by seeing her students do well and enjoy class
   b. Wants her students to feel motivated

Other non-TPRS activities

After TPRS

1. Autonomy
   a. Ss liked being able to pick their own presentation topic
   b. Ss had freedom to do whatever they wanted → very successful
   c. Tries to do activities to suit individual needs

2. Competence – High
   a. Ss surprised T by doing really well at the presentation
   b. Ss surprised T by doing well in exams
   c. Many more moments since story where she feels good when they leave class
   d. Many moments of success with them since TPRS
   e. Very happy with their oral presentations and competence since TPRS so she feels better at her job
      i. Compares this to pre-TPRS when she thought she would never have positive things to say about this class
   f. T feels more confident with this class post TPRS
   g. Ss using structures from story in their writing
   h. T also using TPRS with other classes and feels it is 'magical' at how well it works:
      i. Huge increase in their competence
      ii. Much better dynamic in the class
      iii. Everything is more natural in these other classes

3. Competence - Low
   a. Struggled with same problems again after TPRS
   b. Going back to normal teaching was tough
   c. Lots of different abilities to cater for again
   d. Has to spend more time planning for this class
   e. Struggles a lot with the content with this class when not doing TPRS
   f. Feels no matter what she does half will be lost or bored when its not a story
   g. Perceived lack of confidence in her own ability as a teacher to do more stories
   h. Feels easier to go back to standard grammar lessons she knows, even though she herself says they don't work.
   i. T is trying again to adapt class to her weakest student but feels she is not doing it well
   j. Reluctance to go to class for 'normal teaching' because she feels she will disappoint them
   k. Afraid to get things wrong with this class

    l. Trying hard to find something she can teach to them

    m. Ss still making same mistakes, T feels 'something must have gone wrong' → BUT it is just that more stories are needed to embed this

4. Relatedness

    a. Feels everything is better now because of R developed in TPRS

    b. **After TPRS** atmosphere is just 'not the same as doing a story'

    c. **Story** created a nice atmosphere and it is going well

    d. **After TPRS** students engaging more on the French class whatsapp group

    e. When not doing TPRS focused on individuals but in a story they were a group

    f. Is very honest with them

    g. Has lots of discussions with them to build trust

    h. Has more confidence to communicate how happy she is with the class's effort with them

    i. One activity she mentions working **before TPRS** was a 'funny text' with Lady Gaga

    j. **After TPRS** relationships went back a little as they 'don't have the story together' anymore; they are no longer working together

        i. T has to differentiate again which creates separation rather than togetherness

    k. Activities where she talks about her past or herself maintain their interest as they're learning about her and building relationships

        i. Importance of R to motivation

    l. **After TPRS:** T feels that TPRS is what brought them together but now that she has this great relationship she is fearful to do another one in case it doesn't work and she 'loses them' (partly still due to negative experience last year)

    m. **After TPRS:** students are planning the teachers birthday and want to do something for it

    n. Feels the impact of TPRS was 'quite magical' as the atmosphere is now totally different and they are working together better as a group

5. Interest

    a. Ss are engaging more in the Whatsapp group **after TPRS**

    b. Seem more interested in French since the story

    c. Ss putting in more effort since the story

    d. Ss mention the story months later

    e. **T** realizes importance of not allowing things to become repetitive as ss will lose interest

    f. She wants to keep stories as 'special' and not during every unit

    g. Sees other **CI activities** as very valuable that can maintain interest

Appendix D.xi: Examples of thematic analysis – Students - Stage Two

Thematic Analysis

Codes and Colours:
1.0 Motivation general
1.1 Motivation intrinsic
1.2 Motivation extrinsic
2.0 Conceptualization of language learning
3.0 Engagement
4.0 Autonomy
5.0 Competence
6.0 Relatedness

1.0 Motivation general

SI1

Lack of motivation

GRACE: Yeah just worksheets and she was like just do them and she never taught us anything so we never got the basics and it was really hard and we had to work on our own.

MELANIE: One of the worst Spanish lessons I had when I started originally learning Spanish I had a teacher and we would do the same things over and over again for like two months and then our teacher went off and he became sick so we got a new teacher had her for two months and then we got a new teacher so there was a lot of repetition.

ALEX: I think that's what we talked about like based on the previous years if we had a bad experience of French we're not really going to want to learn French. If you're going to be forced to learn French not from the school but also from your parents your interest level if it's hard and you don't get it and people are forcing you I think for most people the interest level will go down.

VICTOR: It's probably also to do with confidence and like how good you are at the subject because if you're really good at it like there's a lot of different levels in the class so if you're really good at it you probably want to learn more but if you're really struggling you don't really know what's going on you probably just want to keep it as low level as possible and just relax because you don't really understand it at that level.

SI2

OSCAR: My coach is French so sometimes I speak French to him so it's a good oral way for me because I think oral is the best one because I learn quicker.

MIKE: I play basketball with local French kids.

MARTIN: I was just going to say that most of us do this, try and use it in the community and try and use it in town. A lot of people just come up to me and ask me questions and I either leave or try.

Printer Liam — Sums up SDT theory in one quote.

Printer Liam — Impact of repetition on engagement and interest. Feel like you are not learning so lowered feeling of competence?

Printer Liam — Lack of autonomy being forced to do something lowers interest and motivation

2.0 Conceptualisation of language learning

SI1

GRACE: Yeah me too because sometimes I think the class being fun is important but if you just play too many games or too many things it doesn't feel right.

JANE: I was just saying that I think it's good to have fun and understand but you can play games and you're still adapting your knowledge but into these games and then you're able to go away knowing.

SI1

GRACE: So I guess if somebody learns better through oral you include something like now everyone speaks about what they did this weekend or something and then if somebody learns better through writing then you can maybe I don't know chose something and they write it down or through any type of learning and you just incorporate all of the different things.

Previous language classes:

JANE: Yeah because sometimes when you're sat in a classroom you're taught something very specific

FAC: Okay. What about on the other side? Have you ever had any negative language learning experiences and remember you can be completely honest here this is all very anonymous, that you were like oh that was terrible I hated it? A lot of hands went up.

EVE: So in the previous years doing French we studied the same photo for about two months and we already knew everything it was really basic vocabulary we weren't learning anything new for two months. It was really bad.

GRACE: Yeah just worksheets and she was like just do them and she never taught us anything so we never got the basics and it was really hard and we had to work on our own.

Printer Liam — At DP level students feel work should be more serious

Printer Liam — Games are using if you are applying your knowledge, so you are feeling competent

Printer Liam — Variety of activities to accommodate to all learners is key

Printer Liam — Negative previous experiences hugely outweighed the positive; previous methods were not motivating.

VICTOR: Not depending on your French ability, everyone was interacting so everyone got to actually do something that was more fun than doing nothing like sitting in class just looking and waiting to answer a question.

VICTOR: Because otherwise I can learn the material at home and like I'm going to bored for the entire thing and I'm not going to remember and I'm not going to put the effort in but if it's a class that I genuinely find fun I'm more likely to spend time at home, more time outside of class basically practicing and putting more effort into the homework.

GRACE: I feel like if it's something that you read out of a textbook like if you read the same exact story out of a textbook you kind of forget about it because you don't get involved in it but if you do how we did then it's more fun and we can all work together and laugh at times and that really sticks in your head because it's the fun moments of life that stick. As cheesy as that sounds.

SI5

(students asked q about 'fun' and 'interesting' being at its highest)

OSCAR: We also did that story.

VICTOR: I think just generally as well for the class it's (the story) more fun once you understand the work... it's more freeform and it becomes more like a fun conversation with a bit of structure rather than a big task that everyone has to do.

OSCAR: And what activities are helpful and what we find useful so she can more cater to that type of working rather than something that may not be as useful and not as fun at the same time.

VICTOR: She also themed the story to what was happening in our lives just as a little joke and also things we were interested in. So she knew we were interested in music or something and she themes it towards specific music or then she asks us what do you think or she asks us what is the name or this place and we've got to figure out a name and then we've got to say why. Those things are fun.

3.2 Teacher classroom management impact on engagement

ALEX: Yeah it also connects to what we were saying before I think a teacher's organisation and how they're able to organise the class is very important. In the previous year like Ella said she wasn't able to organise the class at all, when we were sitting down and describing the pictures or video we were just doing the same thing over and over again and we were just side tracked all the time and just starting small conversations all the time and she couldn't.

GRACE: The students lose interest.

ALEX: Being a bit creative with the way that they teach us I think that's very effective.

JANE: Use different methods of teaching each class don't stick to one activity or one lesson have an activity the next maybe do a worksheet, do something else.

ALEX: Yeah if the teacher isn't good it certainly does lower your interest level.

Printer Liam
Story was seen as 'fun' and 'engaging' because of the interaction and everyone was involved (relatedness). It is compared to previous negative L2 learning experiences.

Printer Liam
When things are 'fun', it leads to motivation and effort.

Printer Liam
Links again between R, E and then leading to C

Printer Liam
Story was first thing that came to mind

Printer Liam
Compares it to negative task as something you 'have to do'. Stories are more free therefore more autonomy

Printer Liam
T knows the students and can engage them with things they think are fun

Printer Liam
Catering to students individual interests to engage and motivate them

Printer Liam
Fun has come up a lot already

Printer Liam
Variety of tasks

5.0 Competence

SI1

MELANIE: I think it was a year ago or two we'd just done a unit about how to speak in a social setting and across from us we have this big shopping mall so we went over there and ordered lunch my German class and I and it was a really nice experience because you were able to use all your prior knowledge and then order and then when we had lunch we had to speak German and it was a memorable experience but also you did use what you had been learning.

JANE: Linking to what Matilda said I think in one of my Spanish classes previously we went to a theatre and we had to order our own tickets and our food and we went into the theatre which was they were speaking Spanish

EVE: So in the previous years doing French we studied the same photo for about two months and we already knew everything it was really basic vocabulary we weren't learning anything new for two months

GRACE: Yeah just worksheets and she was like just do them and she never taught us anything so we never got the basics and it was really hard and we had to work on our own.

MAYA: Six years ago I studied Portuguese in school, I can't remember any of it. He taught us all the basic phrases but I can't remember them because it was so boring.

OSCAR: Often I feel like if you've gone away having fun and you also feel like you've learnt something you've understood it then it makes you feel like a more fun experience.

SI4

MELANIE: As soon as you don't understand a question she words it may be slightly differently or she just helps you around the class through like pointing out things like the question and the meaning of words so you can slowly get to where you're going.

Printer Liam
Being able to 'use' the language → heightened sense of competence

Printer Liam
Lack of competence resulted in disengagement and fractured relationship

Printer Liam
Doing worksheets did not result in a feeling of competence

Printer Liam
Increased feelings of competence 'like you are learning' results in a 'fun' or 'good' experience

Printer Liam
Use of TPRS scaffolds in the room when lack of understanding. Impact of good relationship on competence.

Appendix D.xii: Examples of thematic analysis – Teacher - Stage Two

Thematic Analysis

Codes and Colours:
1.0 Motivation general
1.1 Motivation intrinsic
1.2 Motivation extrinsic
2.0 Conceptualization of language learning
3.0 Engagement
4.0 Autonomy
5.0 Competence
6.0 Relatedness
7.0 Other

1.0 Motivation general

TI1

Type of person and experience
I did only one story with all my classes for the whole year because I'm the kind of person who feels very uncomfortable trying new things when I don't really know much about it and that makes me feel a bit stressed so I did that TPRS session and I really liked it so then I went to the workshop and I learned a lot more and this year I've done comprehensible input activities with pretty much all my classes. But I'm still experimenting.

*worth mentioning the students really like her and feel she already has an autonomy supportive style or motivating style as teacher but that TPRS gives her an outlet to let this flourish

Motivating factor of TPRS for students
Yes they work. It depends what your aim is. **My aim is for students to be motivated to learn the language that's my aim so yes they work.** I think it's a brilliant way to introduce a new unit. In the two classes where I used it I think the students remembered very well the story, because of the story but also because of the little techniques I add into it so yes it works definitely.

Yeah it feels great, it feels really good because she is very worried about French but it makes me feel worried because we're done with the story but at least I think it improved her feeling towards the subject so now she's not going to come to class with like a negative attitude or not negative but you know being scared. (TI2)

TI3
- I'm not saying maybe the story is responsible 100% for them but I think for me if I look at the past six months the story was definitely the hardest point for me because I was stressed about doing the story but it was definitely that there's before and after the story, definitely.

Printer Liam
T sees themselves as a beginner who is experimenting; lack of confidence in using the approach resulted in just trying it once.

Printer Liam
Stories help students to remember and recall, this is an increase in competence.

Printer Liam
T feels TPRS motivated her weakest student who is no longer scared due to increased competence from story, increased relatedness with the class.

3.1 Fun

TI1

But I think it's more important to have fun than to learn because some students I mean it's just the reality some students are just not academic and I know from you know my own experience I had a student who had done 13 years of French last year and she was in the diploma and she was in Ab Initio class and it was terrible because I could see that she couldn't retain any information but she still had fun and she liked French so that's more important because you don't want them to bored out of their mind.

I think they also like it because it's a story, everyone likes stories. They also like it because they're part of it so they're actors also they include some elements in the story so they feel they own it and also because I'm like a little clown in front of them I think they like it.

I think I did but most of the relationship I built was in the last two or three classes because I really felt that we worked altogether and we read a text about Lady Gaga and we could all laugh about it but also what helped

TI2

I think that [enjoying yourself in class as a student] is the main thing. I remember me as a student I worked for the teachers and for the classes that I really enjoyed no matter what the subject is really. So if we can interest the students I think that's the key depending on their level so that's why I'm very happy with the story and with this class because most of them have learning difficulties but despite those problems you know they said something they understood something, they wrote something so yeah.

Smiles. They all wanted to know like what was going to happen. Just body language as well they were more present they were more active and it was more noisy because it's a chatty class but when we do other activities they're not that chatty.

Printer Liam
Everyone likes a story because they feel competent when they are following it.

Printer Liam
The one nugget of success with this group came from something that was fun and they could laugh together, building a relationship

Printer Liam
Enjoyment of class leads to motivation to work and learn in that class, based on her own experiences as a learner but also backed up by what students said.

Printer Liam
Sees sparking an interest in them for the lesson as key to motivation

4.0 Autonomy

TI1

I think they also like it because it's a story, everyone likes stories. They also like it because they're part of it so they're actors also they include some elements in the story so they feel they own it and also because I'm like a little clown in front of them I think they like it.

Students interest at heart of the story

So I was thinking about it what kind of story I'm going to do and I think I'm going to do a story about them because then straight away they will relate to it. I was thinking maybe doing a story about the first two months of French, they all know it's been difficult, I was very transparent with them I even asked when to do a survey how do you feel and I think if we do a story but we turn it into a funny situation like some of them are very, very good and they can pick students that are good and can say very elaborated sentences in French and then I can just pick someone without hurting anyone but I think if its about them it will be a lot more efficient.

TI3

I think I was very lucky the first one got them really interested because of the box and I wouldn't want to fall into like a typical TPRS story that I saw in the books because I know it's not going to be interesting for them but then if I base my story about their own experience going to town it might be interesting

Because it's related to them. Because I saw that technique in the Agen workshop where they start the story from scratch based on the student's responses so they're like oh you went to Monaco or really what did you do in Monaco and then the story starts. Would you go to Monaco? And I like that but again it's another skill that I have to research about and with this class I need to do my homework before, I don't want to go there so that's my idea for the next.

Printer Liam
Everyone likes a story because they feel competent when they are following it.

Printer Liam
T understands importance of having student interest at heart of the teaching so they can relate to it

Printer Liam
T feels like it was 'luck' that the first one went so well but she planned it, she did it, it was her story. Perceived lack of C in her own TPRS teaching impacting her motivation to do another one.

Printer Liam
Lack of her own confidence with the techniques result in low C and low M to try a new story or new technique = Ts require training

from stories

6.0 Relatedness

TI1
As a learner

No I think he really cared about us so I kept in touch with him way long after I left high school. I think that was the main part. As I said I loved speaking in English, I loved it at the time but there was not a lot of speaking in that class but I still loved it. I think it was really because of the teacher.

As a teacher

I think they also like it because it's a story, everyone likes stories. They also like it because they're part of it so they're actors also they include some elements in the story so they feel they own it and also because I'm like a little clown in front of them I think they like it.

and I feel really, really bad for this class because in ab initio I'm supposed to do numbers and colours the first unit, physical description and they've done it so many times they can use the words they can do everything but they can't write about it and they're scared of going to French B because they think they won't have the right level.

I think I did but most of the relationship I built was in the last two or three classes because I really felt that we worked altogether and we read a text about Lady Gaga and we could all laugh about it

Printer Liam
Relationship with the teacher when she was a student was key determining factor for her love of the subject

Printer Liam
Everyone likes a story because they feel competent when they are following it.

Printer Liam
Clear care and concern for students and their learning.

TI3
Students view of TPRS as something fun but not serious or appropriate for an exam class

Can I add something because I'm going to forget. I also think that now they also feel a lot more comfortable in my class because we've talked about exams and they all want to do very well in their exams and they know, well they think that when they do TPRS we're not addressing like IB type of questions or what to include, they don't see it you know they see it as something fun we do on the side but not something where that will make them get a higher grade for the exams and I don't agree with that of course.

TI4

Also I think because when I did the second story I told them that it was going to be very helpful for the exams and that they really need to have past tense and that some of them are struggling and they've been struggling with past tense forever. I said that's why I'm doing another story.

Printer Liam
Importance of explaining value and reason behind the task – was this why story two was much more successful?

Appendix D.xiii: Examples of thematic analysis – Students - Stage Three

Category-Theme-Quote analysis

Contents

Theme	Category	Quotes
Autonomy	Coming up with ideas / creating	GRACE: we basically make a story as we go and it's really good, we're listening and memorising. (SI3)
		MELANIE: But I don't think for this story we didn't really have that much it was mostly like her story but we came up with our ideas and it was kind of like we were there but it wasn't really like our story.
		OSCAR: We came up with the ideas inside her concept.
		FAC: Nice yeah that's cool. And does that help, would you think that would help with the memory of the story?
		MELANIE: But if we got to put our own ideas more into it I think it would be more enjoyable because then you would relate to the story, not relate but find an interest in the story. (SI3)
		JANE: Because when a teacher just gives you say like a story I mean a teacher may try and make it as interesting as possible but it may not appeal to the class but when everybody chips in their ideas to what this story could be about it just makes it more interesting and fun and appeals to them. (SI3)
		GRACE: Everybody was joining in ideas and everybody was talking a lot so you felt also very confident in talking and making mistakes along the way. (SI3)
		--
		MARTIN: We made up our own stories about it (the previous story). (SI4)
		EVE: It was more like we got to choose some of our partners, the names of people and we were more engaged. So even if we weren't choosing the storyline we were choosing the names of the characters and where the key actually was and what was in the box. So we were choosing really small basic things (SI4)
		--

Competence	Understanding in general	EVE:	I think I can understand more and contribute more (in general). Yeah because if you're learning really basic vocabulary it's really boring really quickly but when you're learning new things that you might not have ever done before. (SI4)
		VICTOR:	(understanding in general) If it's a subject for example French there are a lot of beginners in you might not necessarily remember all the rules that you've been told before and it might be frustrating for the teacher, it's very important that the teacher actually understands that it's a new subject and it's not very easy for everyone so that the teacher has a very good approach to that rather than just shaming the students which would happen in some other classes that are also considered difficult from the perspective of students. So if you have a teacher relationship that's actually based on trust and you feel like you can ask them more questions I feel that you can learn better because otherwise it gets really hard to understand

Printer Liam
Appropriate challenge in general

Printer Liam
Understanding is key to enjoyment, success and learning

			everything if you feel nervous about asking questions or you feel nervous about participating just being in the class. (SI4)
		VICTOR:	I think just generally as well for the class it's more fun (stories) once you understand the work so once we can go at a comfortable pace for everyone where we're actively communicating with Madame Lapierre and we don't have to stop every ten seconds to understand what she said or ask for the rules (SI5)
		OSCAR:	now you get into more (complex) stuff and you feel like you're learning more and more now in a sense (as you are understanding more) (SI5)
		ALEX:	It's easier (the story) to practice I believe than just random things we did like at the start of the year. (SI5)
		OSCAR:	I feel like maybe because you can use the amount of French you know more outside compared to before. Before maybe people couldn't understand you when you were talking in town but now when you go to town your French is better and obviously people can understand you. (SI5)
		ALEX:	So I can connect with the person and that actually reply. (SI5)
		VICTOR:	I think it's the same for me whereas I could still speak in French quite well but then now it's getting to the point where I'm able to be very casual in conversations and getting a much better level. Therefore it motivates me to be integrated in the French community or just use it a lot more whereas because before it would be more basic sentences and there would be a point where I would stop and I would be blocked from continuing the conversation.
	Understanding in TPRS	VICTOR:	for a lot of students if you don't understand it it (gestures) can be really helpful because then it can give you a general idea and that's why I think the story is where you have actors from the class come up and do stuff. That gives you a general understanding and then you can apply that general understanding to what she's saying and then you can kind of figure it out from there whereas before if you don't really understand what's happening in a conversation that she reads out aloud (SI3)

Printer Liam
The C in French allows him to make connections with others

Printer Liam
Rise in fluency in French now is motivating in itself. S feels more motivated to try and speak it outside class (isn't that the goal we are all aspiring to!)

Relatedness	Relationships with teacher general	ALEX:	Yeah always having good relationship with the teacher is a huge factor. (SI1)
		ALEX:	I think your relationship is important because if you know you're not going to be judged you're not going to be afraid to make a mistake. (SI1)
		--	
		JANE:	we've got closer especially as we've done quite a lot of activities and with Madame Lapierre like if we need help she's there to help. (SI4)
		GRACE:	Yeah like about the teacher I feel she kind of knows us more of course than at the start of the year now she knows for each person what they're strong at and what they can improve so she can help us more specifically to ourselves and there is more trust, we also know her better.
		FAC:	How do you mean you know her better, has she done anything in particular about herself?
		ALEX:	Yeah most recently we watched a video about herself, about her young childhood. (SI4)
		MELANIE:	With French and those with a low level of French it's often we learn how to introduce ourselves it's always revolving about oneself and therefore she's able to get to know us a lot better and by getting to know us a lot better we've also had conversations with her where we get to know her as well... However Madame Lapierre she has always if she's giving examples she refers to herself and therefore for us it's a lot easier to know how she's like and also what she's like where she's lived and different things about her.
		ALEX:	I think Madame Lapierre is generally and open person. (SI4)
		ALEX:	I think he's (Biology teacher) able to make the class a bit more interesting. He knows us and what we like. (SI4)
		VICTOR:	(its important that the) teacher has a very good approach to that rather than just shaming the students which would happen in some other classes that are also considered difficult from the perspective of students. So if you have a teacher relationship that's actually based on trust and you feel like you can ask them more questions I feel that you can learn better because otherwise it gets really hard to understand everything if you feel nervous about asking questions or you feel nervous about participating just being in the class. (SI4)
		MELANIE:	But also really especially in our French class because I really don't know very well she can really tell by the look on our faces if we don't understand a question or something that she says so therefore as I said she will rephrase something or she will try to make it more easier to understand for us and that's why the

Printer Liam
R linked to understanding and C

Engagement	Fun	MAYA: (SI3)	It was like a more playful atmosphere. And not so strict or serious.
		EVE:	Some of us were laughing like the whole "cocaine story". And it was just more engaging. We were really engaged into the story and I think that's what make it stronger the fact that we weren't just like watching funny videos; we were just engaged more (SI3)
		JANE:	also pretty much the rest of our subjects were sat down writing we're focusing on whatever subject it is and you know and in this activity you're able to get up you're interacting with everyone so you have more fun (SI3)
		GRACE:	As it was said before but I don't remember who, that it was more in a playful way so it wasn't really strict and you just felt like you hadn't all of this pressure on the class. (SI3)
		GRACE:	It was enjoyable so you genuinely like it's like something that if you think about that class you're like oh I had fun and you think about all the things that you did. (SI3)
		GRACE:	Yeh the `alfombra` one, it was so much fun (SI3)

Printer Liam
Interactive element of TPRS is fun and engaging

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Appendix D.xiv: Examples of thematic analysis – Teacher - Stage Three

Category-Theme-Quote analysis   -   Teacher

Contents

Theme	Category	Quotes	
Autonomy	Freedom	I just love it. I don't think I could do it all the time for me and for the students but I just love the freedom of it and [...] we're telling a story and they can add the elements. (TI2) There's a lot more freedom when you create a story. I don't know how it will impact my unit, my DP unit but before I just knew what I had to teach and it's just following the curriculum, there's no creativity there's no freedom when you do that even though you chose the text and the activities but it's not the same. It feels a lot more forced. And the story it's so open I could create whatever I wanted and the students could add whatever they wanted and I think that's a very nice thing and we don't have that usually in school curriculums. (TI2) Yeah I felt it was not imposed to them because they had the impression it was very clear that they could come up with the story and I think there's a sense of belonging you know like when they were talking about cocaine and Pablo Escobar the story was called 'the story of Jasmine' but in the end it was all about what they wanted it to be and of course that never happens when you teach. (TI2) everyone was buying into it and I felt I could really make up even more things according to the answers (TI3) when you do TPRS it's all free so I know right now I have to do this and that in order to move forward but when I did TPRS I didn't put the unit on the side, but at the same time it wasn't like all about the unit, you know what I mean? So yeah there was more freedom definitely [...] Well it definitely feels better when I feel more free. But my question at the moment is because the story was so successful does it mean I have to do another one now. (TI3) The stories give me that flexibility. (TI4)	**Printer Liam** The autonomy and creativity TPRS allows through co-creation is what fostered a sense of belonging **Printer Liam** Bound by the curriculum we have. TPRS gets away from this and allows more freedom. **Printer Liam** Interesting quote – do I 'have' to do another one

Competence - Teacher	Good at job	*TPRS increasing understanding and increasing her competence as teacher:*	**Printer Liam** T feels TPRS motivated her weakest student who is no longer scared due to increased competence from story, increased relatedness with the class.
		Yeah it feels great, it feels really good because […] now she's not going to come to class with like a negative attitude or not negative but you know being scared. (TI2)	
		Yeah it [doing a story] felt really good, it felt really good doing this story especially with this class. (TI2)	
		I mean I'm very happy when I have good grades but I'm happy for the students not for me. Being good at my job I think it's trying to, I'm happy when students leave my lessons and they can reuse the language taught in the class. I think that's being good at your job when they understand and they can reuse. (TI2)	**Printer Liam** Here stories are improving competence in her students and this in turn is making her feel heightened competence as a teacher
		I would say sit down with them and tell them to tell you what the story is and then you'll speak in French for two, three minutes without any help without any prompts without anything. Just from memory so that's progress. (TI2)	

		I've had a lot of you know when students leave your room you feel that was a good lesson or that wasn't a good lesson and I've had really good moments with them feeling that way which is a big plus. (TI3)	**Printer Liam** This is really in contrast to the first interview when T felt she was not able to teach the class. She attributes a lot of this due to the connections and R made during the cocreation of the story.
		Yes definitely so many of those moments [of success in the class]. So the presentation, the oral presentations went well, the exams went well I was very surprised I mean thinking back in September and August I would have never thought I was going to say those things about this class. (TI3)	
		Yeah definitely the highest [speaks French in an understandable way] during TPRS because I didn't speak a word of English so it was all comprehensible (TI3)	
		--	
		Just a smile on their face when doing the story was great. That was a nice feeling. Seeing some of the good structures used in exams or them using them in class and giving me the look like 'Look Miss, I'm using one of those structures'. That was good. Seeing motivation as well. Also Oliver working for the exam. (TI4)	**Printer Liam** T feeling good at her job as she coud visibly 'see' the motivation
		[I felt good at my job] Yes and that's thanks to TPRS definitely. (TI4)	**Printer Liam** Teacher attributes feeling much better as a teacher to TPRS
		I left every class feeling so down because I felt that I was not doing a good job as a teacher and now I feel good about it, I really enjoy teaching this class.(TI4)	

Relatedness	Relationships with students - TPRS	Just being a clown in front of the class but it felt so good because mainly because I could feel the students were working and they were getting it and they were enjoying it so that makes me feel so much better and I was excited to go to class because I wanted to continue the story with them and I wanted to try different activities and surprise them like I did with our first activity on the board and I wanted to see their reactions (TI2)	**Printer Liam** She is driven by their joy and love for the class, for their intrinsic motivation.
		Yeah it [doing a story] felt really good, it felt really good doing this story especially with this class. (TI2)	
		with the story I felt that we were a group. (TI2)	
		I love, I love it because it's our class and no one else. It's so nice to have this kind of relationship with the students and also I think they feel the same. […] it becomes like a secret with your students, it's just you know. (TI2)	
		The most important thing for me is to have a good relationship with my students and I think good relationship comes from knowing your students and having fun with them so yes definitely. (TI2)	
		it's back to the same feeling now because we don't have the story altogether so I have to differentiate (TI2)	
		Yeah definitely [got to know them better], well I knew them quite well before but I got to know their personality better and I got to play with it which I never do in class. (TI2)	
		I really like that so I felt that because it was a group story then we felt more connected to each other. I actually felt it's not more connected but I was on the same level as them you know and now I'm the teacher again. (TI3)	
		For me, and I don't know if we talked about this, but the most important thing is to have a good relationship with my students and I didn't with this class at the start. (TI4)	**Printer Liam** T recognizes that it was TPRS that built their relationship
		I think you have to have a good sense of humour. You have to have, not a good relationship with your students actually because I didn't, but you have to be ready to feel not safe. (TI4)	
		I think without the story I would have had a good relationship but maybe in the second semester. (TI4)	**Printer Liam** Story helped her to achieve a good rapport quicker than normal
		I truly believe that doing the story united us, united them, and because they quite liked it (I think?), they were more keen to come to class and do French. (TRJ)	

Classroom management	With story	And also I did a short, it wasn't a story it was you know the cards talking about themselves and what they liked at the beginning of the year and they thought it was a joke and they didn't really concentrate that much and they didn't care so I'm going to have to be careful. (TI1)	**Printer Liam** Interesting that too much agentic engagement can hamper the classroom environment
		I understand them so it's a very nice bond but at the same time I think sometimes it's going too far because they were just going crazy about it and it was not manageable for me. (TI4)	**Printer Liam** T is very reflective practitioner and wants to improve her practice… she feels she has allowed the relationship to go too far and then is losing a bit of control with classroom management; this is something that needs to be looked at more closely
		The second story was a lot harder for me because they knew how stories work and how I make them work and they were contributing too much so it wasn't the same. (TI4)	
		they just kept on adding details to the point that they wouldn't listen anymore… because they were adding to it and they were not really listening anymore or repeating the structures. Yes, that's something I have to change for next time. (TI4)	**Printer Liam** Interesting quote – do I 'have' to do another one
Conflict with deep beliefs	Fun but no retention	Well it definitely feels better when I feel more free. But my question at the moment is because the story was so successful does it mean I have to do another one now. (TI3)	**Printer Liam** T feels that the has finally built a strong R with students, she awards this TPRS but is afraid doing another story will destroy this good work due to their past negative experiences
		it's just their response so now I'm finally there with them I don't want to do, I'm a bit scared it's going to spoil all the work we've been doing. (TI3)	