LOCATING RESEARCH METHODS WITHIN AN APPLIED LINGUISTICS NARRATIVE FRAMEWORK

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Abstract

In this article we report on the narrative research methods used in three different research projects. A particular method has been highlighted in each case and it is described in relation to the larger project of which it is a part. The methods are located within a proposed narrative research framework consisting of a series of interrelated dimensions. They are thus compared and the process of doing so is recommended for exploring alternatives in narrative research practices.

1. Introduction

Definitions of narrative and narrative research differ according to the disciplines in which they are embedded. So what counts as narrative in the study of literature, for instance, is quite different from conceptions of narrative in fields such as education, sociology, and applied linguistics. Within the latter

field, Barkhuizen (2013) has proposed a 'definition' in the form of a series of *more-or-less* interconnected dimensions (see Figure 1). This broad definition, or framework, which pays more attention to narrative research or narrative analysis than narrative per se, attempts to capture the various methodological approaches used by applied linguists in their research, particularly those working in language teaching and learning. In this article we first present the framework, and then three of the authors report on *one* methodological aspect of their current PhD research. The final section locates these methods within the framework and suggests how the framework may be useful for other narrative researchers in their own work.

2. Narrative research dimensions

Figure 1 consists of eight interrelated dimensions, each in the form of a more-or-less continuum. It may be tempting to search for dichotomous relationships among the continua; for example, form and content could possibly be two ends of the same continuum. However, each dimension has been assigned its own continuum since the interrelationships among the eight dimensions are multiple and too complex to make decisions about appropriate pairing. Even choosing only these dimensions and merging them into a diagrammatic definition is hugely oversimplifying the theoretical stances and empirical practices of narrative analysis.
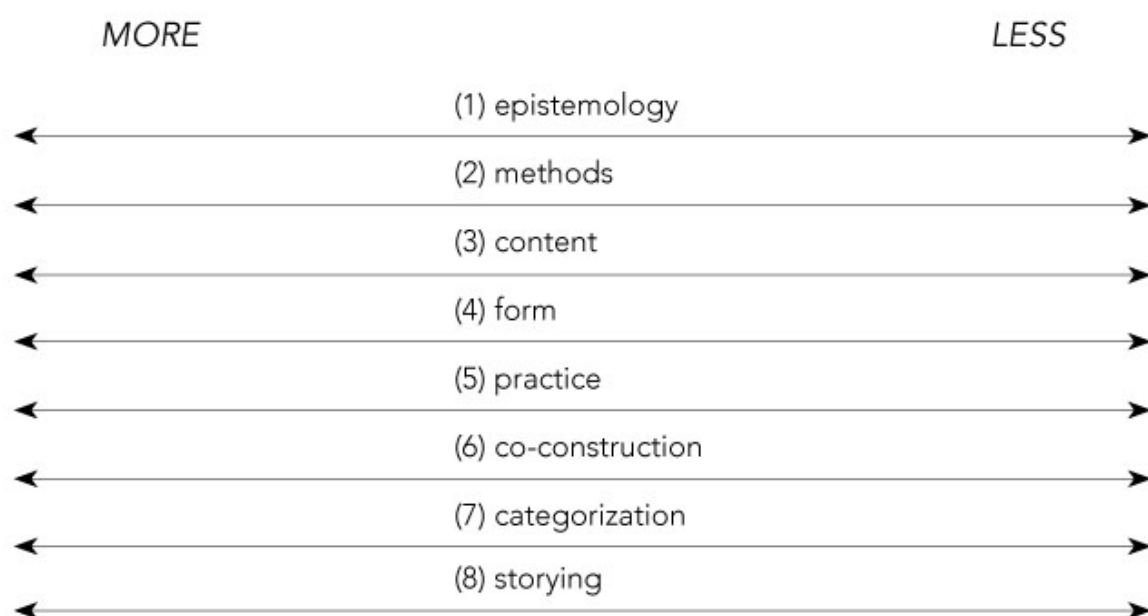
MORE   *LESS*

(1) epistemology

(2) methods

(3) content

(4) form

(5) practice

(6) co-construction

(7) categorization

(8) storying

Figure 1: Dimensions of narrative analysis (from Barkhuizen 2013)

The first dimension refers to narrative as epistemology. As De Fina and Georgakopoulou (2012: 19) say:

> … narrative becomes much more than a set of techniques and tools for collecting and analyzing data. It becomes a particular way of constructing knowledge requiring a particular commitment and even a bias from the researcher in addition to a political stance.

For those involved in narrative research, it is typical to believe in narrative as a way of knowing about the world. Narrative guides their philosophical approach to research, its theoretical underpinnings and its methodological procedures. Research, however, more or less displays this epistemological position. Some studies, for example, make use of narrative-like data-collection and/or analytical methods without showing serious commitment to a narrative epistemology. In addition, methods (Dimension 2) typically associated with a narrative methodological approach may be employed more or less in a particular study, which itself will more or less embody a narrative epistemology. Methods such as life-history interviews, language learner diaries, and teacher reflective journals are often associated with narrative research. In constructing the data, narrators articulate, reflect on, and evaluate their past and imagined future experiences.

Dimensions 3 and 4 are often considered together in discussions of narrative analysis. Essentially, *content* refers to *what* narratives are about, what was told, and why, when, where and by whom, and *form*, depending on what type of narrative research is being done, may refer to the organization of ideas (or sequences of action in the story), discourse structure and even choice of vocabulary. Research with aims of learning about the content of the experiences of the participants and their reflections of these is typically referred to as *narrative inquiry* (see Bell 2002). Narrative inquirers want to know about past events and lived experiences. Connelly and Clandinin (2006: 477), for example, refer to narrative inquiry as 'the study of experience as story'. They encourage inquirers to explore content and context in terms of three dimensions or commonplaces, relating to temporality (the times — past, present and future — in which experiences unfold), place (the place or sequence of places in which experiences are lived), and sociality (personal emotions and desires, and interactions between people). Riessman (2008) suggests that combining both content and structural analyses (e.g. sequence of events, choice of words, textual coherence) enhances the quality of the analysis, generating insights beyond what a content analysis alone would

achieve. Of course, any attempt at analysing the content of narratives must inevitably encounter and make sense of some narrative form along the way. However, the extent to which this happens can differ substantially from one study to the next.

Dimension 5 refers to work which emphasizes the embedding of storytelling in social practices; i.e. the role of narratives in the doing of social lives, both locally within the context of individual exchanges and in the wider context of community collective meaning making activity. Here approaches to analysis are typically social-interactionist in that they pay close attention to the ways narrators and audiences participate in storytelling and make sense of the narratives at the moment of telling. Narratives as research data can be placed along a tellership (Ochs and Capps 2001) continuum, with the extent and kind of involvement of those participating in their construction determining where on the continuum they lie. Towards one end of the continuum are those narratives which involve a high level of discursive collaboration (the *More* end of Dimension 6). Here stories are told *with* another (Ochs and Capps 2001). These narratives are typically conversations or unstructured life history interviews. Towards the other end of the tellership continuum (and the *Less* end of Dimension 6) are narratives told *to* others. The telling of stories becomes more of an individual activity with little or even no participation on the part of the audience.

Polkinghorne's (1995) distinction between *analysis of narratives* and *narrative analysis* is useful for conceptualizing different approaches to both analysing and reporting narrative data. These two approaches correspond to the two ways of knowing (i.e. two kinds of cognition or ways of organizing experience) described by Bruner (2006). One of these Bruner called paradigmatic cognition, which entails 'classifying a particular instance as belonging to a category or concept' (Polkinghorne 1995: 9). Thematic analyses (Polkinghorne's *analysis of narratives*) follow the paradigmatic procedures of coding for themes, categorizing these and looking for patterns of association among them (Dimension 7). Bruner's second way of knowing, narrative cognition, organizes experience temporally, seeking explications 'that are context sensitive and particular' (Bruner 2006: 116). What Polkinghorne's *narrative analysis* does, then, is bring the various bits of data content together into a coherent whole with the outcome being a story (see Dimension 8).

The next sections report on three studies which each demonstrate a different method (and more broadly, a methodological approach), which can be variously located along the eight dimensions presented above.

3. Storying as a research method (Aziz Khan)

This section reports on part of a larger study which employed narrative ethnography to explore primary school teachers' language perceptions, preferences, and practices in a multilingual context. To use the metaphor of an onion for language policy, the study had three main aims: to unpeel the onion in order to explore the innermost layer (that contains teachers) to discover how language-in-education policy comes to life in the classroom and to examine its effects on the outermost layer (the macro-level policy) (Ricento and Hornberger 1996); to slice that innermost layer ethnographically to explore how teachers negotiate language policies at the classroom and school level (Hornberger and Johnson 2007); and to observe how teachers stir the onion using their agency and evolve policies based on 'on the ground' situations (Garcia and Menken 2010). The study was conducted in three rural primary schools located in a poorly-resourced rural area in the Northwest of Pakistan, each school following a different language (English, Urdu, and Pashto) as medium of instruction. Two teachers were selected from each of the three primary schools and data were collected over a four month period through in-depth interviews, observations, journal entries of my own and of the participants, field notes, and documents. In this report, however, I focus mainly on one aspect of data analysis.

Relevant to my study is the distinction, introduced above, that Polkinghorne (1995) makes between *analysis of narratives* and *narrative analysis. Analysis of narratives* refers to the data analysis approach of coding and categorising themes and finding associations among them, which Riessman (2008) refers to as thematic analysis (see Dimension 7 in Figure 1). *Narrative analysis* refers to an attempt on the part of a researcher 'to configure the data elements into a story that unites and gives meaning to the data as contributors to a goal or purpose' (Polkinghorne 1995: 15) (see Dimension 8 in Figure 1). This implies that the outcome of a narrative analysis is a story as opposed to a set of interrelated themes which are discovered by an analysis of narratives approach. While analysis of narratives is a widely accepted (Barkhuizen 2011; Riessman 2008) and academically legitimate (Bell 2011) research methodology in applied linguistics, narrative analysis is being increasingly employed as a research method for reporting findings (Benson 2013). My larger study is a hybrid of the two approaches; in this section, however, I discuss narrative analysis as an approach to reporting the findings of my study.

As mentioned earlier, my primary study deals with teachers' language

perceptions and practices. However, prior to reporting those, I needed to report in detail on 'the local context of the narrative telling' (Barkhuizen 2013: 7), and to bring the teachers alive through a thick description of both how I saw them and how they portrayed themselves as individuals and teachers. In order to do so, I needed to take stock of what Clandinin and Connelly (2000) call a three-dimensional narrative space in which their stories were situated; i.e. the characters involved in the story, the time at which the story took place (as indeed its association with the past and future), and the place where the story was located. At the same time, I aimed to represent all the three levels of the story identified by Barkhuizen (2008): the *story* (in small letters) that took shape in the teachers' immediate context and represented their inner emotions, ideas and theories; the *Story* (with a capital S) that was influenced by the wider work environment and the attitudes and expectations of people of relevance to the storytellers; and the (capital lettered) *STORY* that represented the macro sociopolitical scenario which influenced teaching and learning and on which the teachers had limited influence. The stories of the participants that I attempted to tell needed to encompass the three angles of storytelling as presented by Polkinghorne (2007): what actually happened to the teachers in their real life (their life events), the meanings they made of these events (experienced meaning), and the narratives they constructed about their meaning-making of their life events (storied descriptions).

I was not merely concerned with the meaning making process of the teachers; meaning making was a vital component for me as a researcher as well before I could retell the stories of the teachers. The meaning making process for me as a researcher started during review of narrative literature and continued during the collection of my narrative data, analysis of these narratives, and the reporting through retelling the teachers' stories in the form of a coherent narrative, a process which Barkhuizen (2011) refers to as *narrative knowledging*. I wanted to know how the teachers lived and worked, where they lived and worked, and how they made sense of their lives in that world, so that I could give meaning to their perceptions, as indeed to learn about their meaning making. Narrative for me therefore was not limited to collecting data in narrative form; it represented a particular way of constructing knowledge (Barkhuizen 2011) about the context that I wanted to bring out. After having elicited and interpreted the teachers' stories about their personal experiences and the context where they were located, I wanted to retell them in a way that could facilitate meaning making both for the reader and for me as a researcher.

I therefore decided that instead of breaking up the participants' and my experiences into pieces (themes and categories), I needed to synthesise them and present them in the shape of 'a unified narrative whole' (Barkhuizen 2013: 12) (see Dimension 8 in Figure 1). I took various bits of data from the observations I had made during the time I spent in the field. I selected information from the journal entries of the participants and from my own. The major portion of the data was taken from interviews with the teachers. My narrative thinking then came into play to 'configure the various bits of data content into a coherent whole' in a way that 'the outcome is a story' (Barkhuizen 2013: 12), glimpses of which are evident in the following excerpt. The re-storying of the content of narratives and observations afforded me an opportunity to set the scene for my study through providing a vivid and thick description of the context and participants.

> While Shamroz wields immense power inside the school, he believes that teachers are 'the least powerful government servants' when it comes to their status in society. He thinks that 'a police constable with a far lower pay-scale is considered more powerful' than him because a teacher has to survive on his salary whereas the former 'earns black money and can both help and harm' people. Talking of the connection between power and respect, he said: 'Nowadays nobody accepts a primary school teacher even as a witness. I may be a very good person but since I am considered powerless, so nobody respects me. Respect today is synonymous with power'. This state of affairs has, however, not discouraged Shamroz from 'properly doing' his duty. He claims that he 'love[s] teaching profession and teach[es] with utmost honesty'. As for powerlessness, he believes that 'teaching is a prophetic profession' so 'God will reward' him with power in the hereafter.

4. Using narrative frames for data collection (Takaaki Hiratsuka)

In this section, I focus on a data-collection procedure known as narrative frames, which uses prompts to stimulate written expression of ideas (Barkhuizen 2014). More specifically, a narrative frame is a template consisting of a series of incomplete sentences and blank spaces of varying lengths. Structured as a story in skeletal form, the aim is for writers to produce a coherent story by filling in the spaces according to their experiences and reflections on these (Barkhuizen 2014). As part of my study which explored

team-taught EFL classrooms in Japan, I collected data through narrative frames on three different occasions from 76 second-year high school students, in both English and Japanese. The larger study, informed by a sociocultural perspective on second language teacher education, aimed to investigate how a teacher research experience in the form of collaborative Exploratory Practice (Allwright and Hanks 2009) affected teachers' perceptions and practices in their team-teaching contexts. In the larger study numerous methods were used, including classroom observation and interviews with students and teachers. In this section, I deal with data collected from 40 students at High School A (see Hiratsuka 2014 for the study involving 36 students at High School B). Findings suggest that the narrative frames prompted the students to be responsible for their learning by providing alternative teaching ideas to their teachers. However, it was also revealed that the frames did not always enable the students to write stories in their target language.

Several researchers have employed narrative frames to inquire into language teachers' and learners' experiences. Barkhuizen and Wette (2008: 376), for example, elicited English language teachers' experiences in China through frames which provided 'guidance and support in terms of both the structure and content of what is to be written'. The teacher participants wrote about their experiences in story form prompted by a number of sentence starters such as: 'I remember once in my classroom I had a very difficult time trying to …' (p. 377). Barkhuizen and Wette argue that narrative frames allow participants to write responses more easily and researchers to analyse data more efficiently than more open-ended story writing methods. At the same time, they contend that the frames could limit participants' responses (see Dimension 4 in Figure 1). More recently, in the context of Japan, Swenson and Visgatis (2011) examined overseas study experiences of four university students by employing narrative frames. They maintain that the data generated from the frames revealed the successes and challenges of their study abroad experiences in a more detailed manner than those from survey methods.

I conducted my study in a class at a public vocational high school in Japan. The class was team taught about once a week during the data-collection period by a local Japanese teacher of English (JTE), Ono (pseudonym, female), and a foreign assistant language teacher (ALT), Phil (pseudonym, male). I distributed narrative frames to 40 second-year high school students on three different occasions; i.e. Cycle 1, Cycle 2, and Cycle 3 (see Appendix for an illustration of the frame used in Cycle 1). At the beginning of Cycle 1, I observed and videotaped the class by Ono and Phil. In the next team-taught

class period, I returned to the class and explained to the students the use of narrative frames and the purpose of my study. We then watched a five-minute video clip from the previous videotaped class, which the team teachers chose based on their interest. After watching it, I asked the students to complete both Japanese and English narrative frames (which differed only by language). I made summaries of the collected narrative frames at the end of each cycle, and the team teachers read the summaries. After Cycle 1 was completed, however, I made changes to the frames because of the difficulty many students had experienced in following their initial format (e.g. being unfamiliar with the instructions and the genre), and the fact that the teachers wished to know their students' opinions specifically about teacher instructions for student activities in class. The narrative frames for the subsequent cycles were therefore shorter and simpler, and they also contained a prompt that dealt with teacher instructions.

One prominent finding that emerged from a thematic analysis of the completed frames (see Dimension 7 in Figure 1) is that the students provided numerous alternative teaching practices for their teachers. With the prompt in the (Japanese) narrative frames: 'I would like in the future for (the JTE/ the ALT/both teachers) to ... more ... and less ... so that ....' 14 students made suggestions to the JTE, 7 to the ALT, and 15 to both teachers during Cycle 1 (36 in total). In Cycle 2, suggestions were made to the JTE by 20 students, to the ALT by 2, to both teachers by 13 (35 in total). During Cycle 3, 18 students made suggestions to the JTE, 1 student to the ALT, and 18 students to both teachers (37 in total). These are presented in Table 1 (overleaf) along with the most common suggestion within each category. This study suggests that students can become responsible for their lessons and are willing to provide alternative teaching practices for their teachers if they are given the opportunity to do so.

5. A narrative inquiry of curriculum change: An EFL blended learning experience (Jenny Mendieta)

My study intended, from a narrative perspective, to gain an understanding of curricular innovation by examining how a blended learning program (integrated face-to-face and online teaching and learning) was put into action by a group of English teachers in a Colombian tertiary institution. The study aimed to identify and make sense of the stories teachers lived by as they,

Table 1: Alternative teaching practices suggested by the students in the Japanese narrative frames

CYCLE 1

IN THE FUTURE, I WOULD LIKE ( )	TO ... MORE...	AND LESS...	SO THAT
the JTE (14)	conduct more creative lessons	less boring lessons	we can have good atmosphere in the classroom.
the ALT (7)	speak more slowly	less English	we can understand the lesson.
both teachers (15)	provide more Japanese translation	less English	we can understand the lesson.

CYCLE 2

the JTE (20)	translate English into Japanese more	less English	we can understand the lesson better.
the ALT (2)	become more creative	less unnecessary explanation	we can understand the lesson more easily.
both teachers (13)	use different teaching materials	less English	we can understand English more.

CYCLE 3

the JTE (18)	explain more in Japanese	less English	we can work on class activities more easily.
the ALT (1)	speak English more clearly	less unclear English	we can understand native-like pronunciation.
both teachers (18)	use more group activities	lecture-style lessons	we can work on activities with others

together with their students and other community members, came to terms with the changes resulting from the implementation of the blended program. It also sought to establish how these personal and collective experiences respond to and are a part of broader contexts of reform. The research questions I posed were the following: (1) What stories of change do teachers live by when participating in the implementation of an EFL blended learning program? (2) In what ways are these experiences of change shaped by available institutional and organizational stories on language teaching/learning and ICT (information and communications technology) use?

What motivated this study, in addition to the need to construct alternative understandings of reform, innovation and educational change, had to do with the fact that I worked as an ELT teacher and curriculum design team member at the institution where this study was conducted. The research setting was thus not foreign to me; it was not only my home country but my former workplace. By being a part of this community, I was able to get access to those secret stories of practice that had not been made known before, and that, as Craig (2009) states, would not have otherwise been narrated. At the same time, I was able to partake in an active process of collaboration and negotiation.

Given the nature of the research questions, this is a qualitative descriptive interpretative study in that it not only examines things in their natural settings (Denzin and Lincoln 2005), but is also concerned about the interpretation of human action (Pinnegar and Daynes 2006). As a result, the local meanings of actions — as defined from the actors' (participants and researcher) viewpoints — are at the heart of the inquiry and are understood in relation to aspects of time, place and interaction (Connelly and Clandinin 2000).

In narrative (educational) research a number of data-collection methods can be used as the researcher and the participants work together in a collaborative relationship. In this study, data were gathered mainly through narrative interviews, classroom observation, questionnaires, and official documentation. Information was collected for a period of 16 weeks through regular contact with teachers, management and students. Due to the nature of the study, I became interested in 'learning about the content of the experiences of the participants and their reflections of these' (Barkhuizen 2013: 8). This research, therefore, focused more on the *content* of narratives and the broader sociocultural contexts affecting and shaping teachers' narrative constructions and less on their structure and form (see Dimensions 3 and 4 in Figure 1). Data underwent a narrative thematic analysis (see Dimension 7) in which stories of practice were identified and examined with the intent to capture *what*

blended learning was all about and *how* it had been experienced by teachers individually and collectively. Nonetheless, understanding what underlay teachers' narratives in terms of personal knowledge, past experience, theories of best practice, and readiness to adopt change could not possibly have been attained unless an exploration of context had taken place. For the purpose of this study, I did not define or address context as that which was created in interaction, but as that which mediated the telling of the story and linked participants' narrative constructions with social practice. Therefore, issues of time and place, as well as the social and cultural elements shaping participants knowledge and narrative constructions were taken into consideration so as to make sense of the data. Form (or the context of talk) was analyzed in relation to the language choices made by the narrators in specific moments to attain specific purposes, rather than in terms of the here-and-now interactional patterns occurring in conversation.

On the whole, the analysis to which this study was subjected followed a narrative inquiry tradition by attempting to uncover the stories teachers lived by, along with their students and other colleagues, as they implemented innovation, specifically as they made the transition from a face-to-face to a blended language learning environment. These stories to live by were composed of personal, organizational and institutional stories that were written by teachers and for teachers in terms of language teaching and ICT use, and which came to shape the language learning opportunities they created for their students.

Due to my dual role of researcher and former community member, however, 'making the research process and decision making visible' (Lutrell 2010: 4) to the readers is necessary. Therefore, in the process of reporting the findings, reflexivity was used to illustrate the collaborative sense-making process in which the participants and I engaged (see Dimension 6 in Figure 1), and most importantly, to indicate how my prior knowledge, experiences, and emotions came to shape the structure of the interactions that took place over the course of data collection, as illustrated in this excerpt from my research report (unpublished):

> When asked about the expectations she had not only for herself but for the whole strategy, she responded: "I wish it were not imposed as such, but rather a decision of the student or that the student were very informed" (Int. 1, l: 105). **Having performed as a curriculum leader myself**, and being convinced that all information was made available to students through official documents

(course program) and the activities conducted during the induction week, **I felt surprised by her answer and further asked:** "Don´t you think they know already?" To which she replied: "No, they do not know … So you are expecting a face-to-face course and something else takes place, and I do not think that´s honest with the student." (Int. 1, l: 110–111). "I think", she continued, "a good idea would be to spread more the word that this is a blended course … and the benefits it has". Hence, after learning about all the benefits, "people will welcome the program, but it will be a more informed decision" (Int. 1, l: 117–118).

As stressed by Lutrell (2010), the reflexive practitioner ought to make his or her decision-making process visible at personal, methodological, theoretical, epistemological, ethical and political levels.

My study includes elements of both *analysis of narratives* (categorization) (see Polkinghorne 1995) and *narrative analysis* (storying) (see Dimensions 7 and 8 in Figure 1). While thematic analysis led to the identification of salient themes and patterns, an interest in preserving and illustrating the participant's unique experiences and in combining excerpts from different data sources into a unified narrative whole, led to a process of restorying. While some sections of my research report are organized around themes, others are dedicated to participants' individual stories of practice. My interest in examining blended learning from the perspective of the teachers meant, however, that I placed greater emphasis on storying than on categorization.

6. Conclusion

In this final section we locate the narrative methods exemplified in the three studies within the narrative framework, or more specifically, along the eight narrative dimensions (see Figure 2). We do so by placing the last-name initial (H, M and K) of the researcher along each dimension to show the relative place of that particular highlighted method along the more-or-less dimension. These positions are, of course, only indicative, and the specifics of their locality may well lead to rather interesting discussions (a useful purpose, we argue, of the framework).

All three studies and the methods selected for illustration in this article clearly exhibit narrative epistemologies, hence their location towards the *More* end of Dimensions 1 and 2. Khan, for example, through observation
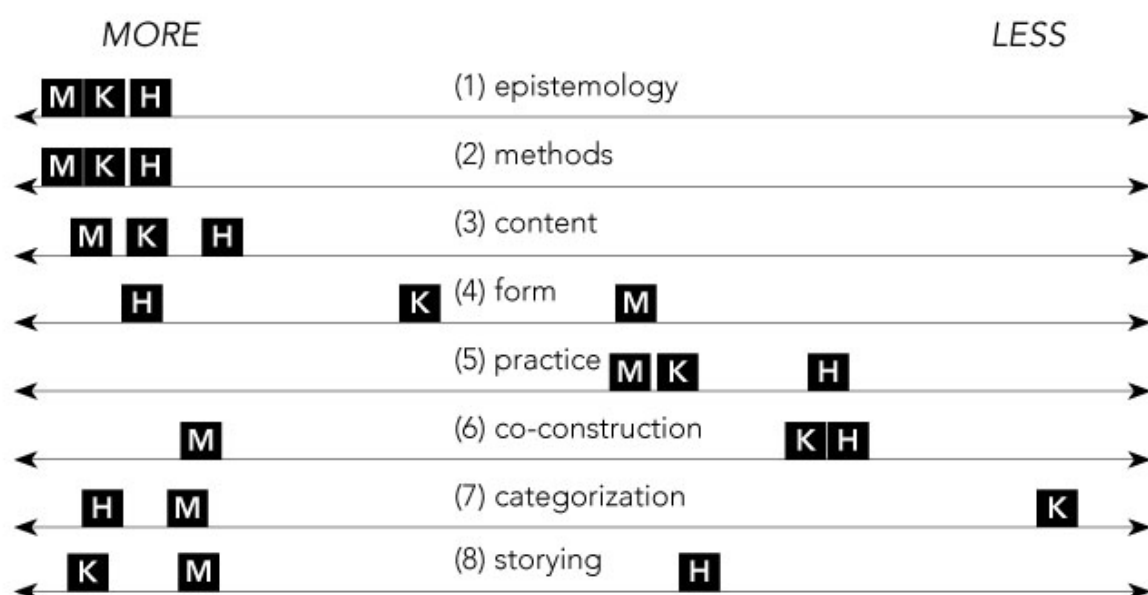
MORE   LESS

MKH ──────── (1) epistemology ──────────────────────→

MKH ──────── (2) methods ──────────────────────────→

M K H ─────── (3) content ──────────────────────────→

H ────── K (4) form M ──────────────────────────────→

(5) practice MK H ─────────────────────────────────→

M (6) co-construction KH ───────────────────────────→

H M (7) categorization K ───────────────────────────→

K M (8) storying H ─────────────────────────────────→

Figure 2: Location of methods within the narrative framework. K = Khan; M = Mendieta; H = Hiratsuka.

and interviews, learned about the experiences of his participants and restoried these in his research report. Hiratsuka designed and used narrative frames to gather coherent stories of English learners' classroom experiences. And Mendieta conducted interviews and content analyses of these to explore the storied lives of her teacher participants. Since she focused in her analysis on the content of her data her work appears on the *More* side of Dimension 3 (and thus on the *Less* side of Dimension 4). Hiratsuka's qualitative and quantitative analysis of the content of the narrative frames also means he is on the *More* side of Dimension 3, but he is also on the *More* side of the Form dimension. This is because the frame itself requires a consideration of narrative form in its design, completion and analysis.

None of the studies specifically focusses in their analysis on storytelling embedded in social practices, hence their location towards the *Less* end of Dimension 5. The co-construction of narrative data (Dimension 6) is normally the concern of those interested in the discursive construction of conversation or interview data (i.e. analysts working from a sociolinguistic or discourse analytical tradition). Mendieta's location on the *More* side of this dimension is a result of her focus on interviews in the section presented in this article and the reflexive approach taken to the reporting of her findings.

The outlier on Dimension 7 is Khan, who is located very much at the *Less* end. This is because, as we also see on Dimension 8, his approach to analysis did not involve reducing his data to themes and categories. Instead

he configured the data he gathered from observations and interviews into coherent storied descriptions of the contexts in which his teacher participants practised their teaching lives. Storying was also evident in Mendieta's methodology (perhaps less so in the methods focused on in this article), though she combined this with a certain amount of thematic content analysis which included the categorization of her data. Hiratsuka's analysis most evidently displayed categorization of content, to the extent that he quantified the categories, and he thus appears at the *More* end of Dimension 7.

Our final comment is a suggestion regarding the uses to which Barkhuizen's (2013) narrative framework presented in this article could be put. Mainly, it allows narrative researchers to locate their work within the framework and therefore to understand the nature of the work they do; to what extent it is narrative, how it is narrative, how it could be more or less narrative. Perhaps more importantly, it provides researchers, once they have done this, to consider new possibilities for future narrative research. What alternative approaches could they try? How could they extend current practices? To do this, they would consider the consequences of moving current locations on the dimensions one way or the other along the dimensions. In this sense, the framework has the potential to function as a heuristic device to explore and understand one's current and future narrative research practices.

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Appendix: Narrative frame used in Cycle 1

I have just observed a video clip taped from the last team-teaching class. I felt
while watching the clip because I
The difference between previous team-teaching classes and this videotaped class was
I (liked/disliked) this class because
and   In addition, the class was
particularly because
Furthermore, what I noticed was (the JTE/ the ALT/ both teachers/ students)
probably because

Another point I noticed was that
(the JTE/ the ALT/ both teachers/ students)
Based on this, I would like in the future for
(the JTE/ the ALT/ both teachers) to do more
and less
so that
At the same time, I would like
(the JTE/ the ALT/ both teachers) to
in order for us to
Overall, I think team-teaching classes are
This is the end of my story.