

Genre and Motivation

Exploring Norwegian EFL teacher perspectives on the relationships between genre and motivation



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Sammendrag (Abstract)

Denne studien undersøker forhold mellom skrivesjanger og motivasjon i det norske engelskfaget for ungdomsskolen og videregående. De generelle målene for studien var i all hovedsak å utvikle forståelser for slike forhold, så vel som å identifisere nyttige didaktiske fremgangsmåter som fasiliterer for motivasjon i konteksten av relevante skrivesjanger. Slike forståelser og fremgangsmåter er først og fremst ment til å ha nytteverdi for lærere i engelskfaget, og, litt mer generelt, for lærere i alle språkdidaktiske fag. En annen grunn var at eventuelle funn skulle være av nytteverdi for videre forskning innenfor relevante retninger, da hovedsaklig engelskdidaktikk.

For å undersøke temaet ble fire erfarne engelsklærere fra norsk ungdomsskole og videregående intervjuet, med jevn fordeling. Metoden som ble brukt for å analysere intervjuene var tematisk analyse. Hovedrammeverket som ble brukt var selvbestemmelsesteori (self-determination theory, Deci & Ryan, 2000).

Denne studien kom frem til at selvbestemmelsesteori er et nyttig rammeverk for å konseptualisere forhold mellom motivasjon, skrivesituasjon, og skrivesjanger. Fantasifulle skrivehandlinger (imaginative writing acts) og tekstoppgaver som åpnet for kreativitet ble sett på som relatert til intrinsisk motivasjon, med forbehold om store individuelle forskjeller. Interesse ble ansett som viktig for det som angikk tema, men ikke for sjanger som sådan. Noen lærere hadde observert elever som viste tegn til såkalte kontrollerte eller upersonlige orienteringer i forhold til sjanger ved å holde seg til 'trygge valg' innenfor både sjanger og tema. Femavsnittsmetoden (five-paragraph essay) ble ansett som en nyttig didaktisk sjanger i at den kan hjelpe elever med å prosessere ellers vanskelige strukturelle tekstforhold. Videre ble det funnet at støtte for alle tre fundamentale psykologiske behov i selvbestemmelsesteori kunne spille en positiv rolle for elever - også i forhold til sjanger.

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1. Introduction

This study attempts to generate understandings of various relationships between text production genre and student motivation in the field of EFL research and English didactics. More specifically, it attempts to understand these relationships in the context of students in lower and upper secondary school in order to not only be of use to further research, but to be of use to EFL teachers and, to a lesser extent, teachers within any subject wherein text production genre is of significance to student motivation. Beyond merely generating understanding, there will be an emphasis on didactical approaches that can be utilized in a classroom context in order to provide for better motivational outcomes as well as improved learning outcomes. In order to glean insights that pertain both to motivation and didactical practices, I have interviewed four experienced teachers about genre-motivational connections and associated didactical approaches.

1.1 Background: some general considerations

I chose to investigate this topic both from theoretical considerations and personal observations, and I find that both are subject for disclosure. Furthermore, I feel that it is warranted to explain somewhat generally how the study came to take its current shape. As much as I would like to portray the cold and disengaged researcher that identifies relevant problems from purely objective measures, the reality is that motivational problems - indeed, somewhat in relationship to genre - is something that I have both experienced great success with, and struggled immensely with. The difference motivation makes in terms of outcome can appear to be that of a lesson where everything goes exceedingly well, and that of a lesson where nothing works, as Dörnyei notes: 'all the other factors involved in SLA [second language acquisition] presuppose motivation to some extent' (Dörnyei & Ryan, 2015, p. 72). Motivation that leads to engagement with English is in other words a premise for learning the language. As stated in the CEFR companion of 2020, 'all knowledge and experience of languages contribute to building up communicative competence' (Council of Europe, 2020, p. 123), and communicative competence (see section 1.1.6) is regarded as '*the* single most important concept in English didactics' (Skulstad, 2020, p. 43).

There are, however, undoubtedly biases at work in the aforementioned observations; there are quite possibly the disengaged students the teacher doesn't notice in classes where the majority seems

energetic and motivated, and diligent students that pay attention and put in the work while the teacher is desperately waving a metaphorical carrot on a stick - and indeed, it wouldn't strike me as odd if a teacher had literally tried such a futile measure (among many) at some point.

The reader will understand my excitement, then, when I encountered the motivational theory that, perhaps most famously, served as an antithesis to that behavioral principle - namely rewards, metaphorically represented by the carrot on a stick. I am referring to self-determination theory, which is concerned with precisely the kind of motivation that can not be explained by external rewards, and that instead considers external pressures to be something to - ideally - avoid. This I will explore further in section 2, but for the background of this study, my own exposure to this theory is through English didactic literature, more precisely a chapter on English in vocational studies I read as I was struggling with a vocational class at the time, and in the specified chapter, motivation was conceptualized in terms of key concepts from self-determination theory (Hestetraet & Ørevik, 2020).

Thinking in terms of self-determination theory made for the merging of some seemingly separate ideas that were all competing for my attention, ideas relating both to growth, acceptance of individual differences, student independence and autonomy, all of which seemed most salient to me in matters of genre and the writing act. I came to ponder a great deal; why did some students specifically want to work with this or that genre? Why was a given task motivating to that student and not another? Why do students choose different tasks? And perhaps, more importantly, to what extent is genre a means for self-expression, or even - as I particularly came to ponder as I became more familiar with the theory - self-determination? Some of these are surely matters of interest (as such) and other individual differences (see section 2.5), but sometimes, it seems that we can intuit how certain students, when we know them, are going to respond to certain tasks; 'this is going to be too hard', we might think, for instance, perhaps only to be surprised. Other times, we experience that it was, indeed, too hard, and we try to salvage as much motivation as we can. The questions pile up, and for a qualitative study, we are often allowed to go deeper, and deeper, until we run out of time. I am convinced that after months of analysis, I have only barely scratched the surface.

1.1.2 Motivation in L2 research

Motivation in second language acquisition has been studied rigorously for decades, gradually uncovering the importance of this now evidently crucial topic. Numerous benefits associated with motivation have been reported; for instance, motivation is widely considered a strong predictor of

performance in reading and writing (De Smedt et al. 2020), and as we will return to, autonomous forms of motivation are linked to increased well-being (Howard et al. 2021). To contextualize this study historically, however, let us briefly give the already rich history of L2 motivational research some attention.

Already from the beginning, with the work of Gardner and Lambert, motivation was to some degree, treated as a matter of type - or quality - in their separation between integrative motivation - that is, motivation to learn the language due to a desire to integrate oneself into the culture of the target language - and instrumental motivation - learning the language in order to achieve an external goal, such as material wealth (Dörnyei & Ryan, 2015, p. 73-78). Their social psychological model was the first dominating force in the field of L2 motivation, such that the period of time in which this model dominated (namely 1959 to 1990) was named the social psychological period by Dörnyei and Ryan (ibid.).

Dörnyei and Ryan position self-determination theory in the subsequent period, named *the cognitively situated period*, of the 1990s (Dörnyei & Ryan, 2015, p. 73). I will look closer at this theory in section 2.4, but for historical purposes, Dörnyei & Ryan primarily attribute the prominence of self-determination theory in L2 applications to 'the body of work led by Kim Noels' (ibid., p. 81) and its linking of two L2 motivational paradigms - namely the Gardnerian past (through self-determination theory correspondances with, e.g., integrativeness through intrinsic motivation) with an individual-centered perspective where motivation comes from within the individual (ibid., p. 82).

Following the cognitively-situated period was what Dörnyei & Ryan initially referred to as the process-oriented period - but that they have later come to see as reflecting an increased interest in the dynamic and temporal aspects of motivation, referring - through the chapter title - to the shift in socio-dynamic perspectives (Dörnyei & Ryan 2015, p. 84). Here, Dörnyei, building on Gardner's work and other developments in the field, created the L2 motivational self system.

1.1.3 The L2 motivational self system

The L2 Motivational Self System consists of three central constructs; the *ideal L2 self*, the *ought-to L2 self*, and the *L2 learning experience*. The *ideal L2 self* is, as the name suggest, an image that the L2 learner has of themselves wherein they speak the target language proficiently, or perhaps more directly, 'concerns a desirable self-image of the kind of L2 user that one would ideally like to be in the future' (Dörnyei & Ryan, 2015, p. 87). The *ought-to L2 self* is an image of how the L2 learner must act in

order to become the *ideal L2 self* in the future, and it is specified that '[i]t may bear little resemblance to one's own hopes or desires since these represent someone else's vision for the L2 learner in question and thus they concern an 'imported' image of the future that the learner will then internalize to some extent' (ibid., p. 87-88). Finally, there is the L2 learning experience, which concerns 'situated, 'executive' motives related to the immediate learning environment and experience' (Dörnyei & Ushioda, 2013, p. 86), which touches upon what I regard as an important aspect also in the genre-motivational complex; the *situatedness* of the writing act. Furthermore, in an attempt to compare the constructs of self-determination theory with those of the L2 Motivational Self System, autonomous orientations (see section 2.4) increasingly corresponded with the L2 learning experience, identified regulation correlated equally with the L2 learning experience and the ideal L2-self, and the ought-to L2 self correlated with introjected regulation (Takahashi & Im, 2020), which here aids in contextualizing the L2 motivational self system in terms of self-determination theory.

1.1.4 Recent developments in the field of L2 motivation

Mahmoodi & Yousefi (2021) conducted a metastudy on L2 motivation published between 2010 and 2019, and found the L2 motivational self system the most commonly employed framework (39 studies out of 100), attributing it in part to the adaptability and flexibility of the model. The L2 motivational self system was followed by self-determination theory at 18 studies. Furthermore, Mahmoodi & Yousefi (2021) pointed out that there was a significant rise in motivational studies published from 2017 to 2019, and this was taken as an indication of increased interest in the field (ibid., p. 7). De Smedt et al. (2020) also noticed an increase in L2 motivation studies drawing on self-determination theory in recent years, but notes a lack of these as regards, specifically, reading and writing motivation (De Smedt et al., 2020, p. 2). Consequently, one would further imagine a lack of studies exploring the relationships between genre and motivation using self-determination theory, and I have yet to identify a single one that does so explicitly (though it should be noted that Berg 2014 utilized constructs from self-determination theory).

1.1.5 Well-being in the Norwegian EFL classroom

A key draw to self-determination theory, particularly as a teacher, is that, as a psychological model, it is also concerned with motivation as a matter of well-being (see section 2.4), which makes it a very

relevant model for grades 8-13 where students are psychologically vulnerable. De Smedt et al. (2020) points to the tendency for reading and writing motivation to decline throughout the course of school (p. 2). As for Norwegian students, the Ungdata report for 2022 found that the amount of people that experienced well-being at school ('trivsel') has dropped by six percentage-points since the mid 2010s, and that the amount of people that experienced boredom at school has increased by ten percentage-points (Bakken, 2022, p. 4). This development is noted as 'having started well ahead of and continuing after the pandemic in 2022' (ibid., my translation), meaning that it is possibly a general indicator of a reduction in the ability to facilitate well-being in the Norwegian educational complex and not an artefact of the recent pandemic. Students ideally spend a majority of their time at school *in class*, following along with lessons (again, ideally). When it is the English subject's turn to demand the attention of students, that often entails working on assignments, which tend to be embedded - either explicitly or implicitly - within the confines of genre (see section 2.2). Writing, and all of its associated skills, can be difficult to acquire, and the extent to which it is possible to provide for a motivating environment in which that is acquired is here understood as valuable to investigate. There are central difficulties tied specifically to structure and genre, and understanding the motivational aspects of genre, I argue, is then not only beneficial to teaching and learning in the English common core subject, but crucial.

1.1.6 Communicative Competence

Communicative competence is, as I cited it in section 1.1, 'the single most important concept in English didactics' (Skulstad, 2020, p. 43). It is therefore useful to relate an understanding of this 'most important concept' here, and I have adopted the wide view presented by the Common European Framework of Reference (Council of Europe, 2001). To be clear, that is the view wherein '[a]ll human competences contribute in one way or another to the language user's ability to communicate and may be regarded as aspects of communicative competence' (p. 101). By contrast, the narrower view - which aligns closer to language specific skills - consists of three more competences, namely linguistic competences, sociolinguistic competences and pragmatic competences (ibid., p. 108). Realistically, there are many didactical reasons to consider narrower views primarily; it allows the focusing on specific aspects that more directly contribute to our ability to communicate. When I have taken a more *general* view, it is because it seems more directly related to *motivational* concerns; where motivation is connected to competence, for instance, the self-determination theory view is concerned with the

individual's sense that they are capable of bringing about their desired outcomes (see section 2.4). Specificity, where possible, is obviously a goal, but for the facilitation of communicative competence, there are also matters - such as that which relates to motivation - to consider. Indeed, aside from linguistic competences, communicative competence also consists of general competences, which include declarative knowledge, skills and know-how, *existential competence*, and the ability to learn (Council of Europe, 2001, p. 101-108). Of key interest here is *existential competence*:

The communicative activity of users/learners is affected not only by their knowledge, understanding and skills, but also by selfhood factors connected with their individual personalities, characterised by the attitudes, motivations, values, beliefs, cognitive styles and personality types which contribute to their personal identity. (Council of Europe, 2001, p. 105).

These existential competences consist of attitudes, motivations, values, beliefs, cognitive styles and personality factors (Council of Europe, 2001, p. 105-106). The CEFR includes the self-determination theory motivations 'intrinsic/extrinsic', the Gardnerian motivations 'instrumental/integrative', as well as 'communicative drive, the human need to communicate (ibid., p. 105). Irrespective of whether motivations and personality factors can truly be called competences, they are involved in language learning (see section 1.1.2; section 2.5). As such, I have not limited myself to a purely linguistic view of communicative competence, as a premise for the present study is that motivation is a central aspect that relates both to the learning and the use of English, perhaps as well as *how* it is used.

1.1.7 Curricular considerations

Genre is an interesting riddle in regard to the Norwegian EFL subject; on the one hand, it seems absolutely necessary - unavoidable, even - and yet there is no explicit mention of it in the national knowledge curriculum - supposing that we don't consider 'types of text' to be genre. As Skulstad notes, the term *genre* was removed from the knowledge promotion in 2013 (Skulstad, 2020, p. 131), and yet:

There is no getting away from the fact that learners of English have to learn to operate in a number of school genres as well as out-of-school genres. Doing away with the concept of genre may complicate processes of learning, teaching and assessing for learners, teachers

and examiners. (Skulstad, 2020, p. 132).

We still have something to go on, however. For 10th grade in the English subject, according to the *Knowledge Promotion* curriculum of 2020 (LK20), students are expected to be able to, for instance, read various *types of texts*, *English-language fiction*, and *factual texts*, as well as employing various configurations of discussion, interpretation, presentation, and reflection on content on these. In other words, a certain familiarity with what we might conceive of as *genre* is expected; indeed, perhaps there is no avoiding it after all; as written under the section on formative assessment: '[t]he pupils demonstrate and develop competence in English in Years 8, 9 and 10 when they communicate with structure and coherence, both orally and in writing, and adapted to various situations and recipients' (ibid.). Well, then; *which* structure, and *which* coherence are here referred to? What shall serve as the evaluating principle separating *good* structure from *bad* structure? Students should be able to understand how they are being evaluated, and teachers should be able to explain it to them. Let us then remind ourselves of the inherently communicative aspects of writing. For that which concerns evaluation, the communicative act that occurs between a student and their teacher is probably the most important; indirectly, the student is communicating something that the teacher is going to interpret as indicative of grounds for *evaluation*, supposing that it is such a situation. Teachers should therefore *at least* make sure that they communicate what *they* mean by good and bad structure - and perhaps even genre - in a way that is digestible for students.

To the extent that LK20 has been able to account for the importance of genre - which is a matter of uncertainty - genre seems to merely indicate a *type of text*; a way to separate texts, and they may, for instance, be *factual* and *fictional*, and to the extent that writing is taken into consideration, I interpret this to point both to matters of content and function, as writing fictional texts - such as stories - is here - somewhat simplified - seen as drawing on the imaginative function associated with the writing wheel (see section 2.2.1). More on that in section 2.2, where I explore some traditions of genre, as well as the matter of how to define genre more deeply.

There is another set of more general aspects that govern EFL teaching in Norway, and that provides some formal grounds to investigating motivation in EFL for other reasons than *just* facilitating for learning outcomes. The core curriculum (2017, 1.4) that '[s]chool shall allow the pupils to experience the joy of creating, engagement and the urge to explore, and allow them to experience seeing

opportunities and transforming ideas into practical actions'. In other words, we are not merely looking for a view of motivation and genre that facilitates action, but also one that is associated with the 'joy of creating', perhaps. Indeed, creative learning processes are seen as 'necessary' in regard to the development of pupils, and 'school must appreciate and stimulate the curiosity and creative power of the pupils, and the pupils must be allowed to use their creative energy throughout their entire schooling' (ibid.). In other words, this is not an optional concern; the English common core subject, too, needs to actively consider how the creativity of students can not only be accommodated for, but actively encouraged, to such an extent that that a 'joy of creating' can be achieved. There are many ways to implement this into our teaching practices, the most notably being, perhaps, writing.

Writing is understood as one of the five basic skills that '[s]chool shall facilitate for and support the pupils' development in' (the core curriculum, 2017, 2.3). When students develop their writing skills in class, it is often while working on tasks, and tasks are furthermore going to make up a substantial amount of the grounds for how they are going to be evaluated, such as in English mid-terms and exams. The CEFR brings up as a potential criterion for task difficulty the familiarity of the task, which is specified to partially consist of 'theme', 'type of text (genre)', as well as 'necessary background knowledge' and 'sociocultural knowledge' (Council of Europe, 2001, p. 160). As for affective factors that aid in task success:

successful task performance is more likely where the learner is fully involved; a high level of intrinsic motivation to carry out the task – due to interest in the task or because of its perceived relevance, for example to real life needs or to the completion of another linked task (task interdependence) – will promote greater learner involvement (Council of Europe, 2001, p. 161).

In other words, there are quite specific grounds to not only investigate how the EFL subject in Norwegian lower and upper secondary schools can allow for a *joy of creation* - a *joy of writing*, perhaps - but through a perspective that prioritizes intrinsic motivation, even. Why not self-determination theory?

1.2. Research Questions

I outlined one set of motivations for this study in section 1.1, namely that I observed both highs and lows in regard to motivation, also at the level of genre. The second set of motivations for this study is found in the previous section (section 1.1.7) in that it is an important topic to study in regard to curricular and didactic concerns. A third set of motivations, then, is that, as can be seen in the next section (section 1.3), there isn't a lot of research into relationships between genre and motivation, and none - as far as I have found - that attempt to understand these relationships from a self-determination theory perspective, though it has to be noted that at least one (namely Berg, 2014) utilize constructs from self-determination theory. As such, my research questions became as follows:

1. According to four upper and lower secondary school EFL teachers, what are some motivational aspects connected to genre that are of relevance to the writing situation?
2. In regard to such aspects, what do the teachers show as viable English didactic approaches that are of benefit to relevant writing motivation?

1.3. Prior research

I managed to find only four studies on which the present study can be said to expand. The first is Yoon's investigation into the interactions of genre, task complexity and L2 proficiency (Yoon, 2017) and the second is Berg's master thesis on the factors that affected task selection among upper secondary school students (Berg, 2014). Berg identified two studies for her *Earlier studies* section (ibid., p. 10-11), namely Souza (2012) as well as Polio & Glew (1996). As these are also concerned with the *why* of prompt selection - offering some insights into the relationships between genre and motivation - they will be presented here alongside the others in some detail.

Polio & Glew's study (1996) aimed to investigate how 26 EFL students chose their prompts on a timed exam . The exam situation can be characterized as high-stakes with real consequences for the students' lives, as it was either a placement or an exit exam for them (ibid., p. 39). The participants were subsequently interviewed. Polio & Glew found that on the basis of the timed nature of the exam, the students didn't spend much time considering the prompts, but the students nevertheless perceived that they needed a choice (ibid., p. 45). Furthermore, background-knowledge was a primary factor in prompt selection (ibid., p. 43), and 12 students avoided prompts that seemed so general as to be too

time-intensive to narrow down (ibid.).

Souza's study (2012) sought to find out how the prompt selection of international EFL students affected their perceptions of the teacher, task and the text. The participants were six international EFL students attending a writing course, where five did so in preparation for University. The data was primarily collected through semi-structured interviews and field observation. For the given task, the participants were free to write about any topic that they wanted, but they were nonetheless provided with some topics from a topic bank. The findings were numerous, but of key relevance here is that the students found topical familiarity important; it is even suggested that 'most EFL students need writing prompts to be about something with which they are familiar' (Souza, 2012, p. 79). This, as well as time, are the highlighted 'key themes' (ibid.); it was found that EFL college students needed time to reflect on the prompt before starting the writing process (ibid.). A general pattern that further emerged in the findings indicate that interest is important for the writing process, and beyond that, a link is seen between personal freedom in creating their own prompts, personal subjects, and familiar subjects.

Berg's study (2014), which is a master's thesis and also the only study reviewed here that investigated Norwegian students, sought to identify the factors that go into students' prompt selection on the English exam of upper secondary school. In order to do so, Berg had students fill out two questionnaires - 91 students for the first one in 2013, 146 students for the other in 2014 - and also conducted semi-structured interviews with 4 students who had not participated in the second questionnaire. Berg also collected and analyzed written exams. She highlighted four factors that matter to prompt selection: first and foremost, the student needed to be motivated to write, as well as motivated to show skills. Second, the prompt - as well as the instructions related to it - needed to be comprehensible, and the student needed to know what was expected of them should they choose it. Of key interest here, the third factor that regarded topic and genre specified of the topic that it needed to be interesting, that the genre and the writing acts had to be familiar, and that the student relied on previous experiences with these when writing. Finally, the prompt had to evoke earlier positive experiences, and the student had to expect that answering a given prompt would cause them to write longer and better texts, and stronger students would choose prompts that they expected to help them get a better grade.

Finally, Yoon's study (2017) investigated interactions between genre, task complexity and L2 proficiency in writing task performance in 76 EFL students enrolled in an American English for Academic Purposes (EAP) course. Additionally, 30 EFL instructors were surveyed. The students came from various countries, including Angola, France and Thailand, with a clear majority of Chinese

students at 50. Each of the students wrote four essays (two argumentative essays, two narrative essays). The participants were given two questionnaires: one that gathered their background information, and the other to gather their task perceptions after completing the writing tasks. The EFL instructors completed an online survey that had them make predictions about the students' task perceptions. The students reported that the narrative genre sparked more interest and more motivation for writing as compared to the argumentative genre, which the teachers predicted would happen. The teachers predicted that the students would perceive the argumentative essays as being more difficult, but the students did not report this to be the case, which is particularly interesting, as this contradicts the widely held assumption to the contrary (Yoon, 2017, p. 115). Yoon clarifies that a possible reason his results turned out different could be related to the age - as well as the academic experience - of the participants (*ibid.*). Furthermore, the teachers expressed the possibility that task supports might help in the case of argumentative essays and make the narrative essays more difficult, which turned out to be the case. Yoon speculates that, as narratives (when they're open-ended) can let the students draw upon personal and relevant past experiences, task supports that are irrelevant to the students' backgrounds can cause difficulties (*ibid.*, p. 117).

For these four prior studies, background knowledge or familiarity with the given genre or the topic appears to be a constant. Both Souza (2012) and Polio & Glew (1996) additionally highlight that the time constraints of the writing act matters; in the case of Polio & Glew, interest - though certainly understood to be a factor - was among the least important factors. It is nevertheless not entirely surprising that the stressful and time-restricted design of the study wouldn't elicit an overabundance of intrinsically motivated behavior (see section 2.4), supposing that it would have otherwise been important. Such knowledge is nevertheless interesting, as the reality is that education often entails stressful writing environments for the students where the results will have real consequences for their lives. Souza's (2012) comparatively less stressful environment might quite possibly be the reason that factors linked to intrinsic motivation, such as topical interest, are more highlighted, but the design as a whole with very few textual restrictions are, if not synergistic, an alternative primary cause. Berg's (2014) more comprehensive investigation highlight the importance of motivation, interest, but introduces to this particular area of research the importance of earlier positive experiences, as well as the expectations of where the students would be able to write well. Yoon's (2017) study being the most recent, and the most direct approach towards the matter of genre

2. Theory

2.1 Introduction

In this chapter, I will present some relevant theoretical perspectives and provide some background for the research topic I have chosen. First and foremost, I will share my perspective on genre in general (section 2.2), motivation and engagement (section 2.3), also giving a brief historical overview on L2 motivational research. As this is a qualitative study, I will also present what I have experienced as the fundamental motivational problem in educational settings, namely what started as the motivation-relevance problem (section 2.3) and developed into the autonomy-formality problem after increased familiarity with self-determination theory (section 2.4.6). Next, I will present my primary theoretical perspective on motivation, namely self-determination theory (section 2.4). That will be followed up with a section on interest (section 2.5), which both self-determination theory and prior research has identified as important to motivation.

2.2. Genre

Genre could be understood, as pointed to in the end of section 1.1.7, as merely indicative of types of text and a way to separate one from the other. This is reminiscent of Hyland's 'most simpl[e]' understanding of genre: 'a term for grouping texts together, representing how writers typically use language to respond to recurring situations. Its importance in second language writing instruction is that it allows teachers to understand, and make explicit to students, the ways that texts can be written to achieve particular purposes' (Hyland, 2018, p. 2359). While a simple definition can be flexible, which can be advantageous in an explorative study such as this one (see chapter 3), this study places an emphasis on how teachers approach and teach genre, and furthermore, these will have to be contextualized somehow. Indeed, as Hyland points out elsewhere, genre is a slippery term that betrays major differences in precise understandings and implications for teachers (Hyland, 2004, p. 24), noting three traditions of particular significance: the Australian Systemic Functional Linguistics (SFL, also known as the Sydney school), the North American New Rhetorics studies, and English for Specific Purposes (*ibid.*, 24-25). I will here present these three somewhat briefly.

New Rhetoric studies, drawing on postmodern and literary theories, emphasize the dynamic qualities and fluidity of genre, even going so far as to question the validity of teaching genres on the grounds that they are in constant change (Hyland, 2004, p. 35-39). It is the more *critical* of the three

genre-perspectives here, seeing genre as a tool that has the potential to reinforce established power relations between, for instance, reader and writer, as well as socially authorizing specific modes of communications that thereby serve the authority capable of granting these permissions (ibid., p. 37). To be fair, there are aspects of New Rhetorics studies that I endorse, such as the aforementioned fluidity of genre and its overall critical perspective, and it is useful for both teachers and students to be aware that there isn't necessarily a fixed underlying reality of genre that we perpetually rediscover; the term 'genre' describes complex systems of meanings in which the student is an active participant, and even the meaning of the term is an ongoing negotiation. Another aspect I particularly endorse, and have adopted for this study, is the idea of genre as social action and its linkage to social facts (Bazerman, 2023), as well as the related views on utterances generally; they are *socially* successful when they are established as true (ibid.). This is also a complementary view of competence as a self-realizing capacity.

English for Specific Purposes would seem the most theoretically relevant here, as it was developed specifically in order to steer learners towards learning specific capabilities that would be relevant within academia or specific professions (Hestetraet & Ørevik, 2019, p. 314) hence the name. With the discovery that English for use in specialist domains didn't differ all too substantially from other uses of the language - with some exceptions - other features, like genre and register, became key areas of interest (ibid.). Within ESP, there is furthermore the distinction between EOP (English for Occupational Purposes) and EAP (English for Academic Purposes), reminiscent of the upper secondary educational distinction between general and vocational studies.

The Sydney school - or systemic functional linguistics (SFL) - has aimed to provide a genre-pedagogical approach informed by Michael Halliday's theoretical framework (Hyland, 2004, p. 25). Halliday's view on linguistics as a meaning-creating system is concerned with communicable functions and actual use (ibid.). Consequently, as pointed out by Hyland (ibid.), genre is seen as a 'staged, goal-oriented, social-process' (Martin, 2009) because it iteratively, within communities, sets out to achieve something, and genres are (put somewhat simply) consequently discarded or created as needs arise (Hyland, 2004). SFL further utilizes a social semiotic perspective on language (Ørevik, 2018, p. 57) - which is to say that 'language is regarded as a system of signs closely dependent on context and communicative purpose to create meaning' (ibid., p. 57-58).

As regards didactisation of texts, SFL - which is suited to textual analysis (Ørevik, 2018, p. 58) - provides a particular edge in making not only texts as a whole digestible to students in regard to

teaching and learning genre; emphasis is placed on the stages underlying the texts. This is no doubt useful when it comes to teaching and learning genre, as digestibility can be seen as competence-supportive in matters of novelty (see section 2.4).

As Berge, Evensen & Thygesen notes, '[a] functional perspective (focusing on writing acts and purposes) entails an interest in how human beings are empowered as active and competent writers' (2016, p. 174). A self-determination view has there found one highly relevant tangent in the form of an understanding of competence as a central motivational connection to the writing act, as the emphasis is placed on what one is *able* to do. Indeed, to rephrase slightly, the basic psychological needs of self-determination theory can be reworked as what we *want* to do (autonomy), what we *can* do (competence), and with whom (relatedness). With Martin's (2009) definition of genre as a 'staged, goal-oriented and social process' (p. 13), we find some correspondance with the basic psychological need for autonomy in regard to genre as goal-oriented:

- (i) staged: because it usually takes us more than one phase of meaning to work through a genre,
- (ii) goal-oriented: because unfolding phases are designed to accomplish something and we feel a sense of frustration or incompleteness if we are stopped,
- (iii) social: because we undertake genres interactively with others. (Martin, 2009, p. 13)

But of course, one can go deeper into what, exactly, we do in genre, as well as how it connects to purpose, both of which are essential questions in regard to motivation

2.2.1 The wheel of writing

The wheel of writing (Berge et al., 2016, see figure 1 below) consists of an outer and inner ring, and a middle. The outer ring represents acts of writing, such as imagination or interaction. We also see the wheel embedded inside contexts - cultural and situational. Beginning with a *why* is, perhaps, to begin with a purpose of writing, which might be the creation of a textual world, and one can perhaps conceive of this as either an impetus or a goal; that would at any rate be the writing purpose. To do so, I would engage in the writing act of imagination, which in this figure is to narrate, create or theorize. Any such act - certainly when it has reached its addressee, which might even be oneself (Berge et al, 2016) - is semiotically mediated; systems of meaning govern the effectively transmitted meaning, as per the

cultural and situational contexts.

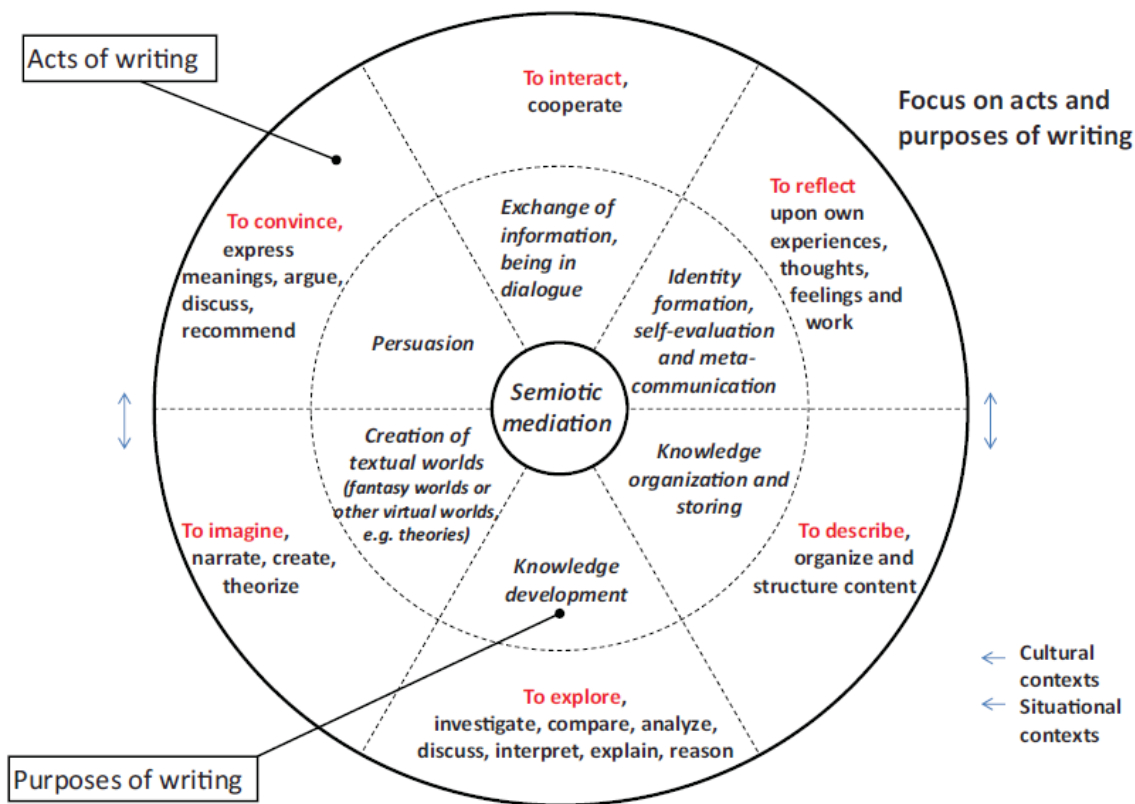


Figure 1: The wheel of writing. Extracted from Berge et al. (2016)

In terms of motivation - *particularly* in terms of autonomy and competence (see section 2.4) - is that the writing purposes can represent both autonomous and external forces; there are purposes one might possess oneself, and purposes engaged with because of a need to navigate external - often formal - requirements. As an example, one might personally want to create a textual world (I myself am prone to theorizing, as the reader might have picked up on), and therefore willingly engage in the writing act of imagination. But as an upper secondary student, I was frequently called upon to, for instance, engage in the acts of persuasion and description in order to satisfy formal requirements, and it was typically done with a kind of detachment. It can certainly be suggested that purposes of writing *mediated*, as it were, through self-determination theory, results at least in the understanding that writing acts can be engaged in for all sorts of reasons, and that these can be understood in terms of ability (competence) and the extent to which the intention is self-endorsed (autonomy). This, of course, invites a deeper

exploration of motivation.

2.3 Motivation and engagement

According to the APA dictionary, motivation is 'the impetus that gives purpose or direction to behavior and operates in humans at a conscious or unconscious level'. It is in other words the operationalized *why* behind our actions. This is part of the etymology itself in that the word derives from the latin word *motus*, meaning motion; motivation is in this work understood quite simply as *that which moves us*, albeit within the context of self-determination theory primarily, which then serves as a framework that suggests to us what has a tendency to motivate, as well as why. As such, motivation is not typically seen as a directly measurable phenomenon, and we are generally forced to rely on external expressions, ranging from what the subjects can tell us about themselves (as measured, for instance, in questionnaires and interviews) to what can be observed in their actions. To be sure, if something 'moves' - if a student engages with material at all - there must then necessarily be motivation on some level, speaking purely technically, but perhaps there is little utility in that distinction unless we are asking *why* the students are motivated, or *what* motivates them; this is where my emphasis on *orientation* - through self-determination theory - comes into play.

Indeed, in terms of measurement, the questions that tend to distinguish motivational frameworks often depend on whether the quantum (or the amount) of motivation is measured, or whether the *quality* of the motivation is emphasized instead. In self-determination theory, a model that is primarily concerned with the latter, the term used to describe quality (or type) of motivation is *orientation* (as further explored in section 2.4). By contrast, the L2 motivational self system, which is a competing motivational framework in the field of L2 motivation - as well as the expectancy value theory - is described as primarily being concerned with quantity (McEown & Oga-Baldwin, 2019).

Another matter to consider is how to view motivation in terms of engagement. As Reeve puts it: 'those who study motivation are interested in engagement mostly as an outcome of motivational processes, whereas those who study engagement are interested mostly in motivation as a source of engagement' (Reeve, 2012, p. 151). The two are highly linked concepts, but they are not the same; it is not merely the matter of whether one is observable and the other isn't, as one can be motivated and *not* act upon it. An example of some different motivational orientations possible in a single binary engagement question - such as whether a student is working on an assignment - is that one can want to

do something in *order* to attain something else (extrinsic or instrumental motivation) or because the activity itself is enjoyable (intrinsic or autonomous motivation). If the student - for instance - isn't working on an assignment, however, that does not necessarily mean that the student is demotivated; they might want to and not be able to for lack of communicative competence; the student might know what they want to write but not have access to the linguistic competences or resources required, or they might know what kind of point they're trying to make but feel uncertain about how to structure it within the confines of a specific genre. In other words, one simply can't measure motivation from engagement alone, but in an educational setting, it is natural to prioritize a view of motivation that leads to engagement with the learning activities of the given class, as a lack of engagement is typically a directly observable problem in which motivation as such is merely a primary piece of the puzzle - indeed, it's often necessarily the culprit.

It is also the case that if the given student doesn't engage - however motivated they might be - they are unlikely to attain the achievements they might want - or be expected - to attain. The extent to which this study is able to account for such nuances is quite limited, depending on the unknown ability of the interviewed teachers to account for such nuances, as well as my own in interpreting these. At any rate, this study is not concerned with the finer distinctions between engagement and motivation, but takes the holistic and simple view that both motivation and engagement - particularly motivation - should generally be regarded as positives, and that what we're really looking for is a kind of motivation that is capable of facilitating engagement, as Reeve (2012) put it in the preceding paragraph. As for the merely *generally* positive view of motivation, especially in educational settings where the normative aspect is not identical to motivation - a strange way to say that the purpose of school is not first and foremost to motivate, but to *school* - one naturally stumbles upon the conundrum I, for the sake of simplicity, have taken to calling the motivation-relevance dilemma.

2.3.2 The motivation-relevance problem

The difficult part of motivation in any educational setting isn't necessarily just how to motivate the students. There are many activities students would often *like* to do, but which simply aren't relevant. Motivationally, teaching can be an uphill battle precisely because the students are expected to learn skills that they don't necessarily want to learn by doing activities they don't necessarily want to do. Indeed, as one can easily encounter students that are completely disengaged from - and show no interest in - the materials, there is much ground for considering these cases primarily. This study has,

however, opted for a more general approach on the grounds that it is exploratively approaching a field that has not been given much attention; though there is much accumulated research in the field of motivation more generally, the specific problems related to motivation in the context of genre seems to me to first and foremost warrant a more open investigation. Complementing this, the other primary reason for my approach is that motivation provides a well-established amount of benefits beyond just its facilitation of engagement; it is associated with increases in learning and persistence, higher quality work and higher scores on standardized tests (Lazowski & Hulleman, 2015). Dörnyei writes that it 'provides the primary impetus to initiate L2 learning and later the driving force to sustain the long, often tedious learning process; indeed, all the other factors involved in SLA presuppose motivation to some extent' (Dörnyei & Ryan, 2015, p. 72), adding that excellent abilities, good materials and good teaching are insufficient without it, but that with it, one can overcome a significant lack in aptitude and circumstance (ibid.). On top of that and a host of other benefits that directly and indirectly aid learning, it is also strongly associated with well-being (Deci & Ryan, 2008), which is a primary aim of self-determination theory.

Applying motivation to an educational setting can be a rough balancing act, what I have here called the *motivation-relevance problem*. In my view, it is so fundamental to the issue of motivation in education that I expected to find a similar crystallized formulation in the relevant literature I identified as relevant, and I suspect that I might find it some day. Until then, I will rely on this mostly common-sensical and simple perspective on this particular issue. In this perspective, we perceive of all activities as possessing a certain amount of potential to engage a given student (motivation), as well as the extent to which it is central to the curriculum or as a means towards reaching relevant competence aims (relevance), and the question becomes where motivation and relevance overlaps. The spheres of motivation and relevance are by no means fixed; competence (see section 2.4) is perhaps the best motivational variable to illustrate a very flexible motivational variable - or indeed fundamental psychological need. As we master a domain and our competence grows, we become capable of taking on new challenges, growing our zone of mastery and pushing us out towards new borders of mastery.

This is merely a crystallization of a recurring problem I find myself and (occasionally) other teachers reflecting on in this topic, and as far as I am concerned, it is a statement of the main problem related to motivational interventions in education (as it has been in my experience); as mentioned, it is not necessarily difficult to figure out what a given student might find motivating at a given point in time and space; it is far more challenging - I have found - to facilitate motivation across a range of

students at the same point in time towards a goal they themselves did not necessarily choose. One might be fortunate enough to find a classroom of students that are homogeneously highly motivated towards academic achievement, or one might find a classroom of various aims where a lot of tailoring to individual students is needed.

The engagement-centrality dilemma can also be thought of as a perspective for conceptualizing the problem, which is as follows: we can probably think of several activities or topics that would engage our students, but we might also find that many (or even most) of these won't help the students reach their competence aims. There are classes where some boys are very fond of football, for example, and where they would very much rather like to play football than learn how to write an argumentative essay, perhaps even if the topic happens to be their favourite football club. It strikes me as overwhelmingly likely that the prior and more engaging activity (in this particular example, at least) is not going to contribute as much progress towards the mastery of the relevant competence aims as the latter. As a result, we might find ourselves in a position where we carefully bargain between learning outcomes and motivation; to expand on Dörnyei's aforementioned questioning of the value of aptitude, materials and teaching without motivation (Dörnyei & Ryan, 2015, p. 72), what good is a central activity (or a good curriculum for matter) if the students won't engage with it? But if the goal is to develop the competences involved in writing argumentative essays - possibly, the kind of bargain where topical autonomy is allowed for might move the writing act close enough to the motivational sphere that it will at least be done, and the closer - presumably - the better.

In most English classes that I've taught, one can't just simply base the classes around the most central learning aims for the given class; one has to consider the risk of disengagement and take measures to prevent it, which is to say that we must consider both motivation and relevance if we want to achieve the optimal level of relevant learning gains, an idea I've illustrated in (figure 2) below:

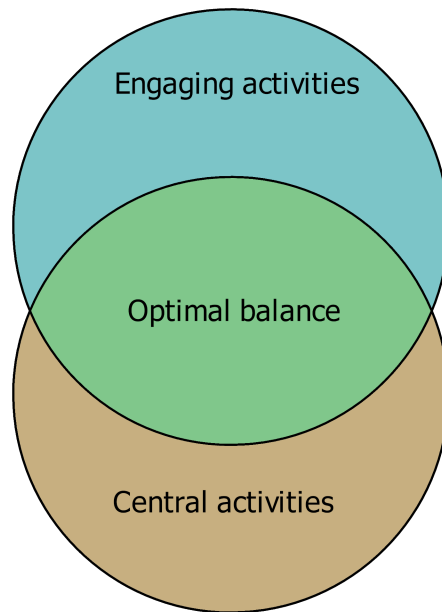


Figure 2: Initial sketch of the motivation-relevance problem

Of course, in an ideal world, the most central learning activities and topics are also the most engaging, but this is rarely the case in educational settings with the formal requirements students are expected to satisfy. As such, we should make compromises (if necessary) in order to strike the balance between motivation and relevance. To further reflect on the illustrated situation, we might also find that the sphere of 'engaging activities' might as well be referred to as representing the students' lifeworlds, and 'central activities' representing the imposed interests of society. It is interesting, therefore, how well this aligns with motivational orientation, such as in self-determination theory, which we will look closer at in the next section (Section 2.4). The real complexity the idea represents is found in the fact that there are *individual differences*, such that the sphere of engaging activities would have to be multiplied by the amount of students and placed according to overlap; there are individual differences in *interest orientation* as well (section 2.5), nevermind levels of competence (section 2.4), not to mention that high-level abstractions like *engaging activities* and *optimal balance* betrays a complexity in regard to the conceptual - as well as actual - phenomena they abstract.

The above illustration precedes my familiarity with self-determination theory, however, and an updated model that takes self-determination theory into the equation can be found in

2.4. Self-determination theory

Self-determination theory grew out of Ryan and Deci's early work on intrinsic motivation in the 1970s, growing over time into the macro-theory that it is today. In this section, we are going to look at a brief history of the theory, as well as some key concepts within it.

It is not just a framework for sustained motivation, but also for well-being (McEown & Oga-Baldwin, 2019). As teachers, we are not necessarily just concerned with getting our students to do what we want them to do during one specific class; there are consecutive days, weeks, months and years following a specific classroom activity, and a key-theme in self-determination theory is that well-being and motivation are intertwined phenomena, and that motivation is preferably a genuine expression of the individual. In other words, as Dörnyei notes, there is a temporal aspect to motivation (Dörnyei & Ryan 2015, p. 84).

It should be specified that this theory is often confused for the origin of the key-term *intrinsic motivation*, which was an established concept prior to Ryan and Deci's work. The earliest mention of the term, as identified by Deci & Ryan (2017), is found in Harlow's study from 1950 (Deci & Ryan, 2017, p. 111). The context for the term, or rather the conceptual background for it, is motivation that can not be explained by external reinforcement in an era of psychology that was predominantly behavioristic (Deci & Ryan, 2017), and even preceding this coinage, the concept finds early correspondances all the way back to Dewey. Key-perspectives from Dewey include 'intrinsic activity, an inherent growth tendency, and the dialectic between active organisms and social forces that can either diminish or nurture the natural activity and growth' (Deci & Ryan, 2017, p. 105), which are quite reminiscent of key-features of self-determination theory, as noted by Deci & Ryan (*ibid.*).

Indeed, this motion *from within* that intrinsic motivation is represents what self-determination theory grew out of, both historically and philosophically; the theory is more or less built around it - the left-to-right view of controlled-to-autonomous motivation also represents the degree to which behavior is *self-determined* - and self-determination theory is frequently emphasized as an *organismic* theory. That means, in short, that it doesn't regard motivation as a controller of behavior in an otherwise passive object, but as something that supports life, something that arises out of an organism to the extent that it is healthy (Deci & Ryan, 2017). As I hinted at with the axis of controlled-to-autonomous motivation - also called the self-determination continuum, 'spanning from fully autonomous intrinsic motivation to amotivation' (McEown & Oga-Baldwin, 2019, p. 2); indeed, the distinction between autonomous motivation and controlled motivation is regarded as being the most important distinction

in self-determination theory (Deci & Ryan, 2008, p. 182). Autonomous motivation comprises intrinsic motivation and some forms of extrinsic motivation where one identifies with the activity on some level and experiences oneself as autonomous (ibid.), that is, as the originator and ideally endorser of the given activity. Controlled motivation is found where the motivation primarily (but not exclusively) relate to external factors, such as with external rewards or the approval of others (ibid.).

2.4.1 The six mini-theories: cognitive-evaluation theory

Self-determination theory is comprised of six mini-theories, developed gradually over several years in order to explain various interactions within the theory, and to expand upon it. The first of the mini-theories to be developed was *cognitive-evaluation theory*, initially formulated to explain variations in intrinsic motivation and to further understand its contingencies and obstacles (Ryan & Deci, 2019). It was noticed that monetary rewards for activities that were already perceived by the subject as intrinsically motivating could diminish the intrinsic motivation, while positive competence feedback could support or even increase it (ibid., p. 12-13). As this phenomenon was further studied, cognitive-evaluation theory was developed. With this aforementioned situation and consecutive studies, it was posited that the monetary rewards externalized the perceived locus of causality, thwarting the need for autonomy, and thereby reduced intrinsic motivation. Indeed, not all rewards have a negative impact here; positive feedback can enhance feelings of competence and thereby increase intrinsic motivation (ibid.). In short, cognitive-evaluation theory explains how interactions between the self and the environment affect intrinsic motivation by how autonomy and competence are supported (leading to increased intrinsic motivation) or thwarted (leading to diminished intrinsic motivation).

2.4.2 The six mini-theories: organismic integration theory

Organismic integration theory was developed shortly after cognitive-evaluation theory, predominantly focused on extrinsic motivation and its various forms, namely (moving from least to most autonomous or self-determined) external regulation, introjected regulation, identified regulation, and integrated regulation (Ryan & Deci, 2019). This would be the aforementioned self-determination continuum (see figure x below). With external regulation, explained as a powerful but potentially short-lived form of motivation that may also be hazardous to well-being, one is contingent on rewards and other forms of external pressures (ibid., p. 15-16). Introjected regulation is the term for motivation that derives from

internal pressures (ibid., p. 16), like guilt, fear and other negative emotions. In other words, one doesn't necessarily move *towards* what one desires as much as *from* what one seeks to avoid. These are regarded as the most controlled forms of motivation, and they are generally regarded as undesirable. In educational settings, they are sadly known to occur. Howard et al. (2021), in a large meta-analysis covering more than 200.000 students from various countries, found that external regulation, without being associated with performance or persistence, was negatively associated with well-being, and while introjected regulation was positively associated with performance and persistence, it was also linked to signs of anxiety (Howard et al. 2021, as cited in Guay 2021). The other forms of extrinsic motivation are more autonomous, recognized by them being volitional without necessarily being enjoyable because the individual recognizes them as valuable (Ryan & Deci, 2019); what separates identified from integrated regulation is that with the latter, the values are integrated with the individual's conception of self, such that the values are congruent with the whole (ibid.).

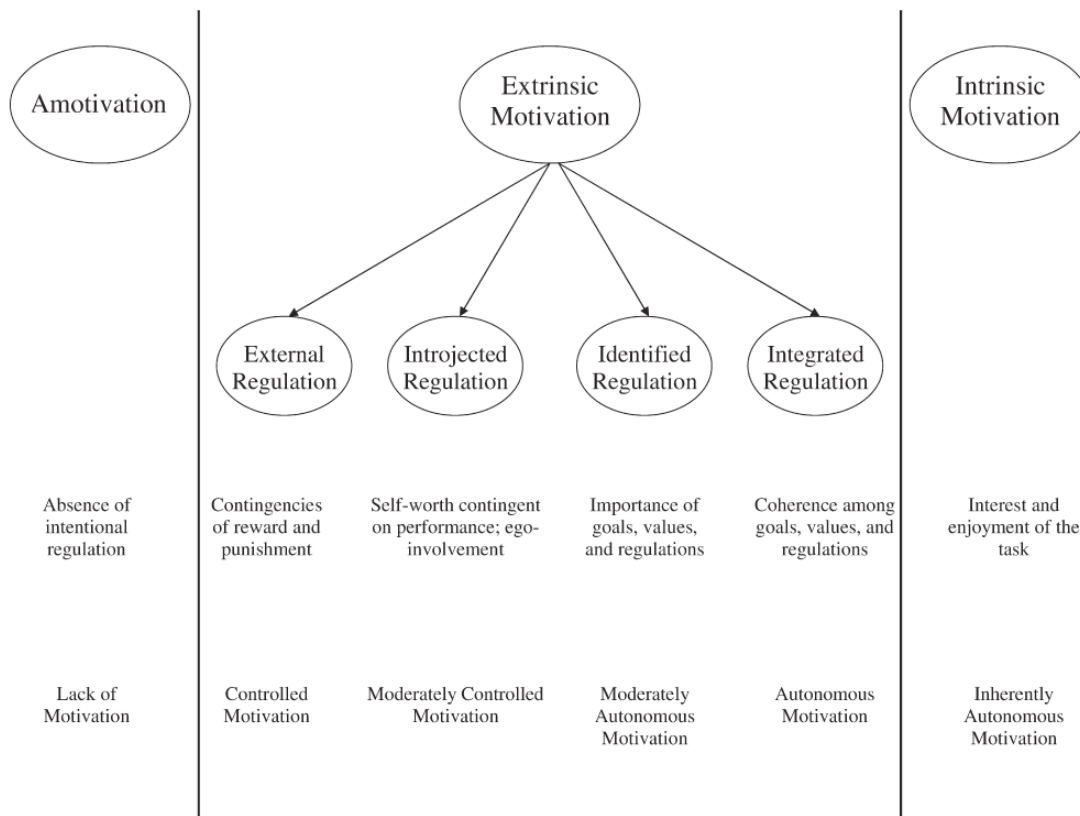


Figure 3: The self-determination continuum. Extracted from Gagnè and Deci (2005), p. 336

2.4.3 The six mini-theories: basic psychological needs theory

Research continued to show the promising effects of how the supporting of autonomy, *competence* and relatedness could increase the quality of motivation as well as well-being, which led to the development of basic psychological needs theory (Ryan & Deci, 2019, p. 20). Here some definitions are in order. Autonomy refers to 'the need to self-regulate one's experiences and actions', *competence* (which I consistently italicize to avoid confusion with other competences) to 'our basic need to feel effectance and mastery', and relatedness to 'feeling socially connected' (Deci & Ryan, 2017, p. 10-11).

A central postulate of basic psychological needs theory is that the supporting of the three aforementioned needs are necessary for optimal development and well-being, whereas thwarting them leads to 'ill-being' (Deci & Ryan, 2017, p. 242). Basic psychological needs theory furthermore recognizes that there are within-person variations over time, depending on various contexts, that the needs are necessities in order to achieve optimal functioning independent of subjective perception of their necessity or on sociocultural context, and that the needs correlate such that the satisfaction of one (particularly autonomy) positively impacts the others (ibid., 242-249).

So how does one support these needs, or at least avoid thwarting them? McEown & Oga-Baldwin (2019) outlines three approaches I have given particular attention in this study; *structure*, *autonomy-support* and *involvement*.

Structure - which I will henceforth italicize to clarify the self-determination theory concept to avoid confusion with structure that relates to genre and texts - refers to 'how teachers provide clarity, support the development of knowledge, move classes forward at an appropriate pace, and balance learning activities to maximize student understanding' (Oga-Baldwin, 2019, p. 6-7). *Autonomy-support*, then, is 'how teachers, parents, and peers nurture students' inner motivational resources. Teachers provide this through listening to students and their ideas, allowing students to work in ways that suit them, increasing opportunities for students to talk with each other and to the whole class, offering hints and encouragement rather than answers, giving a rationale for activities and assignments, and acknowledging that students have their own perspectives on how classes should be run' (ibid., p. 6). Finally, *involvement* refers to 'the interpersonal warmth and caring that teachers demonstrate toward their students' (p. 7), supporting the need for relatedness. These practices together, particularly *structure* and *autonomy-support*, are promising in regards to their application to text production tasks;

it would involve taking time to listen to the students' inputs about, for instance, what they want to write about, or how they want to write in regard to autonomy-support. Providing no *structure* whatsoever, however, might leave students confused as to what they're supposed to do. With a view of communicative competence as general ability to utilize language, autonomy presupposes *competence*, which is to say the ability to navigate the often subjectively complicated world of language and genre.

2.4.4 The six mini-theories: causality orientations theory

The next theory to be developed was *causality orientations theory*, which originated from *cognitive-evaluation theory* and *organismic integration theory*, as well as research designed to gain a deeper understanding of individual differences in how social environments impact motivational tendencies (Ryan & Deci, 2019, p. 22); that is to say, while social environments play a role, people are not uniform in how they respond to their environments, which *causality orientations theory* holds as true also for the expression of motivational tendencies. *Causality orientations theory* ended up with three general orientations which supposedly have the ability to arise in everyone to some extent, the dominance of a given orientation variable depending on the circumstance and the individual (Ryan & Deci, 2019, p. 22-23). The *autonomy orientation* is characterized by seeing opportunities in the environment (Deci & Ryan, 2017, p. 216) and correlates to confidence, prioritizing learning goals over performance goals, less sensitivity to boredom (ibid., p. 221-222), and a general focus on opportunities for interests and growth (Ryan & Deci, 2019, p. 23). The *controlled orientation* denotes a tendency for the external situation to guide behavior (ibid.), and students high in this orientation are characterized by prioritizing performance goals over learning goals, described as leading to a non-optimal form of motivation that paradoxically links to lower performance (Deci & Ryan, 2017, p. 224). The *impersonal orientation* is characterized by performance anxiety (Ryan & Deci, 2019, p. 23), low confidence, social anxiety, and depressive symptoms (Deci & Ryan, 2017, p. 225). McEown and Oga-Baldwin (2019) point out that, given that much of the research that applies self-determination theory to L2 learning looks at English subject students in contexts within which it is a compulsory subject, students are less likely to endorse an autonomous orientation, and more likely to have a controlled or impersonal orientation, and as such, they call for research that compares orientations within such contexts in order to learn more about individuals learning a compulsory subject, as well as L2 demotivation (McEown & Oga-Baldwin, 2019, p. 24).

2.4.5 The six mini-theories: goal content theory

Goal content theory emerged from research that indicated that also the content of goals could, broadly speaking, have an intrinsic - as well as an extrinsic - dimension, following the pattern established thus far with the intrinsic aspirations related to better well-being and extrinsic ones comparatively leading to worse well-being on the grounds of these being controlled rather than autonomous (Deci & Ryan, 2017, p. 272). *Goal content theory* - and by extension self-determination theory - holds that some goals have the capacity to satisfy our basic psychological needs, whereas others don't, and may even thwart them (ibid.). Goal content theory initially emerged from research into how people differentially rated intrinsic and extrinsic goals, and such goals were eventually noticed to cluster together such that individuals who desired one type of extrinsic goal (such as wealth) also desired another (such as fame) (Ryan & Deci, 2019, p. 27-28). The same is true for intrinsic goals, such as personal growth and community, where one type of intrinsic goal also predicted another.

Through findings such as that the basic need for relatedness and the basic need for autonomy are not oppositional needs but rather tend to correlate, the final mini-theory of self-determination theory - *relationships motivation theory* - was established (Ryan & Deci, 2019, p. 29-30), primarily concerned with close relationships between adults. As noted by McEown & Oga-Baldwin, who omitted it from their representation of the mini-theories for language learning, it is a less salient mini-theory in formalized learning settings (McEown & Oga-Baldwin, 2019, p. 5).

2.4.6 The motivation-relevance problem: a self-determination theory perspective

The motivation-relevance problem was, as mentioned, formalized prior to any deeper familiarity with self-determination theory. As I became familiar with self-determination theory, however, it became clear that the core idea could be better explained in terms of self-determination theory. For instance, the upper sphere - representing activities that a given student is willing to do independent of the formal body - can be understood as a sphere of autonomously motivating activities, as well as personal interests. The important point is that these are qualities that don't add any significant help towards the satisfaction of formal requirements where there is no overlap. The bottom-sphere, then, must exist of activities of no intrinsic value to the individual, but of high value in regard to the satisfaction of formal requirements or associated skills. Optimal activities are then activities that are either changed - or optimized - as to account for the individual such that the activities align more with their intrinsic values

or personal interests, or activities that are *incidentally endorsed* both by the individual and the external authority. That might be, for a student that likes to write narrative fiction in their spare-time, an open-prompt narrative fiction task incidentally given. Inspired - and informed - by both the self-determination continuum (see section 2.4.2) and the process of analysis, I revised the motivation-relevance diagram and created the autonomy-formality diagram (see figure 4 below):

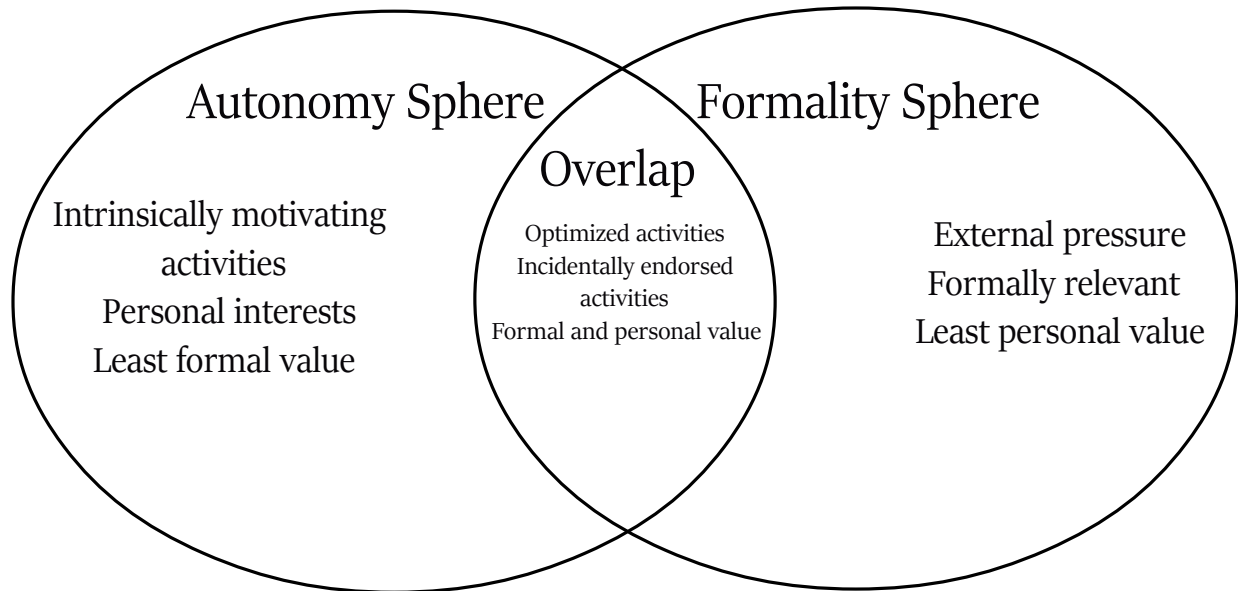


Figure 4: The autonomy-formality diagram

The way I have personally used it to conceive of the application of autonomous motivation in L2 teaching can be illustrated by example. One can imagine a student that is quite fond of football - or soccer, if the reader will. They are also fond of writing fiction in L1 - which isn't directly relevant to an L2 class, but one can make a case for the competences involved in writing the texts, including text structure. Furthermore, let us also say that the student is fond of rock music, and has integrated a distaste for pop music as part of their identity. I invite the reader, then, to imagine a set of classes where the student meets with a few activities they are not interested in doing. One such activity might be writing an argumentative essay on something related to U.S. culture - such as gun control - which, for the sake of argument, the student is not interested in. Another can be writing a narrative fiction text on a fictional pop group. Let us then also say that another task is to analyze song lyrics of an actual pop artist. In some cases, the student might experience amotivation, as there is little to nothing of personal value in the activities themselves. Supposing that both the topics and the genres are central to the curriculum, one might then uncompromisingly allow the student to either slog through or disengage

entirely, and the student achieves neither formal nor personal growth. Supposing that there *is* a more important goal - such as generating writing experience in argumentative essays, as the given student has been allowed to write fictional texts whenever it has been an option, a solution might be to alter the topic; perhaps they can write about their favorite football club - why is it a better club than a rival club? As we shall see in section 2.5, there are further tangents to pull on, such as utilizing investigative or creative skills, but I've illustrated in figure 5 below how such a case could be illustrated - as well as some other potential solutions to the hypothetical problem.

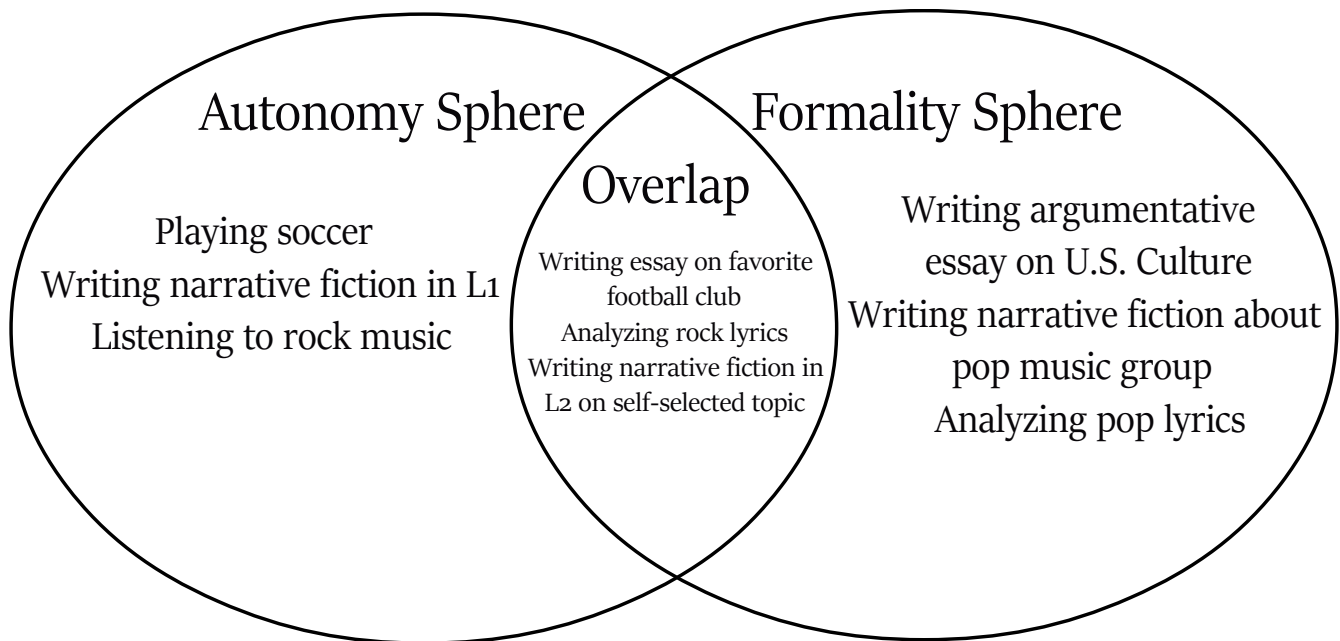


Figure 5: Hypothetical use of autonomy-formality diagram

2.5. Interest, individual differences and personality

Interest is an obvious place to look for motivational aspects, also in genre. For instance, Berg (2014) found in her master's thesis that the genre and topic related to a writing act must be interesting (p. 71-72). Indeed, in a 1992 article exploring the relevance of interest in self-determination theory, Deci finds interest to be «closely linked to intrinsic motivation» and calls it «the core affect of the self» (1992, p. 45):

In self-determination theory, interest is also closely linked to intrinsic motivation, though more generally it is linked to all self-determined action. In self-determination theory, interest is

conceptualized as the core affect of the self - the affect that relates one's self to activities that provide the type of novelty, challenge, or aesthetic appeal that one desires at that time. Thus, interest is primarily linked to intrinsically motivated activities but can become associated with extrinsically motivated activities to the extent that their regulation has been integrated with one's intrinsic self. (...) One experiences interest when one encounters novel, challenging, or aesthetically pleasing activities or objects in a context that allows satisfaction of the basic psychological needs and thus promotes development (Deci, 1992, p. 45, 49)

In applying aspects of interest to an educational setting, or interpreting factors that facilitate interest, one might be tempted to regard failures or successes as belonging purely to the classroom materials - whether it is optimally aesthetically appealing, challenging, novel - but it is here added that the context has to be one that also allows for the satisfaction of basic psychological needs - namely autonomy, competence and relatedness. In short, it is not necessarily enough to merely have sufficiently interesting content. Indeed, to teachers, it might be common sense to allow a fair amount of choice, to not push students into the proverbial 'deep waters', to keep them sufficiently challenged, to nurture a safe and reliable learning environment, and so on. However, if we stumble upon something unexpected as regards this particular aspect - interest - it is possible from the perspective of self-determination theory that the explanation is to be found somewhere else than within the content, though I will admit that the content-level is the most obvious place to look; though Berg wrote that 'the genre and topic must be interesting, familiar and relatable' (Berg, 2014, p. 71), it is elsewhere specified that it is the topic that must be interesting, whereas the genre must be familiar (as we will return to in section 2.2).

In regard to self-determination theory, Dörnyei & Ushioda highlights interest in the field of L2 motivation generally; in Dörnyei's own framework of L2 Motivation, interest was a key component (at the level of learning situation), and it was the first of internal factors in Williams and Burden's framework (Dörnyei & Ushioda, 2011). Furthermore, they specify intrinsic interest as a key concept in self-determination theory, defining it in a manner that sounds indistinguishable from intrinsic motivation: '(...) referring to the inherent satisfaction and enjoyment of a behaviour' (ibid., p. 94). Besides self-determination theory, they show numerous perspectives on interest, including neuroscientific perspectives (ibid.), but one perspective was particularly *interesting* as regard classroom applications, striking at the heart of a suspicion I had when I started this study; namely Lubinski and Webb's idea that there are orientations also in interest (Lubinski & Webb, 2003) - as there are also orientations in motivation as per the self-determination theory framework. Lubinski and Webb's six

orientational themes, abbreviated to RIASEC, are:

'realistic' (working with things and tools), 'investigative' (scientific pursuits), 'artistic' (aesthetic pursuits and self-expression), 'social' (contact with and helping people), 'enterprising' (buying, marketing, and selling), and 'conventional' (office practices and well-structured tasks).

(Lubinski & Webb, 2003, p. 3)

Such a perspective can no doubt also be used to consider matters of student typology, which would certainly be relevant as a supplementary view on this study; basic psychological needs (see section 2.4) are themselves not necessarily specifically applicable on the content-level of student materials in themselves, and when looking for explanations as to why a student isn't connecting to a given set of materials, basic psychological needs will likely provide better answers at surrounding attributes, such as whether the content is too hard. What is likely to divide a classroom with such factors accounted for might be matters of content itself, such as whether it interests a given student. Furthermore, on the level of genre, being oriented towards investigative themes might perhaps create more motivated behavior in more investigative genres or tasks, while artistic orientations might account for students that are more motivated to write narratives, poems or similar. The implication I primarily carry further is that one will likely not arrive at a useful conclusion in regard to whether narrative fiction motivates or interests more than academic essays - despite this being Yoon's finding (2017) - or whether the topic of haunted houses are more interesting to students than football; even if such large-scale conclusions could be arrived at, one would quite possibly find that which corresponds to the common-sense notion that people have different interests, and we would be unlikely - as in most things - to derive a one-size-fits-all solution from it. This is merely to suggest that matters of genre, task and motivation might be matters of student personality, and that we should take that possibility into consideration when investigating teacher observations on the topic, perhaps precisely because it is more tempting to derive solutions at a larger scale than one that demands careful attention to each individual when we're dealing with large groups of students. Another way to say all of this is that there are *individual differences*, which we understand as 'characteristics or traits in which individuals may be shown to differ from each other' (Dörnyei & Ryan, 2015, p. 2). *Individual Differences* also happens to be the title and subject of Lubinski and Webb's aforementioned work that we shall look just a little closer at.

Lubinski and Webb point out that the RIASEC structure, though it has repeatedly appeared across cultures, can possibly be reduced to two axes of people versus things and data versus ideas

(Lubinski & Webb, 2003). Furthermore, RIASEC is comprised such that adjacent orientations are the most correlated (ibid.), implying that there is a stronger correlation between artistic and social orientations than, for instance, artistic and realistic orientations, which is part of the reason that one can speak of reduced axes. One of the largest gender differences in psychology is precisely the axis of interest in people versus interest in things, with women tending towards people and men tending towards things (ibid.). A meta-study from 2009 comprising roughly 500 000 participants strongly supported this tendency, and not as strongly showed that there is a similar tendency for females oriented towards 'artistic' and 'conventional' interest orientations with males tending towards 'investigative' and strongly towards 'realistic' interests (Su, Rounds & Armstrong, 2009). This gender-discrepancy in interest-orientation offers a potential suggestion to Berg's (2014) findings that girls chose to write short stories more than boys.

At any rate, RIASEC has implications both at the level of genre and task; some genres lend themselves more to creative expression than others. As previously mentioned, Yoon found that the EFL students in the study tended to 'see the narrative genre as more interesting and motivating than the argumentative' (Yoon, 2017, p. 122), noting particularly that prompts with idea supports negatively interfered with test scores in narratives. Yoon noted that this was most likely caused by 'supporting ideas' unexpected restrictions on the scope of personal stories that need to be used for interesting narrative construction' (ibid.). Of key relevance here is the suggestion that interest might also be found at the level of genre, however.

On other matters of individual differences, there is, of course, the topic of personality as a whole to consider, and to a certain degree, the aforementioned RIASEC structure can be considered a form of personality model, certainly to the extent that it says something about *who we are*. While it is certainly a topic to explore more in-depth as regard this topic, there should be a small note on personality *as such* in L2 research. Dörnyei points to McAdam's three-tiered approach to personality, where the *big five model*, belongs to the first tier; *dispositional traits*, 'referring to relatively stable and decontextualized, broad dimensions of individual differences, such as extraversion, friendliness, dutifulness, depressiveness, and neuroticism' (Dörnyei & Ryan, 2015, p. 12). I found one variable of the OCEAN model (openness, conscientiousness, extraversion, agreeableness, neuroticism) - also known as the *big five model* - to be particularly useful in approaching it, namely *openness*. Kraaykamp & van Eijck (2005), for instance, found that openness - a personality trait most strongly associated with creativity - was the personality trait that best predicted the act of reading literature. Furthermore,

Dörnyei & Ryan point to the first SLA study using the big five model - namely Verhoeven and Vermeer's (in Dörnyei & Ryan, 2015), which found that 'only Openness to Experience [often abbreviated to *openness*] correlated substantially with the linguistic abilities of the children across all three competencies (with a mean correlation of 0.43)' (Dörnyei & Ryan, 2015, p. 31), and openness is further associated with fantasy, aesthetics, and ideas, among other dimensions (ibid., p. 20), and high scorers are furthermore described as 'imaginative, curious, flexible, creative, moved by art, novelty seeking, original, and untraditional' (ibid., p. 18). I consider the possibility of an overlap between these adjectives, the artistic orientation, and the imaginative function in section 2.2.1.

3. Methodology

In order to answer the research questions of this project, I have employed a qualitative research design. In this chapter, I will explain what I mean by qualitative research, how I have employed it, as well as why I have opted for this approach. I will further elaborate on my data collection method, as well as the data analysis method. Finally, I will present my participants and some ethical considerations.

3.1. Research methodology

As regards the topic of research methodology, it is customary to distinguish between quantitative and qualitative approaches. The first primary distinction between quantitative and qualitative research approaches can be found in the form - or type - of the data collected within projects of the given research tradition. Quantitative research methodologies typically involve data collections that result in numerical data for statistical analyses, such as large-scale questionnaires (Dörnyei, 2007, p. 24), which is to say that they deal with a relatively large *quantum* - or number - of participants. In such cases, the data represented by each participant tends to be relatively limited. Consequently, the primary strength of quantitative approaches is that, as compared to qualitative approaches, they typically deal with larger sample-sizes, and therefore they theoretically provide better grounds for providing findings that can be generalized. The primary weakness, then, is that the limited amount of data represented by each sample doesn't to the same degree as a qualitative approach allow for an in-depth understanding of a given phenomenon; whereas a quantitative approach is typically more suited to establish non-coincidental connections between variables, it doesn't always necessarily allow us to understand the phenomenon itself.

Qualitative research methodologies can be understood as the opposite approach in this respect; they typically result in 'open-ended, non-numerical data which is then analyzed by non-statistical methods' (Dörnyei, 2007, p. 24), such as transcribed interviews subjected to thematic analysis (see sections 3.3 and 3.3.1). As this approach typically results in higher-resolution data - that is, more data per sample, as seen, for instance, in hundreds of pages of interview transcriptions divided between a few interview subjects - qualitative approaches tend toward lower sample-sizes (Dörnyei, 2007, p. 35), often resulting in findings with greater depth and less generalizability. Due to this higher resolution, one can argue that a qualitative approach places a practical restriction on the number of sampled

participants in a project, skewing the overall tendency towards less generalizability as idiosyncrasies and individual variations in the sample(s) make up more of the data. As qualitative research doesn't necessarily see such variations as a weakness of the design - indeed, that there *can* be such-and-such variations in some cases may itself be useful knowledge - one might notice a distinct flexibility that characterizes qualitative research in its capability to follow up on unexpected developments both at the level of data collection method (unstructured and semi-structured interviews, for example, see section 3.2) and at the level of data analysis.

Dörnyei notes that with quantitative research, there is generally an agreement as to what constitutes its main-features and principles (Dörnyei, 2007, p. 35). The various features and aims attributed to qualitative research, on the other hand, leaves much room for discussion as to what constitutes its main features (ibid.), which suggests variability in the strengths and weaknesses between a set of given qualitative projects. An example of a strength that one might find in qualitative research, and that I must emphasize for this project, is its *explorative* potential, as noted by Dörnyei (2007):

Qualitative research has traditionally been seen as an effective way of exploring new, uncharted areas. If very little is known about a phenomenon, the detailed study of a few cases is particularly appropriate because it does not rely on previous literature or prior empirical findings (Dörnyei, 2007, p. 39)

One of the reasons for this explorative potential is the aforementioned flexibility afforded to many qualitative approaches. Another reason - in cases of limited prior knowledge - is that quantitative research tends to use pre-defined categories - or *a priori categorization* - for the data-collection processes (Dörnyei, 2007, p. 33), meaning that quantitative approaches favor circumstances where enough is known about a given phenomenon such that meaningful variables that are already documented can be measured properly so that their relevance in a wider context can be established. Qualitative research, perhaps especially when it is explorative, is suited to establish such variables, often at the cost of establishing their wider significance. This is by no means a feature of *all* qualitative research; depending on the approach - as there are exceptions - it would be more accurate to say that qualitative investigations will not *necessarily* rely on pre-defined categories, but might instead be able to uncover useful categories as part of the project. Particularly prudent researchers may even be able to iteratively uncover and research further, potentially in the form of mixed-methods research that both allows for depth and generalizability.

This is particularly true for grounded theory approaches, where the researcher *ideally* ventures into the project without the reliance on any pre-conceived notions; the aim is to generate theory *from* the data (Brinkmann, 2013, p. 62), as opposed to imposing theory *on* the project from, for example, *a priori* categorization. Practically, this is also a matter of data collection method; completely unstructured interviews can be thought to reflect this mindset in their avoidance of any kind of interview guide, which should minimize the interference of any pre-conceived notions or theory, whereas completely structured interviews are noted as being theoretically similar to questionnaires by mostly serving the same purposes (Dörnyei, 2007, p. 135) or typically being 'based on the same research logic' (Brinkmann, 2013, p. 19). I elaborate further on this topic as well as research interviews more generally in section 3.2. For now, it will suffice to say that, though I have not relied on grounded theory or its approaches, awareness of grounded theory approaches made me mindful of the role of pre-established constructs from self-determination theory both during the formation of the interview guide and during analysis. I initially sought to avoid categories of self-determination theory in the categorization, but I suspect that my developed familiarity with the model made it difficult not to see the connections between the data and the theory.

In summary, I have opted for a qualitative research approach because it is here seen as being better suited to conducting exploratory research of a phenomenon that has been granted relatively little scholarly attention. Though it would certainly not be unhelpful to combine qualitative and quantitative approaches - a so-called mixed-methods approach, which was my original plan - the aforementioned practical restrictions of a qualitative approach proved quite real in this instance; as qualitative approaches can tend toward idiosyncratic designs tailored to the specific project and its unexpected developments, they can be somewhat unpredictable. The explorative flexibility of the approach, however, allowed me to re-evaluate both theory and data repeatedly, arriving at conclusions I doubt that I - in this particular context - could have arrived at using anything resembling *a priori* categorization.

3.2. Qualitative research interview

The technical term for the form of interview I have employed is *qualitative semi-structured interview*, defined by Kvale & Brinkmann as 'an interview with the purpose of obtaining descriptions of the life world of the interviewee in order to interpret the meaning of the described phenomena' (Kvale & Brinkmann, 2008, p. 3, in Brinkmann, 2013, p. 21). Before I delve deeper into this definition, as I will further down in this section, I will first contextualize this form of interview, because it is possible to

argue that the term 'semi-structured', at least thinking literally, is redundant. The alternatives here are supposedly completely structured or completely unstructured interviews, which Brinkmann notes as something impossible (Brinkmann, 2013, p. 18). To name a few reasons, it is impossible to go into an interview without prior thoughts that shape the interviewer's interactions with the subject, and it is simultaneously impossible to structure every meaningful aspect of the interview (ibid.). Thinking of the terms less literally, they are meaningful where the level of structure is representative of the underlying motives of the research design; an interview with strict adherence to a guide - which is basically an open-answer questionnaire (ibid.) - or one without any kind of explicit guide, will operate vastly different from one another and they will likely require very different forms of analysis. Brinkmann solves this theoretical conundrum by seeing the aspect of structure in interviews on a continuum from least to most structured (ibid.).

On the structured side of things, as previously mentioned, one is operating in a way that is theoretically similar to a quantitative design, particularly as regard the explorative potential of the design, as a structured interview implicitly expects a set of possible results without acting on a need to follow up on unexpected developments. One could argue that the unstructured approach would then have to grant the most explorative potential as it - insofar as the given design is emblematic of a grounded theory approach - views preconceived notions as something to be avoided. Practically, however, Dörnyei stresses that we need all the help we can get - referring to the interview guide - with all the considerations we have to make during an interview (Dörnyei, 2007, p. 137), and specifically recommends the semi-structured interview for situations where we know enough about the topic to create and ask broad questions (ibid.). Furthermore, a more professional tone in the interviews - as opposed to the informal atmosphere associated with unstructured interviews (ibid., p. 136) - might even be a benefit that keeps the interviewee on topic, hopefully limiting their mental scope to information that pertains to their practice and the research topic.

Returning to our definition and how I actually utilize it, let me note that Kvale and Brinkmann's definition of the qualitative semi-structured interview allows for a range of interpretations that are nevertheless grounded in the fact that the subject - or the teacher - is allowed *subjectivity*, we attempt to capture some sort of aspect of *their* experience, and here, I have not seen them as 'perfect cameras' that capture the pure essence of the events that gives rise to what they might be attempting to share during an interview. But this is more than a matter of how the problem of observations work on an epistemological level; the teachers themselves are likely to have observed this or that, reflected upon it,

and formed their hypotheses, without necessarily doing rigorous research on the validity of a given interpretation of their experience; how would they otherwise have time to teach? And as interpreters of what they have chosen to share, I myself am certainly not a 'perfect camera' either, and it is impossible to extract every piece of meaning in the utterances I have done my best to document and analyze.

The interviews themselves were held in English using Zoom's functionalities, but only the audio was recorded. The interviews were designed to last from around 30 to 45 minutes, with plenty of room for more if the interviewee had much to share of relevance. I conducted pilots on a friend with teaching experience in order to roughly gauge durations, which allowed me to practice the interviews themselves and conduct them with some degree of preparation.

For the interviews, I employed an interview guide (see below). The guide was set up around an opening section, a main section, and a concluding section. The opening questions were relatively straight-forward as per Dörnyei's recommendations in using these to set the tone and make the interviewee feel competent and at ease (Dörnyei, 2007, p. 137). It is doubtful whether experienced English teachers would be at risk of feelings of incompetence, but the information extracted here - such as how long they'd been teachers and what grades they'd taught the most - is nevertheless of relevance as background knowledge helpful in making sense of their answers. The main section contained mostly open-ended questions that had plenty of room for follow-up questions, and I figured that the majority of the time spent in the interview would be spent following up on the particular experiences - as well as interpretations of these - that the teachers shared. This could be, as happened a few times, if I noticed that I hadn't correctly communicated the intention of a given question, or if I found that a particularly interesting answer should be expanded upon. These main questions would at any rate technically be referred to as the 'content questions' of the interview (*ibid.*). Finally, the closing questions were designed to be maximally open-ended - as far as that is practical - in order to capture what might have fallen through the cracks of the questions, more specifically what kinds of observations the given teacher might find relevant to the topic in their own experience, and that might not have been elicited by the more specific content questions. In order to extract as many insights as possible from the teachers, I had asked the interviewees well in advance of the interview to reflect upon the topic of genre and motivation more generally, and the first question of the third part prompted their reflections on this. The second question follows Dörnyei's recommendation closely in being which questions the interviewee feels I should have asked (*ibid.*, p. 138).

3.3. Qualitative research analysis

As defined in Braun & Clarke's seminal paper, thematic analysis is 'a method for identifying, analysing and reporting patterns (themes) within data' (Braun & Clarke, 2006, p. 79). It is, admittedly, not the only methodology that operates on the level of themes or patterns; Braun & Clarke point out grounded theory, thematic DA (discourse analysis) and IPA (interpretative phenomenological analysis) as other qualitative research methodologies that do this (ibid., p. 80). Additionally, they argue that thematic analysis - though not always referred to as such - is a frequently utilized form of qualitative analysis, sometimes even (mistakenly) referred to as content analysis, DA, or used without being referred to at all (ibid.). One might then wonder what distinguishes it from other pattern-based methods.

The two key elements - in so far they are of relevance to this project - that seem to properly set thematic analysis aside from similar methodologies have to do with its epistemological compatibilities and the specific steps proposed in Braun & Clarke's article as a response to the ambiguity that seemed to surround the method at their time of writing, prompting said writing. I will therefore delve deeper into the specifics of both the theoretical concerns of the method while simultaneously clarifying my own theoretical stances. Afterwards, I will go into the specific steps of thematic analysis as described in detail by Braun and Clarke (2006), utilizing the opportunity to describe how I have implemented them.

3.3.1. The six phases of thematic analysis

The version of thematic analysis described by Braun and Clarke (2006) has six steps. I will here present them, as well as how I implemented them where applicable.

Initially, one needs to become familiar with the data. Braun and Clarke note that if transcriptions are necessary for a given project, one should transcribe the recorded data oneself as that aids familiarization with the data (Braun & Clarke, 2006, p. 87). In section 3.4, I have detailed my transcription process, but suffice to say for now that I became quite familiar with the data during transcription. Nevertheless, Braun and Clarke recommend reading through the data at least once before beginning coding as preliminary ideas can take form during this stage (ibid.), and repeated readings are not a disadvantage here, aside from the fact that it can be quite time-consuming – alongside the rest of these steps (ibid., p. 87-88). Aside from what I have detailed in section 3.4, I also kept a separate document on my computer where I allowed myself to generate ideas and speculate about connections and patterns in the data. I began this process during my initial readings and not during transcription. When one feels adequately familiarized with the data, all things considered, one is ready to begin the

second phase of thematic analysis (ibid.).

In phase 2, initial coding begins. Here one aims to give equal attention to all of the data, coding all of the data extracts and identifying interesting features that may later become broader themes – as themes are here regarded as broader than codes (Braun & Clarke, 2006, p. 88-89). Braun and Clarke suggest a number of approaches to applying these initial codes, specifying that coding on a computer entails «tagging and naming selections of text within each data item» (ibid., p. 89). Braun and Clarke further advise us to code for as many themes as possible, not leaving out the surrounding context, allowing for the same segments to be coded into different categories, as well as not using this process as a means to «smooth out the tensions within and across data items» (ibid.) as these allow for a counternarrative to the dominant story (ibid.). When I did my initial coding, I made a copy of the document that contained all of the transcriptions for coding, and instead of coding just the segments that spoke to the emerging codes, I tagged the entire section a given code belonged to – such as a short answer to a question – in order to keep the context of the segment intact. I also transferred the most relevant parts of the segments to a separate document where I organized the initial codes in order to look for patterns that might further inform my coding (as I repeated this step a few times) with a bit of a bird's eye perspective on the whole data set. While it is not ideal to deal with uncontextualized extracts like this, there are limitations to working memory to contend with. It also helped me observe general patterns I might not have noticed otherwise. For the most part, however, I dealt with whole and contextualized segments. Additionally, I kept noting down ideas that emerged, as well as generating a list of codes.

In the third phase, one begins to consider the data more holistically as codes are – at first – preliminarily fit into themes alongside the corresponding extracts. Such preliminary themes are here called candidate themes (Braun & Clarke, 2006, p. 89). Ultimately, this is the phase that produces the candidate themes for phase 4, which is where the themes are reviewed. Braun & Clarke do not specify that there are certain methods by which one reflects about the themes, but suggest a number of visual and cognitive aids for this process, such as making mind maps and tables to represent the themes (ibid.). I tried a variety of methods, including these suggestions. I naturally kept separate documents from various coding attempts wherein I collated candidate themes and corresponding codes. I ultimately settled on a technique similar to what I used in phase 2, which is that I tagged copies of coded transcripts for themes and sub-themes, enabling me to keep track of the hierarchy of ideas building up to the themes while not losing sight of the context; I found the ability to immediately check

the context of my interpretations – as generating themes is itself an interpretative act (ibid., p. 88) - indispensable. Again, I also kept a separate document with shorter extractions in order to also think in terms of broad strokes.

When one is satisfied with their candidate themes as such, the fourth phase of reviewing the themes can begin. The fourth phase consists – as mentioned – of reviewing and refining the candidate themes generated in phase 3 (Braun & Clarke, 2006, p. 89-91). Here the themes are subject to change, and might be kept, collapsed into one another, split into multiple themes, or be removed altogether (ibid., p. 91). The goal is for the themes to fit together with the extracts, as well as with the data set as a whole, for which Braun & Clarke suggests a two-levelled approach (ibid., p. 91). The first level reviews the themes at the level of the extracts, making sure that they support the theme or «forms a coherent pattern» (ibid.). The second level is similar, but at the level of the entire data set, making sure that the themes correspond to it as a whole (ibid.). When the themes work on both levels – and we don't have to repeat a prior phase – we should have what Braun & Clarke refer to as a *thematic map*, which is 'a detailed account of the hierarchical relationship between codes, as well as a description of each, their criteria, exemplars and counter' (ibid., p. 98), with which we can begin phase 5.

In phase 5, we define, refine and name our themes, as well as analyse their contents (Braun & Clarke, 2006, p. 92). For each theme, an in-depth analysis is conducted, with the overall goal of this phase being clear a clear definition of each theme (ibid.). The prescribed method is 'going back to collated data extracts for each theme, and organizing them into a coherent and internally consistent account, with accompanying narrative' (ibid.). When we are confident that we have our themes clearly and usefully defined, we are finally ready for the sixth phase, which is to produce the report. What is emphasized as important here is that the report is an *analytic narrative* that is true to the complicated nature of the data simultaneously as it manages to compellingly convince the reader of its validity, producing actual arguments rather than merely retelling or describing the data (ibid., p. 93).

3.4. Transcription

As the aim of this analysis was aimed at the explicitly expressed insights and experiences of the interviewees - in accordance with how I had presented the interview to them - I found no need to consistently transcribe false starts, stuttering, or other kinds of linguistic surface phenomena. They were occasionally left in where I found that they might provide some utility in understanding the surrounding context of particular phrases during analysis. I focused on content, and as such, followed

Dörnyei's prescription that linguistic surface phenomena can be omitted in content analyses, remembering to note relevant emphases where these can obviously change the meaning (Dörnyei, 2007, p. 247). As a thematic analysis seeks to find and analyze themes or patterns, I find that this reasoning is transmittable to thematic analyses as well, also as the similarities between content and thematic analyses are such that the two are occasionally confused (Braun & Clarke, 2006). Indeed, Braun & Clarke emphasize that, at minimum, a transcript for thematic analysis needs to be orthographic with some allowance for non-verbal utterances; what is desired here is the information (ibid., p. 88) provided by the informants. As I was going to delete the recordings after having finished transcribing the interviews, however, it was important to know that my transcriptions were an 'accurate' representation - as far as meaning is concerned - of the original interviews.

As such, in order to check my transcriptions for accuracy, I had first transcribed what seemed the adequate amount of detail. At a subsequent point in time – often later in the day - I would first read a section of the transcription and then listen to the same section of the recording to see if nuances in the recording gave a different impression than the transcription, such as if listening to the audio surprised me in any way given the expectations established by reading the transcription. If it did, I changed the level of detail until there didn't seem to be a significant difference in impression. As an example, I had initially transcribed false starts and similar, as one can always subsequently decrease the level of detail if necessary, and because it is easier to type away without having to go back in the audio and correct for such phenomena. What I found was that such a level of detail in the transcriptions repeatedly gave me impressions that I didn't pick up on from listening to the recordings. Other times, I was dealing with complicated trains of thoughts where I would either have to increase the level of detail or edit and rearrange severely in order to capture the impression I got from listening to the recording. To borrow a phrase from the world of media, I prefer to avoid 'destructive editing' wherever possible.

In summary, transcribing the interviews took a long time from repeatedly checking and correcting them against the original audio. This was nevertheless indispensable, as the transcriptions were the basis for any subsequent interpretation and analysis. After the transcriptions were done, they amounted to 36 pages.

3.5. Participants

I invited a range of English teachers between grades 8 and 13 directly to participate in this study. Two of the subjects accepted directly, and one was recommended to me by such a subject, for which I must

declare that I asked subjects for recommendations; finding willing interview subjects proved a lot more difficult than I had anticipated. The fourth interview subject was a recommendation from my supervisor. All of the four English teachers were Norwegians teaching in Western Norway. Two were teaching at lower secondary school, and two were teaching at higher secondary school. It is uncertain to me whether there are relevant implications following from the teachers all teaching in Western Norway, but I did specifically seek out quite experienced teachers (more than ten years) and a balance between those who taught at upper secondary school and lower secondary school. Further details on the participants are illustrated in table 1 below.

Identity	Excerpts	Years of experience	Current grade levels	Location
Teacher 1	1.1-1.24	14	Upper secondary school (11-13)	Western Norway
Teacher 2	2.1-2.35	25	Lower secondary school (8-10)	Western Norway
Teacher 3	3.1-3.25	22	Lower secondary school (8-10)	Western Norway
Teacher 4	4.1-4.19	16	Upper secondary school (11-13)	Western Norway

Table 1: Overview of participants and contextual information

3.6. Ethical Considerations

Teachers that were willing to participate in the interview were given a consent form as well as a brief explanation of what the interview would be about, and they were asked to gather their thoughts on the subject ahead of the interview. Among other formalities, they were informed about their rights, that the interview was to be conducted in English, that it would be recorded, as well as other technicalities. Though I was concerned that conducting the interview in English might negatively impact some of the teachers' feelings of competence, I ultimately (with some expert advice) realized that the level of experience in the teachers would make that unlikely. Furthermore, the benefits of conducting the

interview in English without risking meaning lost in translation, as well as the time it would save with an already time-consuming transcription process, made me ultimately decide to conduct the interview in English.

The project was registered and approved at Rette following an application wherein I specified how I would handle the data. After each interview had been conducted, the recordings of them were moved to a secure server hosted by the University of Bergen. This secure server was accessed by means of a VPN provided by the University of Bergen. From there, transcriptions of the interviews were made with all identifying information omitted. I downloaded these transcriptions to my private computer for further analysis and deleted the interviews after the transcriptions were complete, in accordance with Rette. After this, I took several extra steps in terms of omissions to ensure the anonymity of the interviewees.

The interviewees were given consent forms following the template provided by NSD (see appendix C) as well as additional information about what the interview would be about. Furthermore, the interviews avoided questions that could typically be construed as sensitive and personal, and the interviewees were repeatedly informed of their rights, such as their rights to request a copy of this thesis when it is done, or their right to pull out of the project whenever they want to and have all of their contributions to the project removed.

4. Results and Discussion

4.1. Introduction

All four interviews were conducted, leading to 36 pages of transcriptions. From the first transcription all the way to the writing of this chapter, notes of ideas and observations were kept and refined. In keeping with the thematic analysis method, the transcriptions were coded, the codes were collated into themes, and the themes were reviewed. Several parts of this process were repeated, even stretching into the writing of the report, as writing made some themes clearer to me. This culminated in four primary themes that support the objective of this research project, namely *interest and intrinsic motivation* (section 4.2.1), *autonomy* (section 4.2.2), *familiarity and competence* (section 4.2.3), and *involvement* (4.2.4). The first three of these had sub-themes collated to them.

The teachers were named 1-4 arbitrarily, and their responses were divided into logical segments, such that the second teacher's third segment was named excerpt 2.3. In referencing specific sections of the interview data, I have added the excerpt code to indicate approximate position in the interview for contextual purposes even where the full excerpt isn't provided; as a matter of fact, full excerpts ended up taking too much space, and so I have attempted to find the balance between providing sufficient context and leaving enough room for the most important points. Another reason for naming every excerpt, particularly the longer ones, is so that I can refer back to them, as they often provided insight or context into more than a single phenomenon at the same time. In order to avoid confusion in cases where I drew from different areas in the same excerpt, I added a third digit (e.g., excerpt 1.2.2) so that it can functionally be treated as a separate excerpt.

Within the themes, sub-themes were frequently established. These are presented alongside the relevant main themes. These sub-themes were frequently related to one another, just as with the themes. I have therefore chosen to present the themes in such an order as to help the understanding of how these themes are thought to be related, and in cases where some matters could be dealt with in two places, I have opted for the most appropriate solution. I also frequently referred forwards and backwards to indicate interconnections in the themes. Though these didn't always result in explicit findings, I found it to provide some understandings that might otherwise have been lost.

Finally, this chapter integrates the discussion with the findings, as the findings themselves become the most visible precisely in discussion. Another reason for this decision is that this already

lengthy chapter would have been even longer had I treated discussions and findings separately.

4.2.1 Interest and intrinsic motivation

All the teachers highlighted the importance of interest in some way, and all spoke of matters related to interest in ways that made it hard to distinguish from expressions of intrinsic motivation. It is, however, not surprising that the teachers made no direct references to motivational orientations (see section 2.4), as there is little reason to think that the term was salient or even known to them, and the interview guide did not mention it. As cited in section 2.5, '(...) interest is closely linked to intrinsic motivation, though more generally it is linked to all self-determined action. In self-determination theory, interest is conceptualized as the core affect of the self - the affect that relates one's self to activities that provide the type of novelty, challenge, or aesthetic appeal that one desires at that time' (Deci, 1992, p. 45). It is therefore not particularly surprising that appearances of interest and intrinsic motivation seemed indiscernable here.

A preliminary goal here - as a premise, perhaps, for the other themes - is to establish that, at least for the interviewed teachers, interest and intrinsic motivation plays an important role. This is no doubt a complicated matter - in part due to the autonomy-formality problem (see section 2.3) - because it is easy as teachers practicing formal evaluation to think of quality work in terms of grading. As we shall return to, artistic merit is difficult - if at all possible - to measure (see excerpt 1.21, section 4.2.2). Indeed, it may even be necessary for teachers to think of motivation and all its orientations in terms of how it aids students in fulfilling formal criteria.

As an example of intrinsic motivation that is not necessarily going to result in 'good' results, Teacher 2 showcases a situation where a student is given the opportunity to write about something that interests them (see excerpt 2.35, below). Here we see a *type* of student - what Teacher 2 repeatedly referred to as 'football boys' - engaging with a topic of interest to them (football). They show associated intrinsically motivated behavior (joy of writing) in engaging with the topic, as well as one expected effect ('they might write a lot'), making clear that these particular examples 'wouldn't have been very *good*' and that they don't know whether 'they would have achieved a better mark by (...) writing about something that interests them':

If I for example put [laughs] a picture of a football, for example, in the 8th grade, a football, a game, something like that, I know that a lot of boys would have written, but the things they

would've produced wouldn't have been very *good*. And I could say, I don't think I've ever read a good story that has been made about football, even though they're major interested in it. They might write a lot, but it wouldn't be very, it's normally not very good [laughs] if I can say that. (...) Maybe the joy of writing would have been there. But I don't know if they would have achieved a better mark by, yeah, writing about something that interests them, if you know what I, understand what I'm saying here. (excerpt 2.35)

This, however, is not necessarily to be taken as an indication of the detriments of motivation. As we shall return to, some of the benefits of intrinsically motivated work may not be immediately apparent. Some of them, to the extent that they orient away from the externally controlled extremes - in the territory of *amotivation* - are possibly easier to spot. Teacher 2 provided an example of apparent amotivation:

There are some times you just have pupils who don't want to write. I have an example of a pupil who hardly writes *anything*. And that is, I've never managed to motivate this pupil. Neither has the Norwegian teacher. Seems like writing is, yeah, it's just, just getting the chromebook and starting to work on it is a hard thing for [them] to do (...) there are pupils that don't want to write, there are pupils that write two paragraphs or long, like a half a page, of a summary, after a chapter, but, it's the ones that don't want to write anything that I've found hard to motivate. (...) some of them, it's just hard to get them to write anything. (excerpt 2.19)

Similarly, when they spoke of how some students were negatively motivationally affected by grading practices, Teacher 3 said: 'they don't do anything because, I'm not gonna get a good grade anyway, so why bother?' (excerpt 3.20). The practice of grading may create an environment within which external factors facilitate behavior, tilting the motivational orientation away from autonomous forms from motivation towards more controlled forms of motivation - supposing that it doesn't, as noted by Teacher 3, result in amotivation.

As for another end of the spectrum, which pertains more directly to interest, teacher 4 remarked on a more creative type of student prone to boredom: 'You can't just let them sit in the classroom and be bored (...) so I would, you know, work for free, or extra hours, to kind of get those students engaged, because when you do, that's just marvellous, and they usually become some kind of activist or doing well for the world' (excerpt 4.14). This serves as an example of unforeseen personal growth understood

as a result of successful motivational approaches, crucially emphasizing personal goals not directly related to school, but that the teacher nevertheless attributes to experiences at school.

Speaking of a task made to appeal more to creative and personal interests, Teacher 1 said: 'some people really enjoyed it, and they wrote, like, several pages, but for others it seemed less meaningful, they did exactly what they had to do and no more, they put down some words, but for others it's typically people who [inaudible: don't necessarily do as well on essays?] they enjoyed it (excerpt 1.7). Furthermore, Teacher 3 - advocating an approach we will revisit in section 4.2.2 - felt that 'when they have the choice, to hand in what they like about a topic, the written task, it is more motivating then (...) because it starts with an interest somehow' (excerpt 3.23).

We have here a set of observations that all show the importance of motivation in some way or another, certainly that a lack of it is a very noticeable detriment. On the other end of the spectrum, we see some possible effects of not only motivation, but intrinsic forms of motivation as indicated by the opposition to boredom, or the presence of joy, namely that the students 'might write a lot' (excerpt 2.35, above), or that students enjoying a given activity 'wrote, like, several pages' where the others merely 'put down some words' (excerpt 1.7, above). An observation by Teacher 4 ties it well together:

If you can kind of get them to be interested in something, then it's like they don't need me as a propeller anymore, and they kind of float along on their own or by their own devices, and, that usually, you know, prompts them to do better at the actual, or do more of the work, you know, and, usually, good grades follow as a result of more indepth work. not always of course, but I do find that they, or maybe on the next assignment they're more, they have mastered this that they weren't interested in something and that oh it went very well and then next time the well I can do this, you know, it's not just ugh, oh no, not another this or that task, to do. (excerpt 4.8)

The summary picture draws from the data a view of intrinsic motivation or interest that it might cause students to either do more work - as seen first and foremost in magnitude - or more in-depth work. The data from Teacher 3 suggests that interest might make it easier for the students to start working. Teacher 4 suggests that extra work in facilitating engagement might have larger effects on the future aspirations of the students, tying together with self-determination theory views of intrinsic motivation as a growth function (Deci & Ryan, 2000). Contrary to what one might expect, however, we saw in excerpt 2.35 that more intrinsically motivated writing doesn't necessarily result in better results, at least not immediately. Teacher 4 made a similar case in excerpt 4.8 (above), where there is a view to the

'next assignment' to consider as well where a previous disinterest - which all of the teachers obviously portrayed negatively - had become a new mastery. This runs parallel to Kormos and Dörnyei's (2004) findings that task motivation is tied to oral language production quantity - and not quality - but that the language course attitude is tied to quality. A possible explanation of that finding, then, as seen in the present study, is that more work over time results in increased competence - which admittedly isn't so different from the common-sense notion that 'practice makes perfect'. Tying this in with a self-determination view of basic psychological needs, we might speculate that, as the students in turn build more competence, their need for subjective competence is also further satisfied, leading to more motivational benefits. Suffice to say that this section has provided support to the notion that motivation - particularly autonomous forms of motivation - can have educational benefits. Facilitating for externally controlled forms of motivation is here seen as potentially leading to amotivation - as seen, for instance, in excerpt 3.20, section 4.2.3.2 - but more certainly, amotivation *can* occur, and it is possibly very difficult for teachers to intervene in such cases. Motivational approaches that facilitate for autonomous forms of motivation are therefore interpreted as beneficial here.

4.2.1.1 Interest at the level of genre and writing situation

Interest at the level of genre - when aspects of genre are not themselves addressed from a perspective of basic psychological needs - is a potentially complicated matter. It is not a given that genre is an *object* of interest to students even where it *can* be associated with interest; while Yoon (2017) found that students tend to find the narrative genre more interesting and motivating, Berg (2014) framed interest in the territory of *topic* and familiarity in the territory of genre. I am inclined to draw a similar, but tentative conclusion - tentative, because my findings are the same, but limited (in terms of explicit utterances) to the expressions of a single teacher. While conducting my analysis, I had expected to find more - perhaps a subtle impression had formed from implicit cues - and it is at any rate so near the heart of the matter that it warrants a proper address that is most direly in accordance with the customary 'more research is required'. But there is at any rate room to say, using established theory, prior research, and the observations of the single teacher, as well as other interest-related findings, that Berg's (2014) framing seems sound.

The teacher that made reference to students being interested in specific genres seemed to do so mostly hypothetically (see excerpt 4.4 below), and later made explicitly clear that their stance on the matter

was that interest belongs to the the level of content (see excerpt 4.5 below). The same teacher did however, previously, express that there are rare circumstances in which students might be 'especially interested' (see excerpt 4.2 below):

Very seldom do I give them like assignments to write a short story, I don't think I've ever done that you know since, well, maybe a couple of times, but then only for especially interested students (excerpt 4.2)

(...) it's a lot about the content and learning how to think how to express yourself in writing, much more than it is exploring the genres, so you have, kind of, you know, like a closet or a cupboard of stock genres you would pull out, and then if some students show interest in a particular genre there's nothing wrong with exploring that and they would most certainly be given a special assignment (excerpt 4.4)

(...) my experience they're *not* drawn to this or that genre, they look at content, is this boring? Or is it fun? Is this useful for me or is it *not* useful, is it just something the teacher, you know, does, for no apparent reason (...) that's not my experience that they ask to do certain genres or they're drawn to genres, not at all, it's about content mostly (excerpt 4.5)

This is not to say that there are no interest implications that relate to genre. As per self-determination views on interest, namely that 'interest exists in the relation between a person and an activity' (Deci, 1992, p. 46), we are more interested in '(...) the needs and desires that are either intrinsic to the self or have become integrated with the self (...) and with the match between those needs and the affordances of various activities' (ibid.). The conceptualization in terms of genre and interest then becomes its affordances - where genre is viewed mostly as an activity (see section 2.2) - in relation to the individual's needs in their social settings. This, alongside the observations shared with teacher 4 (above), lets us ask few questions, namely which of these affordances are at the level of genre, which of these affordances are at the level of task, as well as how this relates to various interest orientations alongside other related matters prone to individual differences in students. As such, interest and intrinsic motivation at the level of genre relates - from a self-determination theory perspective - to a mixture of aspects of individual differences and the affordances of the various genres.

As treated in matters of familiarity and competence (see section 4.2.3), students will already

have various experiences or lack thereof with the relevant genres, which has to influence their relation to them. Given this, we speak primarily of how students might subjectively perceive genres as, for instance, fulfilling their basic needs (sections 4.2.2; 4.2.3; 4.2.4), or align with interest orientations or other individual differences (section 4.2.1.2). Indeed, interest can certainly be expressed in relation to genre, but it was very hard during analysis of this particular data to tell whether this is because of what the activity *provides* in the sense of a technically extrinsic motive, as opposed to the activity itself stripped of related contents, which would then - technically speaking - be a more intrinsic motive. To be clear, it seems likely to me that genres can act as conduits to subjectively interesting acts of expression, especially given the relevant interest orientation (see section 2.5), and also because of what was found during analysis.

For the prior motive - namely genre as an extrinsic motive - genre is something that gets in the way of what one really wants to the extent that it has not been so mastered as to become a non-issue. This is basically a reframing of a view of communicative competence as, somewhat simplified, the ability to use communicative skills for one's own ends and needs. For a story, one may then be more interested in what happens to the characters within the story, or so entangled in mental imagery that one struggles to frame within the constraints of language or genre (as suggested in excerpt 3.5, section 4.2.2), than one is genuinely interested in what would otherwise be the constraints themselves. Where interest is expressed in such constraints - which seems a strange concept given the basic idea of self-determination theory - it seems more likely that what one is interested in is how such constraints can be navigated *in order* to better express oneself (i.e., an extrinsic motive). Perhaps a better way to conceptualize the problem here is that there are writing acts that contain aspects students would volitionally - or autonomously - seek out, and that genres vary in the extent to which they, to phrase it simply, get in the way. With increased competence, then, perhaps genre becomes less of a constraint and more of a tool, to borrow the words of Teacher 4:

(...) genres, I see them as tools for something else, you know, learning the craft of writing, or the craft of thinking, or expressing yourself, or, interacting with someone else, or yeah, they are tools, they are not - they are means to an end, they are not the end itself, you know? (excerpt 4.4.2)

Teacher 3 also makes a similar case (excerpt 3.9, in *section 4.2.3.1*), in regard to genre competence as a means to self-expression. Let us not, then, make the case that one can or cannot be intrinsically

motivated or interested at the level of genre; it rather seems that motivational aspects of genre have much to do with to what extent genre is capable of being a means to an end, or to what extent it might be an obstacle. Interest and autonomy are particularly related, for instance, as it - among other matters - relates to what students might want to do during the writing act. The case we *should* be making, then, appears to involve where we are the most likely to find interest *as such*. It seems that when genre is no longer a matter that risks getting in the way, the most relevant other matter is the writing act, in which the topic seems the most important.

As we shall see in regard to autonomy concerns (section 4.2.2), there is certainly a case to be made for a lack of explicit or formal content as well. We shall also see that, though interest might play a role in prompt or task selection, it is not a given that it is the most important criterion for task selection (see section 4.2.3.1). It was nevertheless found that interest was important to the writing process itself, as per Souza's findings (Souza, 2012), which the findings in this study reflect as well (see section 4.2.1).

As Teacher 4 said: '(...) they're not drawn to this or that genre, they look at content, is this boring? Or is it fun? Is this useful for me or is it not useful' (excerpt 4.5, above). Furthermore, as we shall see in section 4.2.2.1, interest-related teacher approaches tend toward the content-level, and as Teacher 4 made clear that they do not see a draw towards genre *per se*, it is a probable interpretation of their statement of desires to work in specific genres that it has to do with genre as a means to an end (see excerpt 4.2 and 4.4 above). However, Teacher 4 specified, when asked, that interest is less predictable than choice (see excerpt 4.11, section 4.2.3.1). The summary impression, then, is as follows; interest appears to have more to do with 'content', as Teacher 4 put it, than it has to do with genre *as such*. In conjunction with findings presented in other themes, most notably autonomy (4.2.2) and related sub-themes, it seems that genres vary in their ability to accommodate for interests a given student might have.

4.2.1.2 Interest orientations and individual differences

All of the teachers made some sort of reference to what might be referred to as 'student types', which tended towards stereotypical representations. It should be noted that such observations might very well have been intended as simplifications intended to capture an essence, as a single interview over the course around an hour isn't necessarily suited to provide the deepest of details on multiple matters. I did, however, see clear patterns in the observations of the teachers, and though much is digestible from a more personality-oriented perspective - even though the RIASEC and similar models can be seen as

such - much of the data was expressed in regard to what *interested* certain students, what they wanted to do, and how to treat them, and so it was a relatively wieldy framework to employ here. Certainly, the central - and somewhat obvious - claim that there are some particular differences in what interests people seemed true. The question is then how to construe such differences.

First and foremost, all of the teachers noted significant differences among students in regard to creativity. Teacher 1, specifying that they hadn't done any studies, noted that girls seemed to be more motivated for creative writing (excerpt 1.5), which aligns with prior research on interest orientation (see section 2.5) in the pattern of females being more oriented towards 'people' (Lubinski & Webb, 2003), or the corresponding 'social' orientation, as well as 'artistic' and 'conventional' orientations (Su, Rounds & Armstrong, 2009). As also noted in section 2.5, Berg (2014) found that girls preferred to write short stories.

Not specifying gender, Teacher 1 also hinted at how genres differently reward different vocabularies - namely 'everyday' vocabulary as compared to 'academic language', alongside some very relevant observations on creativity in formal settings:

It's often more difficult to put up criteria for these creative exercises, because if the criteria there are too strict you take away the creative part. It's difficult to formalize an evaluation like that. It's easier for an essay because there are strict rules as to what an essay should look like. But if I isolate it and say that for these exercises we're only gonna look at language, then it's easier for these students to express themselves, and in less formal credit, so they may have a lot of vocabulary that serves like everyday purposes, and less equipped in terms of academic language, and that can improve the results if we're able to set up the right criteria. (excerpt 1.8)

Further reinforcing the aspect of a divide in interest, Teacher 1 shared - on the topic of a more creative exercise - that some enjoyed it, for some it seemed less meaningful, and those who don't necessarily did so well on essays seemed to enjoy it. Such exercises were further considered for formal evaluation 'so that these students as well can show what they can do' (excerpt 1.6). Another aspect that some students are claimed to resonate with are more personal texts where they can share their own opinions, and as - together with creative texts - 'there is very little room for that (...) some students regret that. They wish we could do more of that' (excerpt 1.17). Most similar to Teacher 1 in these particular observations, Teacher 4 notes the extremes as regards a creative orientation, and gives a detailed account;

(...) you always have the, some students in every class and more and more these days, because they're allowed to be who they are, you know, you see the, the purple haired student or someone who obviously is into cosplay or something, they are, they usually won't do that [the safe choice], they will use every opportunity to explore, but those are, there are so few of them (...) But you always have the other students (...) they are so much fun to teach, but with them it's more about keeping them on kind of, well, I wouldn't say the straight and narrow, but we *are* actually going towards an exam, and (...) you have to know how to structure your thoughts, how to prepare the readers for what's to come, what an introduction has to be, follow this format, and, within those, those brains or those limitations you *can* be creative, but I can't just allow you to go anywhere (excerpt 4.12)

A particularly interesting notion here is that the teacher notices an increasing amount of the type of student that will use 'every opportunity to explore' and will not merely stick to *the safe choice* (see section 4.2.3.1), and where the overabundance of what appears to be creativity - if not merely a willingness to explore - can actually, again, serve as a detriment. This overabundance is, however, noted in Teacher 2 as well, in that 'some of them have an imagination that puts them on tracks that runs away, in a way, (...) either too much or it doesn't make, it's not logical' (excerpt 2.3). Teacher 2 also notes the connection between 'the ones who have the imaginations, [and] the ones who have maybe read a lot of books themselves' (excerpt 2.4, see section 4.2.2). As noted (see section 2.5), openness is a primary personality trait that predicts both reading and creativity, and is associated with self-expression. Furthermore, both Teacher 2 and 3 agreed that students have clear preferences - in terms of genre - one way or the other, and that some students are particularly good at writing narrative fiction. Both remarked that the students who are good at writing narrative fiction in particular are also likely to be readers, and Teacher 3 added that it's hard to motivate students to write in the genre if they don't even like reading it. The theoretical approaches utilized in this study (see chapter 2) suggests that another possibility is that the students who are fond of reading may also be prone to enjoy writing acts that draw on the imaginative function.

In summary, some aspects as regards interest orientations and individual differences in text-production genres seem clearer than others. What most appears to be the case is that some students are drawn to creative genres in particular, and that these seem to be relatively open individuals, possibly oriented towards ideas, artistic expressions and self-expression. Two teachers refer to students who are

either so imaginative or creative that it can be detrimental to their academic achievement - supposing, of course, that this is due to these aspects. Two teachers hinted at the connection between reading habits and preference for writing fiction. Two teachers shared observations indicative of a connection between creative students and self-expression. As such, the observations of the teachers go hand-in-hand with the theoretical foundations of the study in regard to interest orientations, personality theory, as well as how this might be connected to genre and motivation.

4.2.2 Autonomy

When considering autonomy concerns at the level of genre - which is to say relevant affordances permitted by the activity of writing within a genre (section 4.2.1.1) - it is perhaps the most intuitive to consider structural ramifications, for instance in the shape of formal requirements and the content-wise allowances of the genres. Within genre, there is necessarily a difference between how structured a given genre actually is, and in which way a student accounts for it, perhaps due to perception, attitude, or actual knowledge. It could, for instance, be argued that narrative fiction is as - or perhaps even more - structured than essays targeting, for instance, the academic format. Whether this holds true is outside of our concerns here; I argue that such distinctions are comparatively irrelevant in this particular discourse as regard the motivational reality taking place in the minds of students navigating actual tasks; the computational operations taking place at a neurological level for an act as simple as eating are massive, but I allow myself the liberty of claiming that the act is, for whatever reason, perceived as so simple that one can do it without giving it any focus. In short, the theoretical or underlying complexity is not necessarily of importance here. I argue here that a primary culprit - in regard to motivational aspects of autonomy in genre itself - is precisely structure, as it came up frequently when discussing motivational differences between genres. Less intuitively motivationally - but perhaps more intuitively in regard to genre - structure is also a major aspect in competence-related themes (4.2.3 and associated sub-themes) here.

The perception, for the teachers that expressed views about it, can be summarized as the notion that some genres - as they are practiced both in upper - and lower - secondary school, are more structured than others. Teacher 2 notes that in 'creative writing, fiction, then you haven't got the same strict rules' (excerpt 2.1). Meanwhile, Teacher 1, while also emphasizing the relative 'strict[ness]' (excerpt 1.8) notes repeatedly that merely formalizing the writing act through criteria - particularly in regard to creative writing - appears to reduce its creative potential (excerpt 1.8 and 1.21 below):

It's often more difficult to put up criteria for these creative exercises, because if the criteria there are too strict you take away the creative part. It's difficult to formalize an evaluation like that. It's easier for an essay because there are strict rules as to what an essay should look like. (excerpt 1.8)

This is like what I was saying before; the more you formalize the criteria, the less room there is for creativity. You don't have to allow for much creativity in an essay. Creativity itself is a very difficult criteria to formalize. What does it mean to be creative? (excerpt 1.21)

To be sure, what autonomy-considerations also entail - such as in the case of autonomy-support (see section 4.2.2.1) - is the extent to which it allows for the student to draw on their own motivational resources and approaches. This probably entails a connection with what the students are already familiar with (see section 4.2.3), as Teacher 2 suggests (see excerpt 2.4 below), providing a part of the potential explanation as to why their students show an overall preference for writing fiction (see excerpt 2.3 and 2.6 below):

So in the 8th grade, we have these longer texts that they're going to write, and then very often, they have, they choose fictional texts. (excerpt 2.3).

(...) some of them are very good in making these fictional texts, some of them, it's more important that they just tried something, and it's not long at all, for example, but the ones who have the imaginations, the ones who have maybe read a lot of books themselves, they have of course seen what a book or a, or what literature looks like, in a way, and they have got influenced by that (excerpt 2.4)

I think they are more motivated in, in making fictional stories. Or fictional texts. Using their imagination and making up a story. They're more motivated for that (excerpt 2.6).

As we see in excerpt 2.4 above, three aspects to consider in regard to the motivation to write narrative fiction are hinted at; the first is *imagination*, the second is *familiarity*, and the third is *personality*. This

particular connection was dealt with in *section 4.2.1.2*, where I argued that there is an aspect of type - or personality - in genre, particularly as regards creativity. Teacher 2 thereby makes a complicated point. There is the suggestion for 'the ones who have the imaginations' (excerpt 2.4), implying a *kind* of student. There is the suggestion that they are also 'very good in making these fictional texts' (ibid.), as well as that they are familiar with literature so that they have something to model their writing after; 'modeling, yeah' (excerpt 2.5 below) the teacher answered to my suggestive follow-up. The connection between imagination and intrinsic motivation is further emphasized in excerpt 2.5 (below):

Modeling, yeah, but of course, they are suppose use their imagination, it's not that they're not supposed to use, and, hopefully they have pleasure in writing and getting their ideas down on paper, and not everybody has that, I, yes, in my experience, a lot of them just want to go home. [laughs] (excerpt 2.5)

As we shall see, Teacher 2 is also - as far as genre teaching goes - very conscious of the benefits of *structure* (see section 4.2.3.2); good autonomy-support is not about removing all structure (4.2.2.1) which the above excerpt 2.5 hinted at in the apparent tension between modeling and imagination as an indication of autonomy. In short, particularly in regard to creative writing, it appears that, while structure holds the risk of limiting creativity, it doesn't have to limit creative expressions that a given student might be motivated to explore, as we shall see with Teacher 3 below. The activity may well be motivating without the activity (genre) being interesting itself where it is an instrument to what is interesting, which could, for instance, be the *content* of the story, in line with Deci's views on interest and intrinsic motivation (Deci, 1992).

Teacher 3 has an interesting approach - as well as interesting observations - as regard the teaching of genre, and though they appear to be more active on the front of competence-considerations (4.2.3), one approach in particular shows how something that - at least to me - appears rather over-structured can lend itself well to rather being an aid to highly interesting and rewarding creative experiences in the narrative fiction genre. Their account is rich in detail and of both current and further relevance, so I will relate it in some length:

Once we used the prompt to, well, generate, story generator? Well, that created a story for us. They really loved that one, and, then I told them to rewrite it in first [person] point of view. (...) and they added some [details], actually. (...) And I also used the same generator to just create

like a story base of story, because it's really short, and then I asked them to write, to just like, a follow through with the moments, you know, to add information, to make it more interesting, but then they could write it in third [person] point of view, so I kinda mix it up a bit. (excerpt 3.3)

I think like the ones that are really, well, comfortable with the language and read a lot, they are used to stories that are more exciting and more detailed, so they do it automatically. Because, you know, the language, they have the language, they have the vocabulary to add information. But I also think that some students that some of the students that don't have the vocabulary, they won't do it and you really have to make them, for instance, is that, we walk to the red cabin in the wood, and I say, OK; how *did* you walk (...) you know, to add information, but they don't have like a vocabulary for it, so it's hard for them to add information, or, add details. (excerpt 3.4)

I had to like really work hard to make them [some students] understand how they could be creative or.. add information. (...) some of them are really, when they got a story, they really, I think they got pictures in their head and they just wanted to like add to it and like make it different and, kind of, use it as their, to make it their own story, actually. (excerpt 3.5)

I think that maybe, eh, that some of the students that don't have the vocabulary, they want to, but they don't know how to. I think they have it in their head [laughs]. But they are not able to kind of produce it on the paper. (excerpt 3.6)

To put these excerpts into perspective, the use of a story generator will generate stories that are likely to adhere closely to typical narrative structures, putting Teacher 2's concerns of imaginations that run rampant to ease. We see the students that are more comfortable with the language freely add their own ideas to it, making it 'their own' (excerpt 3.5). Reinforcing the theme of individual differences, some students were not as creatively engaged (ibid.), where others - in particular the ones Teacher 3 suspects of reading 'a lot' (excerpt 3.4) - more quickly added information and integrated with the activity. But what is perhaps the important point here is that instrumental aspects - namely language - is preventing students that might have a lot of non-verbalized ideas (ibid.) from utilizing these, making language a barrier preventing autonomous engagement, allowing us - as I made the same point in section 4.2.1.1 - to conceive of communicative competence as subjective competence in the truest sense of allowing students the sense that they are able to utilize the language - as well as perceived ramifications of genre

- to their own means and ends. This also allows us to see a lack of communicative competence as not only demotivating, but potentially amotivating, as the student is then not capable of navigating their context well. A point I want to highlight, however, and of particular interest to the aspect of the interconnectedness of these themes, is that the students 'loved' it (excerpt 3.3), generating a positive genre experience that allowed Teacher 3 to help students that had a difficult time of it while other students could take ownership of the activity in their own instances.

As we are leading up to the sub-theme of autonomy supportive teacher approaches, it should be noted that McEown and Oga-Baldwin (2019) emphasize that there is far more to autonomy support than merely providing choice, but it is still - depending on the cultural context - *one* method of providing autonomy support (p. 6). This clarification might be precisely because freedom of choice is a very obvious form of autonomy in a classroom context, and every teacher had something to say about it. The reason it is not dealt with there is that these points - though they lead to autonomy-supportive and interest-related approaches - touch on the positive sides of autonomy more generally. Another benefit of this clarification is that autonomy support is not necessarily always best achieved through all kinds of choice; as we shall see on the matter of 'safe choices' (see section 4.2.3.1), some decisions are not necessarily made from an autonomous mindset. As for the ones that are, Teacher 1 made a particularly relevant observation after being asked which motivational aspects they perceive in their students when they encounter or work on their assignments:

It depends on how narrow the tasks are, how much I force them to do this or that or the other, [inaudible: or if they're to percieve that or the] an opportunity to choose, that might seem more motivational, sometimes I've given them a single task with no opportunity to choose, and that, according to the students, is less motivating. If I give them a variety of tasks to choose from, even if they're all essays, they report being more motivated, because then they have some alternatives to choose from. (excerpt 1.3)

Teacher 1 portrays a situation I interpret as seeing positively any kind of choice both within and around the given genres, and that this seems to apply irrespective of genre (to which I attribute quite a bit of uncertainty, because it could be that in situations where autonomy is already perceived as limited, choice matters more). Following this, Teacher 1 explains a project for third-year students for which English is an elective subject where the students get 'almost complete freedom' (excerpt 1.3) to choose a topic in which they go in-depth, write an essay and do an oral presentation:

(...) for *that* one, *many* of them report that they're *highly* motivated because they get complete freedom to choose, almost complete freedom, I get to approve or disapprove their projects, but most of them are appropriate. (excerpt 1.3.2)

It is uncertain if such a degree of autonomy is suitable for lower grades, as the project has - to my knowledge - only been conducted on third-year upper secondary students. That the students are furthermore electives suggests - but by no means guarantees - a more positive attitude overall to the subject. The approach nevertheless corresponds - where it is appropriate - to an autonomy-supportive approach (see section 4.2.2.1), and aspects of topical or content-wise autonomy might make up for what the teachers - at least the ones that expressed opinions on the matter - consider to be structurally stricter genres. Indeed, just as Berg (2014) found, the topic has to be interesting irrespective of genre, in the words of Teacher 3:

(...) sometimes, also, it depends on what the kind of theme they have to write about, even though it's like fiction or, or like, other kinds of stories or, informational texts or, it depends on the theme, I think. Because if we have worked on something that they're really interested in, it's easier for them to start writing as well. No matter what kind of genre they're writing in. (excerpt 3.7)

All of the teachers emphasized the importance of interest in the topic, but Teacher 4 repeatedly made the case that students are *not* drawn to genre, but to content (see excerpt 4.5, section 4.2.1.1). As such, there are two pathways conceptualized here on the topic of content or topic that leads both to interest and autonomy, which is part of the reason these had to be dealt with together (as they are hard to separate): 1) topical freedom, and 2) an interesting topic. It could actually be argued that these work on the same principle, because topical freedom - and here I emphasize that external control (such as grading) risks detracting from truly autonomous choices, as well as autonomous orientations generally (see section 4.2.3.2) - possibly leads to topics students find interesting, as seen with the 'football boys' in section 4.2.1. As Teacher 1 suggests, any kind of choice seems better than none (excerpt 1.3, above). The teachers made clear, however, that interest in the topic is important.

4.2.2.1 *Autonomy-supportive and interest-related teacher approaches*

As stated in section 2.4.4, McEown & Oga-Baldwin (2019) outlined a set of practices for the application of self-determination theory in the classroom, and from their section on autonomy-support (p. 6), I identified three points of immediate relevance to the interview data that are applicable to genre and its surrounding situation: 1) 'listening to students and their ideas', 2) 'allowing students to work in ways that suit them', and 3) 'giving a rationale for activities and assignments' (ibid.). 1) occurs repeatedly in the interview data, but I elected to handle one aspect of this - namely that which more likely concerns relatedness or involvement - in *section 4.2.4* in order to avoid repeating the same points more than necessary. The second aspect, handled here, is that which concerns the students being able to have an impact on their situations, as well as how that relates to matters of genre.

For 1), Teachers 3 and 4 emphasized talking with the students at various points. This was primarily related either to figuring out how students might better approach a given challenge, feeding into 2) and *structure* (4.2.3.2), or why they might be struggling with a given approach, motivationally or otherwise (also feeding into *structure*). Both Teachers 3 and 4 spoke of students wanting to switch genres, and their takes were both similar and different - as Teacher 4 advocated two seemingly different approaches that is unifiable in a self-determination theory perspective, as they might work on different self-determination theory principles (namely *autonomy-support* and *structure*). This latter case is handled first.

At one point, Teacher 4 opposed the practice of letting students switch to another genre as it 'teaches them a wrongful message about life' (excerpt 4.6, below). While this practice should probably not be counted as directly autonomy-supportive in itself, it is revisited in the section on *structure* (see section 4.2.3.2).

(...) I talk from personal experience, then, let's say in lower secondary school, we say 'oh you don't want to do that, well you can do this instead'. So we kinda teach them that you can always do something else. Which is not, which won't help them, kind of, in life, OK? So my approach would instead be 'OK, what about this task aren't you interested in and how can I kind of find ways to whet your appetite as to do this, but not let you get away with writing political essays for the whole of upper secondary school, you know?' (excerpt 4.6)

Furthermore, as previously mentioned on autonomy-support and choice (see section 4.2.2), it is a complicated territory, and choice does not always support autonomy (Oga-Baldwin, 2019, p. 6). The

approach Teacher 4 takes is nevertheless sophisticated and autonomy-supportive in other ways, as they aren't opposed to exploring genres that students show particular interest in exploring: 'there's nothing wrong with exploring that and they would most certainly be given a special assignment' (excerpt 4.4). This restriction, on the contrary, relates to *the safe choice* (see section 4.2.3.2). When students on the other hand specifically want to explore certain genres or solve tasks in certain ways or, in short, have a strong autonomous impulse *towards* something that is - at least in my interpretation - relevant to their development, that seems to be presented as unproblematic:

Very seldom do I give them like assignments to write a short story, I don't think I've ever done that you know since, well, maybe a couple of times, but then only for especially interested students (...) it's a lot about the content and learning how to think how to express yourself in writing, much more than it is exploring the genres, so you have kind of, you know, like a closet or a cupboard of stock genres you would pull out, and then if some students show interest in a particular genre, there's nothing wrong with exploring that and they would most certainly be given a special assignment (excerpt 4.2-4.4)

Teacher 3, on the other hand, who by no means advocates anarchy, seems to lean more towards the side of being permissive of switches, in part because they find that it's easier for the students to get started on the assignment when it's done from a place of interest:

(...) sometimes, something they actually ask me, you know, if I had chosen for them, for something to do, of writing task, whatever, sometimes they actually ask me to switch. Yeah. They say, it would be more fun if we did this or that, and sometimes I say 'OK, you can do that, that's, as long as you produce something that I can actually, that you show me your competence in, for the topic or, anything.' So sometimes they do that, they ask me to switch the genre that I had thought of. Because they find it more inspirational, for instance, to write, yeah, do it another way. (...) I feel like, when they have the choice, to hand in what they like about a topic, the written task, it is more motivating then (...) because it starts with an interest somehow. (excerpt 3.21-3.23)

This approach also ties into 2), which is to allow students to work in ways that suit them. Another form of choice becomes relevant here as well, which is to merely be aware of the various needs and desires of students as per their individual differences. Some are going to be more drawn to genres that allow

for creative expression (see section 4.2.1.2), which Teacher 1 is aware of and was - as of the interview - attempting to figure out how to accommodate given changes in the lesson plans. Other times the genre might be fine, and matters on the content level might need to be modified. Teacher 3, however, emphasizes the use of choiceboards as effective:

(...) I have often used choiceboards (...) then they can kind of choose and, it's the same kind of a competence aim that they will kind of end up with, somehow (...) they feel like they had something to say in the work that they've done, and you don't often get the question or why do we have to do this. Because [laughs] because they were given the choice. (excerpt 3.23-3.24)

This also ties in with the famous *why* question, which is 3); students want to know why they are doing what they're doing, which is particularly relevant as regard genre. Supposing an orientation towards things and data, or an orientation *against* ideas and people, wouldn't that also be an orientation away from, for instance, poetry? Teacher 3 gives an excellent illustration:

I always need to have an answer for them, because the question will come. 'Why? Why should we do this' and 'why is it necessary'? Because I'm gonna work in the oil industry and [laughter] why should I write a poem about the US?' (excerpt 3.17)

Teacher 1 gives a very similar account on the almost exclusive use of argumentative and expository (also referred to by Teacher 1 as academic) essays:

That's why I explain to them [inaudible]. Why do we write these types of texts? It's because it's *necessary* to write these types of texts. You *have* to learn how to do it. But I've started using more creative stuff in class exercises that are not formally evaluated. (excerpt 1.18)

(...) it's about finding out what their interests are within this thing, so teaching them American politics, for instance, might be quite difficult if they're not interested. But most people have *some* interest in politics, I just have to find out [inaudible: in what way are they interested] to finding some way to *pique* their interest. There will be *something*. Even if they find the subject matter boring at first, there will be something there that we can use. Tap into it. (excerpt 1.12)

This also leads into an interest-related approach shared both between Teacher 1 and 4, which is to

identify interests that students either already have or find possible to develop, and apply that to the activity, which can be genre. One example is excerpt 1.12 above, and another is excerpt 4.5.2 below:

(...) part of my job as teacher is kind of gently helping them out of their comfort zone, right? So they're not allowed to go through school just doing the same thing year after year, so in that case I would grab onto content and say 'OK, you're not interested in this particular song lyric, but what about activist poetry, then? Could we do some political poetry that you could analyze using your knowledge of US politics to kind of, as a way to understand this, like *The Hill We Climb* by Amanda Gorman, for example, could we use that, could I kind of latch onto your interest in politics and help you to kind of find a glimmer of interest in analyzing something, but, you know, kind of grafting your interest in content onto the genre I'm forcing you to do'. (excerpt 4.5.2)

Interest can in other words be borrowed in regard to content, and applied to an activity in order to facilitate a more motivated approach. A concept here is the *degree* to which an activity is self-endorsed, as speculated with the autonomy-formality problem (see section 2.4.2); it is conceivable that if the genre activity or writing act isn't self-endorsed, then perhaps there are matters in regard to content or topic that can be changed to accommodate for a more self-endorsed activity as a whole. Conversely, if the topic or content isn't self-endorsed, perhaps the genre can be changed to align the activity more as a whole to the individual student.

In regard to interest in relationship to contents, however, as seen in excerpt 1.10 in section 4.2.3, one should be careful; as per self-determination theory perspectives, novelty plays a key-role in autonomous choices - which I've repeatedly linked to interest - and novelty is further explored in section 4.2.3. One cannot rely on the same old tricks in these regard, as what interests is a complicated matter that relates both to individual differences as well as social contexts as a whole; some topics may already have been sufficiently with the students over the course of their schooling to the point of the given grade level. If one wants to 'tap into interests', as it were, over-familiar topics should thus be used with care; it is, ultimately, only a benefit to the extent that students have a drive to expand outwards to new knowledge.

4.2.3 Familiarity and competence

As already shown by Berg (2014), the genre and writing act needs to be familiar to the student for them to choose a given task. The present study has identified support for this view in that familiarity carries motivational implications, but it is uncertain to what extent it is in itself - if it is at all - a motivational force. As Berg (2014) already found, there are students who choose in *spite* of familiarity, which Berg attributes to variation. It is worth investigating whether novelty is a more fitting term, which instead contextualizes the phenomenon in a self-determination theory framework. Taken together with competence, familiarity represents known territory from which one can expand. As such, familiarity is here, out of technicality, understood as a sub-theme of competence.

Self-determination theory views competence as one of three basic psychological needs (section 2.4), which is to say that it is not merely the case that competence makes us motivated; it is a trajectory of growth, which is *another* way to say that the need also expresses itself as a need for novelty when we are, for instance, sufficiently familiar with certain genres or topics. Self-determination theory - in organismic integration theory (see *section 2.4*) - views this as indicative of an *autonomous orientation*, where learning goals are more important than performance goals, as opposed to a *controlled orientation* where one prioritizes performance goals over learning goals. I have interpreted the sub-theme of *the safe choice* (*section 4.2.3.1*) as an instance of just this.

We might see the motivational relevance of familiarity in relation to competence expressed in a few ways: 1) teachers consciously use approaches that generate familiarity both at the level of genre and content, and these approaches seem to help both in generating motivation and actual competence, and 2), teachers emphasize the motivational significance of mastery, generating positive familiarity and competence. By contrast, 3) a lack of familiarity means that more effort has to be expended, as one can't necessarily write about something one doesn't know anything about (of particular relevance to non-fiction genres), or by using genre structures one haven't mastered. 4) Effort and difficulty are seen as motivational negatives (to the extent that they are not instead understood as challenges), giving an indication as to how aspects of familiarity and competence fit together with the motivational complex in regard to genre. There is also point 5), which is that variety or novelty serves a certain kind of purpose, possibly as a signal that a given content or activity is sufficiently mastered or explored, from the perspective of the student. Point 1) relates directly to teaching methods and *structure*, and are as such given attention also in section 4.2.3.2.

Teacher 1 suggested that the absorption of new materials demanded effort, which made the given task more difficult, but that if the students could use knowledge they were already in possession of, the task became easier, demanded less effort, and could feel more motivating (excerpt 1.9, below). Meanwhile, Teacher 2 speculated that one of the reasons their students preferred to write narrative fiction related to more familiarity with it from exposure to the genre through all sorts of media, and perhaps more specifically relevant writing experience from 'the texts they wrote at primary school' (excerpt 2.34, below).

Sometimes if the task requires less of an effort, then it can feel more motivating. In other words, if I tap into a thing that they already know from before and they can use that to write, then they seem to be more motivated. If it requires some actual reading and absorption of new information, then sometimes, some people find that less motivating. The easier, perhaps, it is to do, the more motivating it seems to be. (excerpt 1.9)

(...) it might have to do with both the texts they wrote at primary school, maybe, but I also think that it might have something to do with what they use to, not reading, but maybe (...) I don't think a lot of these pupils read a lot of news, for example, and, of course we have factual texts in (...) like history books, for instance (...) but maybe it is because they have some kind of experience with the storytelling? From films and series and stuff? (...) because fiction, it's easier to write, because (...) the structure isn't that fixed, could that be a thing? And because factual texts has to be more structured in a way, and they don't know how to do that, of course they do if they're learnt how to do the five paragraph essay, that's why more people do it (excerpt 2.34)

What is telling of the situation is that all of the teachers generate familiarity in various ways, and emphasize how important it is, particularly in regard to non-fiction genres. Teacher 3, in using a story generator, facilitated a learning environment that was both competence - and autonomy - supportive, where some of the difficulties related to storytelling tied to language and structure were simplified, and in allowing the students to modify the resulting stories by, for instance, adding details - making it 'their own story' (excerpt 3.5) - there was room for both the students that were familiar as well as those who were unfamiliar with narrative fiction in the situation as a whole. The students 'really loved that one [the story generator]' (excerpt 3.3), and the students that were competent enough to express autonomy

in the activity could probably be left to their own devices while the students that struggled - for instance, with the language or with generating ideas - could be given extra attention.

Familiarity is a bit of a loose term that has here been used primarily to designate what students already know, but to be a bit more specific, it does not necessarily designate matters with which one is *comfortable* here; students can easily have had negative experiences related to competence, which is part of the reason I do not see a reason to regard it as a motivational force *in itself*; it needs a charge. One of the reasons for why one should take the motivational aspects of competence seriously is that experiences of mastery or experiences of failure may both have powerful effects on motivation. Both Teacher 3 and 4 had something to say about this in specific, Teacher 4 with a long and cohesive portrayal worth showing (mostly) in full:

(...) whatever you're able to do, your students or people, everyone observes themselves going through life (...) your past kinda predicts your thoughts about the future, doesn't it, so if you've noticed yourself failing or not living up to the standards or whatever, disappointing yourself somehow, then it becomes very difficult, you know, after, if this happens again and again, so it's essential for the teacher to find 'alright, what *did* you actually manage to do that you couldn't do before', and 'this is wonderful', and giving all kinds of attention to that, even if it's just a little thing (...) So, they kind of gain this 'oh, actually someone is noticing me and I'm noticing myself kind of improving', and if you look at kind of, students that are, I don't like this word, but misbehaving, you know, not following conventions in school, we kind of look at that as 'OK, this student doesn't believe that they can do well, so they create disruptions to get the focus away from their academic shortcomings', and so it's essential to kind of build that confidence, 'alright, well, I may not become professor in English, but I certainly did better than last year, I can slowly improve.' And, I believe that that's, you know, the key to everything, to every improvement in school, you know, the teachers think that 'Oh, I can actually do this, I didn't think I could, I didn't think I could do math, but now I can do ABC', you know? And it gives them the confidence that 'apparently, if I work at something, I can succeed'. (excerpt 4.9)

Unfortunately, Teacher 4 was the only one to talk specifically about the aspect of how they perceived negative competence experiences to impact overall attitude, but they weren't the only one to speak about how to mitigate further negative competence experiences or generate positive ones. One important method involves lowering the barrier to entry using - interestingly enough - a figure of speech that illustrates that perfection is not demanded or even expected: 'I may not become a professor

in English, but I certainly did better than last year, I can slowly improve' (excerpt 4.9, above) - interestingly, because Teacher 3 said something very similar: 'I say everyone can sing, it doesn't necessarily mean you are a super star singing, but you can, so it's the same thing in writing, actually, you can do it, not necessarily the best of the best, but you can write something' (excerpt 3.16). It is further highlighted that it isn't necessarily a matter of what abilities the students possess: '(...) not necessarily that they do lack it [competence], but they feel they lack it' (ibid.). On this topic, the *impersonal orientation* characterized by performance anxiety and low confidence comes to mind (see section 2.4): 'it's their opinion about that, I'm not good at this, I can't do it (...) often when they get started, they can see how, kind of, good they are, or, that, it, they're actually able to do it. And I think that will motivate them a lot.' (ibid.). Indeed, as shown in excerpt 4.9 (above), we see it heavily suggested that 'the key to every improvement in school' is related to 'build[ing] that confidence' that 'apparently, if I work at something, I can succeed'. Indeed, it's not necessarily the case that one can always help a student from a state of amotivation to an autonomous orientation, but positive competence experiences can certainly help, especially when that is the basic psychological need that isn't met:

(...) maybe on the next assignment they're more, they have mastered this that they weren't interested in something and that 'oh it went very well' and then next time 'well I can do this' you know, it's not just '[sigh] oh no, not another this or that task to do' (excerpt 4.8)

As already touched upon, there seems to be two primary motivational aspects - as regards competence, at least - that separates narrative fiction from non-fiction texts; teachers seem to perceive narrative fiction as being easier as regards structure, and for non-fiction texts, there often needs to be familiarity with the topic, or knowledge. A tentative third point is that there is also the hint that the genres appeal to different vocabularies, as seen in excerpt 1.8 (see section 4.2.1.2). Though it seems very likely that such an effect *may* trigger motivational aspects related to competence - indeed, both Teacher 2 and 3 strongly recommend their students to read, both because it aids their vocabulary and because it makes them familiar with various text structures - there was only one place in the data where the specific idea that different genres relevantly evoke different vocabularies was hinted at, and where linguistic difficulties were otherwise pointed out, it was in more general terms. What then warrants attention is related to structural and topical aspects. The best indicators of the importance of structural familiarity

seemed to come from the methods the teachers endorsed in facilitating motivation. For these, interest was a comparatively less salient feature than in topical approaches, or even general approaches, supporting the content-over-form view expressed by Teacher 4 (excerpt 4.5, in section 4.2.1.1). These approaches are given attention in section 4.2.3.2.

As for the role that novelty plays, it is a complicated matter. What does seem to be the case is that the relevant teachers have noticed the need for variation at some level. Teacher 1 expressed this view the most generally, as a matter of time in general: 'what motivates them, it's different from year to year, which means that you can't just recycle stuff. I can't necessarily re-use the same stuff this year that I used last year to motivate the students' (excerpt 1.24). Teacher 2 advocates mixing things up in general: 'you have to, have to do other things. I think actually, [a] mix of things will be more motivating, that you try to have lessons that are not always the same, that have different things' (excerpt 2.30). This, perhaps, is more along the lines of novelty for novelty's sake, but the case of Teacher 1 is more indicative of matters of time and place, which is supported by something Teacher 2 said elsewhere: 'if you do one thing in one class, you might have to do something else in a different class' (excerpt 2.33). Separating matters of time and place from novelty turned out to be surprisingly difficult; one doesn't necessarily know which factors contribute to what appears to be classroom-level motivational outcomes, and both Teacher 1 and 2 spoke of what appears to be an overall change in *the times*, as it were. The excerpts were full of contextual information, and so I deemed it useful to relate them, more or less, in some length:

I think also the era now is, I don't know, the time now is that things are supposed to be funny and exciting. I think now I sound like I'm old, and I am a bit old, but it sounds like, I think, their attention span is getting sort of shorter? Can I say that? [laughs] Because they have so many influences when they watch things, the things are supposed to be quick and choo-choo, you know, to sit and work, but we have to still do it, of course, but to sit and work on things for longer periods of time, I think maybe that is something that demotivates them a bit. (excerpt 2.29)

(...) so I'm teaching students today that are extremely different from those I taught in 2014 before the advent of certain social media. And I don't know that this is the case, it's certainly [inaudible] experience, but it seems that they are less inclined, less able to, and less motivated to read longer texts, to read complicated stuff. (...) It might be that I'm getting old and angry

with the younger people, but it seems that certain material that I could give the students 7-8 years ago would be impossible to give today, to the majority of them. It might just be that I'm romanticizing the past, remembering some exceptional examples of students that I've had in the past, but the point is that, what motivates them, it's different from year to year, which means that you can't just recycle stuff. I can't necessarily re-use the same stuff this year that I used last year to motivate the students. It changes from year to year. If you recycle stuff, you're gonna need a huge arsenal of different tasks and different projects. (excerpt 1.23-1.24)

Delving deeper into matters of time and place as related by the teachers above would have warranted an entire project, and certainly falls a bit out of the scope of this project. What I do want to say with these excerpts - to the point that they are saying the same thing - is that that what is motivating to students seem to change over time as a matter of social contexts as a whole, and it is hard to say whether certain factors have certain effects. On a more specific level, however, Teacher 1 shows the most clear example of how certain topics can be *over-familiarized*, as it were:

Certain topics tend to crop up in most of these classes whether it's first, second or third grade, typically social media, fake news, all that stuff, is part of that. Those things can sometimes be more motivating, because they have invested interest in it, but, at times, these topics have also been disastrous in previous years, so depending on how much they've worked on these things before... for some it's just regurgitating old stuff that they've been learning about for years. It depends on how much they've been through this stuff before. So there might be there's a personal interest there, but it's been exhausted. Other people have been tapping into it before. (excerpt 1.10)

This serves both as an example of how familiarity can relate to interest with the phrase 'invested interest', and how over-exposure to certain topics can make students grow tired of a topic, showing that a certain degree of novelty is required in order to expand their competence. Indeed, in terms of knowledge, familiarity and competence can appear interchangeable, and competence - as a basic psychological need - is a seeking of novel challenges when satisfied; new territories into which to expand. The relationship with matters of interest and autonomy is then in which direction to seek; that is the autonomous orientation (see the next section, 4.2.3.1, as well as 2.4.4, for more on motivational orientations). As for less fortunate orientations, where one doesn't seek new challenges, the primary example turned out to be *the safe choice*.

4.2.3.1. The Safe Choice

The theme of *the safe choice* was derived from a set of observations shared by the teachers, which I later saw to be two similar but not identical cases. Both appear to indicate controlled or impersonal orientations, which is to say that, in the case of a controlled orientation, performance goals are prioritized over learning goals, and in the case of an impersonal orientation, (see section 2.4); a given student is unwilling to experiment with genre, avoiding what might be perceived as risky choices - risky, because, as in the case between Polio & Glew (1996) and Souza's (2012) studies (see section 1.3), it is quite possible that stressful environments shift students' orientations, as I interpret it, away from the autonomy domain (see section 2.4.4), and in the case of Polio & Glew, why wouldn't it? A test environment with real consequences for the individual calls for just that, and I find it hard to recommend to a hypothetical student that an exam should be treated as an 'opportunity to explore', in the words of Teacher 4 (excerpt 4.12, in section 4.2.1.2), demonstrating the characteristics typical of a contrasting autonomous orientation. In section 4.2.1.2, I was using this excerpt to speak of what might be a creative interest orientation, and as they borrow from different models, they are not necessarily mutually exclusive. At any rate, the advice given in the case of such students is that, as they are inclined to explore, they need to be aware that their grades are contingent on performance; there is a box within which grading occurs, based on what can be formalized, which is unfortunate to the extent that creativity is understood to be the act of *thinking outside of it*, nevermind that creativity is - in the words of Teacher 1 - 'difficult to measure':

I could, in terms of formal evaluation, just focusing strictly on language and their spelling and structure. But it's difficult to say in terms of content [inaudible: what effort they put into it]. This is like what I was saying before, the more you formalize the criteria, the less room there is for creativity. You don't have to allow for much creativity in an essay. Creativity itself is a very difficult criteria to formalize. What does it mean to be creative? (excerpt 1.21.2)

I jokefully suggested to this teacher that one can simply measure divergence, 'do something different', but the response served to me a summary of the difficulties of creativity in educational settings seriously oriented towards academia:

Do something different. And they end up writing something like a haiku or something, and I don't necessarily think this is a good idea for this task. (excerpt 1.22)

The reader has then hopefully observed, as I have, the regretful case of students that are filled to the brim with a creativity that isn't necessarily rewarded - as in the case of excerpt 1.8 (see section 4.2.1.2) because there are students - albeit not that many, according to Teacher 4 (excerpt 4.12, in section 4.2.1.2) - who would very much like to explore. These are even used as the antithesis to *the safe choice* (ibid.). But what appears to be risk-aversion is only *one* side of the coin of *the safe choice*; another rather seems to be a case of wanting to do the bare minimum, an economy of effort, perhaps, as in the words of Teacher 4, a matter of 'bang for my buck, you might say. If bucks are work':

I don't find it predictable what they're going to find interesting, I do find it predictable what they're going to choose. (...) I've done several, kind of, informal studies in my own classroom about this, and I give them the most, I would say, you know, excellently thought out task that really would pull on their knowledge of other subjects that I know they're interested in (...) but what do they choose? They choose the plank task. The task that they feel that they can master that's not outside their comfort zone, and that they think 'alright, this I know how to do, this is not taking a chance, this will get me an acceptable grade' (...) If I include one of these 'this I've done a million times' tasks, they choose that one. (...) [they] don't wanna go out on a limb and write an interview with an alien who came here, you know, and observed Earth, which I thought was an excellent task. 'I will write', you know, 'about how English was spread as a global language. Yeah. Because I know how to do that, and yeah, it's safe for me. The least work, least work for the most', well, 'the most bang for my buck', you might say. If bucks are work. (excerpt 4.11).

Here the two sides of the coin are presented together, and it could very well be the case that - as both sides are here understood as indicative of a controlled orientation - it is a matter of *both* risk-aversion and economy of effort. It could also be that Teacher 4 has abstracted separate cases into a unit, because it is likely difficult to tell the difference, but there is something to be said for the language used; the term 'safe' is used by teachers 2 (excerpt 2.9, section 4.2.3.2), 3 (excerpt 3.11, below) and 4 (excerpt 4.11, above) in describing the apparent phenomenon. For Teacher 2, the term 'easy' is used in the same excerpt, which I use to interpret that the described intervention reduced effort-expenditure, but for 3, it

is ambiguous but seemingly on the side of risk-aversion. While Teacher 1 didn't comment on something approximating a safe choice *per se*, they suggested that the student having access to prior knowledge on a given topic can be more motivating because it means the student doesn't have to absorb new materials (excerpt 1.9, section 4.2.3), also suggesting that it's a matter of invested interest (excerpt 1.10, section 4.2.3)

Teacher 3, on the other hand, who was a strong advocate both of letting the students choose genres freely - for the most part, particularly when they were going to get graded - and of exposing them to a wide array of them (indeed, Teacher 3 is perhaps the only teacher here to express a view akin to genre-for-the-sake-of-genre) - noticed that the same students would repeatedly choose similar genres and found genre-selection very predictable in individual students, but didn't notice a genre that seemed to motivate above all others. As for why individual students tended towards specific genres:

(...) I try to challenge them, you know, to kind of, 'OK, you have written a fictional text three times, what about next time you try to do it actually like, express yourself in another way', but they kind of do the safe, well, we're humans after all, [laughs] do the safe thing, you know. (excerpt 3.11)

Interestingly, the experience of Teacher 3 - who is a lower secondary school teacher - was reflected in Teacher 4's (who is an upper secondary school teacher with experience from lower secondary school) comments on the practice sticking to specific genres:

(...) I talk from personal experience, then. Let's say in lower secondary school, we say 'oh, you don't want to do that? Well, you can do this instead'. So we kinda teach them that you can always do something else. Which won't help them in life, OK? So my approach would instead be 'OK, what about this task aren't you interested in and how can I kind of find ways to whet your appetite as to do this, but not let you get away with writing political essays for the whole of upper secondary school', you know? (excerpt 4.6)

As for Teacher 3's views on genre-for-the-sake-of-genre, a justification can be seen in excerpt 3.9 below. The excerpt also provides a preliminary glance at how positive writing experiences - or positive familiarity - can be helpful as part of a competence approach to motivation.

I think it's important for them to know the genres, how to write the different genres. And even though the competence aims for tenth grade doesn't say specifically that they need to know about the different genres, I think it's important that they know the genres. (...) because when you're going to write something, and then, you don't, you have done it once, 'it was hard, but I knew how to get through it', you know? I don't know. Because you never know what the exam will bring, or what they will focus on in the future, so (...) I feel it's important that they know something about the different genres and how to express themselves (excerpt 3.9)

What appears to be the case to me is that we are seeing expressions of both impersonal and controlled orientations, the prior characterized by performance anxiety and low confidence and the latter characterized by prioritizing performance goals over learning goals (see section 2.4), but these are not differentiated in the data; they occasionally appear summarized in the communicated observations, possibly because the observations encompass a large range of students. To the extent that *the safe choice* is caused by matters of external control, the way out of the safe choice, then, would possibly be to reduce external control or further make room for the satisfaction of basic psychological needs in both the classroom and in the writing act. To this end, providing for *structure* and competence support might be helpful.

4.2.3.2. Structure and Competence-support

When speaking of *structure* and competence, it is an unfortunate coincidence that these have specific meanings in a self-determination theory perspective separate - but not entirely so - from text structure and the kind of competence we speak of in terms of competence aims. To remind the reader of what I detailed in section 2.4.3, *Structure* here refers to 'how teachers provide clarity, support the development of knowledge, move classes forward at an appropriate pace, and balance learning activities to maximize student understanding', reducing 'the difficulty that students would experience trying to learn the material on their own or with minimal guidance' (McEown & Oga-Baldwin, 2019, p. 6). The goal is furthermore to develop 'competence, and help to move students towards feelings of accomplishment, achievement, and confidence in their abilities' (ibid.). The way this applies to genre and the writing situation has primarily to do with how teachers address or otherwise affect associated motivational difficulties, as well as how their observations can help us understand them. Helping the students

perceive their own communicative competence also helps. There is also a wealth of good information merely in observations of what has worked and what has failed, especially when these are based on the observations of highly experienced teachers, occasionally with informal studies and classroom experiments to build these perspectives among the teachers. Indeed, Mc-Eown & Oga-Baldwin state that 'structure may be the key component for achievement in language learning' (ibid.), and introduces the topic by stating that '[v]eteran teachers usually have a good sense of how to structure a classroom environment to maximize learning'. The findings of this study supports that statement.

As mentioned in section 4.2.3, there are both topical and text structural challenges in regard to genre, primarily - it seems - as regards analytical texts, and less so in regard to narrative texts. Familiarity is here found to be an important factor, with exceptions and disclaimers. An exception is that some students were said to produce disordered texts prior to learning better structure (excerpt 2.7, below), and a disclaimer is that, even though self-determination theory sees intrinsic motivation as being made more likely to occur through the satisfaction of basic psychological needs - such as competence - there are instances where it has been hard to tell what best to attribute motivation to between interest and *competence*, such as excerpt 1.14 (below). The interview data seems to support the view that it could be both. As previously seen in sections 4.2.1 (with related sub-themes) and 4.2.2, there are observations of students that both enjoy writing fiction, read literature, are imaginative, and are competent at these activities, and where some of these connections may be supported by prior research and theory, others are unsurprising. To the extent that the observations are accurate, it thus appears that interest, familiarity and skill may go together. It is again hard to truly separate these elements, but it seems that approaches reported as successful are capable of satisfying all of them, even though it can't truly be confirmed that these elements and associated needs were indeed satisfied by the approaches. Let us look at an approach, then, that seems primarily related to topical concerns:

Successful [in regard to motivation] is when I managed to tap into the - managed to show them that the subject matter can be interesting even though they think it isn't. Before Christmas we worked on British politics, they found the theory, the structure of the British political system, they found that difficult and boring at first, and then I showed them some excerpts - from some videos - from the house of commons, debates and how they [inaudible] and they got to see how British politics works in parliament. Which is kind of crazy, and that made them more interested. Just getting to see it. So that works. What doesn't work, perhaps, is to try and

motivate them by just giving them a bunch of text to read. But it requires a lot of individual effort, without the sort of editing, their input, and giving them something that I've manipulated in some way or edited for them. Reading a lot of material on their own doesn't work. (excerpt 1.14)

This points to one approach by which students can be provided with structure; the topical content in question can be made tangible and familiar, such as by the use of videos to illustrate something that might otherwise be quite abstract on paper; there is at least something to connect the abstractions *to*. Conversely, attempts to give them a large amount of unedited or uncurated material was unsuccessful; it needs to be made more *digestible* so that the students can meet with it and not be overwhelmed. Being overwhelmed to the point of failure can give *negative* learning experiences, as seen in excerpt 4.9 in section 4.2.3. As further specified by Teacher 1 (excerpt 1.12, below), becoming familiar with the topic *before* the writing act can generally be seen as a good idea, suggesting that, at least for first year upper secondary school students, one might want to be careful with expecting autonomous approaches to learning when the topics are not self-selected which, to begin with, is a controlled approach. Asked how they motivate their students for text production genres they are not motivated to work with, Teacher 1 responded: 'We have to spend a lot of time on the working and discussing and asking questions and learning about the [inaudible] before we do the writing part', further suggesting the importance of good approaches for generating topical familiarity as a synergistic approach for facilitating student motivation, considering the multitude of factors that go into the writing act; a good approach here would ideally facilitate positive learning experiences such that feelings of competence are not thwarted.

Three of the teachers emphasized the importance of merely getting started, further pointing to the importance of making sure the beginning of a plan that results in writing is accessible to the students. Teacher 1 said: '(...) people who actually do the work and read the material and pay attention in class and ask questions, if they engage, they tend to become more motivated' (excerpt 1.11). Teacher 3 said: '(...) often when they get started, they can see how, kind of, good they are, or, that it, they're actually able to do it. And I think that will motivate them a lot' (excerpt 3.16.2). Teacher 4 said: 'I firmly believe that whatever you study, whatever you immerse yourself in becomes interesting' (excerpt 4.6.2). Though it is quite possible that students that are more easily motivated will engage sooner, potentially giving the basis for such observations, it is an observation that is well worth taking seriously, because

Teacher 4 uses this as a reason for why teachers shouldn't allow students to stay within their 'comfort zones', as Teacher 4 put it (excerpt 4.11, section 4.2.3.1).

One risk that a teacher should take into consideration, as regards a competence-supportive learning environment, is the risk of students being overwhelmed, particularly on the lower end of the grade spectrum. Teacher 2 spoke of considering generating more writing experience in their students early on, but that a problem to consider in this regard is precisely that it might overwhelm the students, as they aren't yet used to such text lengths. Indeed, in line with competence-support, the focus is kept on simply learning how to write paragraphs, and the non-fiction genre they work on the most is the five-paragraph essay.

Teachers 2 and 4 both utilize the five-paragraph essay, and Teacher 2 spoke much of it in the interviews. There are possibly some specific didactic and motivational advantages to this genre - or format - according to Teacher 2, and this is perhaps specifically advantageous as regards text-structural concerns in non-fictional texts: 'I have noticed in the later years that, when you give them the framework, for example, of a five paragraph essay, it seems to help a lot of people with, in writing factual texts' (excerpt 2.6). Teacher 2 specifies that with the five-paragraph essay, there is an *easy* structure to follow, and it can be taught using simple topics, such as 'why I love summer' (excerpt 2.7), and the function of each paragraphs and parts within it can be taught in a manner that is both scalable (by which I mean that one can, for instance, add paragraphs), and the fundamental skills it might teach can possibly be transferred from simple topics to more advanced ones, or used to other ends - such as discussions - opening for a wider range of competences in a way that is structured and accessible for the students. More importantly, it makes clear that there are multiple units within a longer text that can be mastered separately, such that there are smaller goals along the way that can be accomplishment and possibly provide students with some level of perceived competence. Some of these aspects are supported by what Teacher 4 said, on the topic of which genres their text production tasks most commonly include:

(...) in upper secondary school it's in the form of the five paragraph essay which you can easily break down, it's easy for them to break it down into its parts and then kind of practice those parts then, and then when they're older, they can write coherent articles (excerpt 4.3)

Another point I regard as crucial, however, has much to do with merely generating familiarity with text structure, or in the words of Teacher 2:

I think it's because you give them the, uh, an idea of what it's supposed to look like, and at least when you started to start with five paragraph essays, you have narrowed it a bit down for them (excerpt 2.7.2)

Giving the students an idea of what a given text is supposed to look like might very well help with feelings of competence - as it might provide the students with a sense of being oriented in regard to what they're prompted to write - which Teacher 2 suggested as a possible reason as to why students seem to prefer writing narrative texts (in that students might be familiar with it from texts they've written previously or been exposed to elsewhere, as seen in excerpt 2.34 in section 4.2.3). Indeed, Teacher 1 also highlights this, in the form of a very implementable method that seems to have been quite effective, namely handing out example texts:

So one thing that I think works quite a lot. I usually write example essays, I do the tasks myself, I write example essays that I can use, that I can show them later, but after that I can use them for myself, how difficult it can be to do these things. That also works. By showing them exactly what they're supposed to do. (excerpt 1.16)

Handing out example texts might seem like an obvious measure, and it is possible - but not reported - that the other teachers too employed modeling measures consciously; there are certainly some cases of modeling not specified as such. But only one teacher mentioned it explicitly. Modeling carries a significant meaning in genre-pedagogy, and Horverak (2016) found the most emphasized types of model texts to be variants of the five-paragraph essay (p. 12). Here I have consulted Feez' (1998) teaching-learning cycle as outlined in Hyland, 2004 (p. 128). Understood contextually - where the first stage of Feez' teaching-learning cycle (setting the context) answers the 'why' question of the genre (and thereby might be autonomy-supportive, see section 4.2.2.1) - the second stage (modeling) might serve a competence-supportive purpose in revealing central aspects of the genre through a given text. Indeed, Teacher 2 even hints at the establishment of a *safe choice*:

I think it [the five-paragraph essay] makes it easier for them to create a factual text. I believe so, and I've seen people who are not very fond of writing. Some of them have used this kind of text when they answer their tasks, because it's a bit of a safe way of doing something. (excerpt 2.9)

On the topic of safe choices, however, there is the matter of developing further competences, as some students appear to develop their preferences. Indeed, as touched upon in section 4.2.3, there isn't necessarily a great incentive - particularly when considering aspects of grading, as this is understood as an external pressure (Deci & Ryan, 2017, p. 353) - to abandon the tried-and-true strategies for, if not an economical approach to effort, then perhaps a fear of bad grades. Indeed, Teacher 3 specified that, though some people aspire towards good grades and some don't seem to care very much, some have a very negative view of grading:

(...) and for some, they are kind of (...) afraid of the grade, if I can phrase it that way, because, afraid of being, 'OK, this grade will show again that I, I'm not good enough', or, so, they don't, they don't do anything because, I'm not gonna get a good grade anyway, so why bother? And try to motivate them to do [laughs] to you know, it's better than nothing, as I, that's why I try to tell them, not necessarily, very seldom I use the grade, but what I use is that, everything they can show, 'you can show me is better than nothing'. (excerpt 3.20)

Sometimes, new masteries can be perceived as 'necessary', however, to borrow the phrasing of Teacher 1 (excerpt 1.18, section 4.2.2.1) in a somewhat similar context and meaning; depending on curricula, teacher, course, and of course, exam materials, not to mention what kind of aspirations the students have in mind, certain skills are - perhaps incidentally - more *necessary* than others, and one really has to consider both the long- and the short-term potential as we consider the application of motivational strategies. If we imagine a circumstance in which a student is aspiring to become a doctor of medicine, what would happen to their motivation if they had been allowed to write narrative fiction almost exclusively throughout both lower- and upper secondary school once they were tasked to write their first academic texts? I find it likely that they would be in for a rude awakening; the associated upper secondary program - general studies, which translated literally from the Norwegian 'studieforberedende' would give the meaning of preparing the students for higher education - is supposed to make the students ready, for instance, for University. It is at the same time presumptuous to

say that certain genres or writing skills are always more useful than others - this is wholly contextual - and it seems that all of the teachers - some more than others - advocate allowing for a diversity of skillsets. Two of the teachers mention trying to get their students to attempt to write other kinds of texts than they're used to, particularly in cases of students that are prone to *the safe choice* (see excerpt 3.11, section 4.2.3.1, and excerpt 4.5.2, section 4.2.2.1):

(...) part of my job as teacher is kind of gently helping them out of their comfort zone, right? So they're not allowed to go through school just doing the same thing year after year (excerpt 4.5)

Some supplemental context to add in the case of excerpt 4.5 is that this teacher is expressing matters of both content and genre while making clear that they think that it is content that matters in terms of interest. In cases of students that desired certain approaches (which also goes for *safe choices*), what I understood to be involvement was the most pronounced (see section 4.2.4).

To wrap up this section, there are matters of structure and competence-support that apply both to the act of writing, to genre, and surrounding phenomena, and these matter both to motivation and the further development of relevant competences. An approach that I want to highlight as particularly competence-supportive in the context of assignments that calls for what might be perceived as more structured genres - such as 'academic' essays in upper secondary - is the handing out of example essays. This simple act serves a range of purposes by giving students an idea of what a finished text is supposed to look like, which reduces ambiguity in a territory of writing in which students might not be very familiar. On the topic of modeling, two teachers advocated - one of them to a great extent - the five-paragraph essay as a tool that allows students to ease into more explicitly structured types of texts, also acting as a foundation on which related skills can be expanded. Furthermore, in order to potentially counteract the crystallization of 'safe choices', it can be a wise approach to expose students to a range of genres. As specified in the relevant section (4.2.3.1), however, the matter of safe choices is ethically complex; while self-determination theory is a framework that emphasizes healthy behaviors, there are real-life situations - such as exams - that are by their nature anything but autonomy-supportive and that might reward certain skills and qualities over others. As Teacher 4 noted in excerpt 4.12 (see section 4.2.1.2), exams are coming, and in order to be able to successfully express creativity, one has to take the structural limitations of what is formally required into account. In other words, as has almost

become a theme of itself at this point, the development of communicative competence such that students are able to navigate formal requirements in self-endorsed - or autonomous - manners, might be a goal to strive for in motivationally minded EFL teachers.

4.2.4 Involvement

Throughout the data material, I identified a few approaches that might aid in the satisfaction of the basic psychological need for relatedness. Nevertheless, these approaches seemed to have other goals - such as identifying certain difficulties - in mind, and it was hard to tell - as I was reliant on teacher observations - whether they truly fit with a purely relatedness-based perspective. What seems to be the case, however, is that in the range of difficulties that might arise in students during text production, the teachers endorsed certain approaches that seemed to fit with involvement. Involvement refers to 'the interpersonal warmth and caring that teachers demonstrate toward their students' (McEown & Oga-Baldwin, 2019, p. 7). McEown & Oga-Baldwin further emphasize that 'Students who perceive that their teachers are willing to spend time with them, form caring bonds, and offer emotional support and security ultimately display more autonomous motivation and engagement in formal learning environments' (ibid.). To the extent that the purpose is to let the students change something about their situation - such as switching to another genre - such data might more technically belong to autonomy support (see section 4.2.2.1). Given, however, the emphases of the teachers - where relevant - and my interpretation of them, I found it both more fitting and appropriate to deal with them here.

A secondary reason is that the aforementioned warmth and caring shown by the teachers wouldn't have neatly fit into any other theme (nor did they seem relevant enough elsewhere), and most of the relevant excerpts were initially coded both with autonomy and relatedness in mind, perhaps aside from a repeated and somewhat humorous observation that it doesn't help to 'shout at [the students]' (excerpt 2.15 and 2.19), which I hope that the reader will grant as probable. I found it telling, however, that teachers 2 and 4 both mentioned talking to the students as an answer to the same question. The question was how they motivated their students for text-production genres they were not motivated to work with, and both replied that one should talk to the students and, in different ways, see the problem from the perspective of the student; Teacher 2 (excerpt 2.15, below) would help students put thoughts in order, perhaps using various frameworks, and Teacher 4 (excerpt 4.15, below) would try to figure out,

for instance, what about a given assignment was uninteresting:

I shout at them, no [laughs]. Again, if they're not motivated you try and talk to them and (...) if you have the framework and the frame paper that they're going to, that they could write in, that's one thing. If they're not there, then I try to suggest for them to write a mind-map, to make a mind-map (...) I *have* had a pupil in the past, [omitted] years ago, though, who... [they were], [they] had worked [themselves] up from [low grade], the mark [low grade] in English, up to [high grade], so I was, I had put actually, I had given [them high grade] on standpunkt, the final mark, for tenth grade, but [they] had written exam, and [they] did the first part, then there were 3 parts on the exam, [they] did two shorter answers, quite well, and then [they] got writer's block for the last task, that was a longer task, you know, the longer task, and, we can't help [them] there. But I'd been thinking afterwards, if we had those frames, skriveramme, if we had worked more on how to try to motivate them and teach them some tools, I think [they] might've been able to have done that work. (excerpt 2.15)

Well, it's talking to them. That's the most, I find, the most efficient and also the most successful way. Sit down, talk to them, 'OK what are you interested in? Well you know you have to analyze, well let's choose this science fiction story then'. You know? Also I found that if I kinda say that 'well I see that you're hanging your head in class, is something wrong' you know, talking to them, observing them and kinda 'see I noticed you. how can I help?' and then, I think, I think that is the most efficient, or some students you have to say 'well you can't write another, I'm sorry you can't write another short story' well that doesn't happen but we have to keep moving now, kind of, we are moving somewhere, kinda showing them, you know, the future and, that they can't keep having this much fun [laughs] so the conversation I find is most, efficient, because then I can tailor to any student. The assignment. (excerpt 4.15)

Here, a specific aspect of legitimate caring, which can extend to the overarching concerns of genre - such as which genre a student should be working with in cases of safe choices - seems the specific impulse that has the teacher lead students away from 'fun' activities; the aforementioned awareness, perhaps, that a student will be subjected to an exam that doesn't measure 'fun'. But there is the larger pattern to take notice of here. All of the teachers experimented with various approaches to figure out what worked for their students, and all of them put great efforts into helping their students, both in regard to motivation as well as in regard to specific challenges they might face, which overall has led to

several of the observations the teachers shared. In the preceding excerpt, namely excerpt 4.14 (see section 4.2.1), Teacher 4 emphasized putting in extra hours, perhaps spent researching and creating tasks, in order to get certain students engaged, adding that, if successful, the students go on to do good for the world. Teacher 1 put in a lot of work in their example essays (excerpt 1.16, section 4.2.3.2) and has otherwise specified the importance of being prepared for classes, as well as the importance of being personally invested and interested in the materials (excerpt 1.15, below). But I want to draw attention to a feature of writing the example essays; Teacher 1 specified the understanding of how difficult some of the tasks could actually be. As for Teacher 3, they too draw on their own experience in order to help their students (excerpt 3.15, below).

In terms of motivating students, it has a lot to do with how you engage with the topic yourself. If it's stuff that I'm not prepared properly for, that I don't know enough about, then it's *always* a disaster. As a teacher you *have* to be engaged in the material yourself, you have to enjoy it, you have to be interested in it, and you have to be able to tell stories about it, and you have to be able to *make* it interesting, because these things, they look to you, I think, to see what level of engagement they should have, if you're just going through the motions, read this, do this, I don't think it works. You have to be able to show some personal interest. In the topics you talk about. But I think this is true for all teaching, it isn't only for English. (excerpt 1.15)

I think it has something to do with the vocabulary, because they haven't got the language, or enough vocabulary to express themselves orally or express themselves in writing. So, even though they have the story, in their head, it's hard for them to get it down on the paper. And I kind of recognize it because when I was, well, I still am, you know is, function which is hard for me as well to write. I often use word-to-speech-to-text because I have it in my head and when I try to writing it sounds really dumb. So, often I just speak out loud and then the computer write it for me and then I can kinda fix it. So I try to motivate my students to do it the same way to kind of, I know you got it in your head, but, get it out there somewhere. (excerpt 3.15)

The overarching pattern noticed here is that all the teachers, to some extent, draw on their own motivational resources in order to engage or help the students, both in matters of motivation as well as in other matters. The teachers use their empathy, and as Teacher 1 noted (excerpt 1.15, above), this doesn't apply only to English teaching. Understanding the difficulties involved in writing certain essays better enables a teacher to address those difficulties. Understanding more fundamental difficulties of

vocabulary allows a teacher to suggest approaches that have been personally useful to the teacher. Caring about the motivation of one's students may provide the motivational resources necessary to work extra hours to make sure that students realize their potential within the English common core subject.

As a concluding note on the chapter, then, I will share an excerpt that relates some of the overall sentiment of the interviews, the kind that otherwise didn't survive transcription, a perspective that was difficult to include, but that nevertheless paints a picture that should be seen in terms of its technical relevance, reminded of the emphases on creativity and 'joy of creation' in the core curriculum (2017) that I showed in section 1.1.7. For context, the question asked was the concluding question: 'are there any questions you feel I should have asked you?' Teacher 4 responded:

(...) why is it that we have steered so much towards these kind of rational genres? Or having them always do these kinds of tasks, and why is it that only a few students you know are interested in the creative writing, have we taught them that it's very dangerous to do this, that they will be judged much more harshly or that it's better to choose genres that are more like math than painting a flower, you know? And is this a, a good way forward, for, you know, for creating balanced people? Can we somehow do something about this? That creativity is seen as just as valuable as the rational, we've done away with music, we've done away with kunst og håndverk [arts and crafts], we've done away with all these creative genres, they have no exams, they have no way to evaluate, it's just seen as you know, something extra, benefits somehow, but not, we kind of, use all our resources for math, and Norwegian, and all these kinds of sciences are, you're given extra points for your scientific subjects, and we've talked about 'oh, we're so concerned about PE there's not enough PE in school', I mean, students are *dying* over here, cmon, you know, why this [sighs] why is, at this level, couldn't we have more creative and more fun things that we do, you know, that can really inspire them to go out and make some changes in the world, and not just 'OK, I'm gonna get the best grades I can because I can get into medicine I can become a doctor', you know? So that I would, you would do me a great favor if you could include that perspective in your paper (excerpt 4.19.2).

5. Conclusion

Referring back to the research aims and research questions of this study (1.2), the aim of this study was to identify various relationships between genre, writing acts and motivation. I find it appropriate to repeat the research questions here:

1. According to four EFL teachers, what are some motivational aspects connected to genre that are of relevance to the writing situation?
2. In regard to such aspects, what do the teachers show as viable didactic approaches that are of benefit to relevant writing motivation?

Before delving directly into the research questions themselves, it should be noted that there were some general findings that provide context to the primary findings. I have highlighted that motivation - and more significantly the absence of amotivation - was found to be highly important, and motivation can be a balancing act - or a negotiation - between the basic psychological needs of students and the facilitation of formal achievements. The study found this to be applicable also to the writing act. Moreover, the present study supports a view presented in Kormos and Dörnyei (2004) that intrinsically motivated writing is linked to higher quantity of writing, but not necessarily quality. The present study also presents a counter-argument in the shape of a finding; though a student will not necessarily get a better grade on a given assignment as a result of intrinsically motivated writing during the given act, more work means more experience, which, as specified by the CEFR companion (Council of Europe, 2020), leads to more communicative competence (p. 123). Furthermore, interest was found to potentially help the students do more in-depth work, as well as getting started more easily. This is in line with the autonomy-formality perspective (see section 2.3 and 2.4.2), meaning that approaches that aim for autonomous forms of motivation are relevant through the negotiation of basic psychological needs, aspects of the individual student, and the formal requirements of school, such that the student is at least willing to engage. Self-determination theory was furthermore found to be a viable framework for conceptualizing the relationship between genre, the writing act and motivation, as well as informing and understanding useful didactic choices and motivational approaches.

5.1 Research question 1

At the level of genre and writing acts, imaginative acts - here associated with fictional texts (narrative fiction, for the most part) - were related to appearances of intrinsic motivation. This was identified as a matter of individual differences, as not every student was seen as having this draw to the imaginative act or the associated genres. The speculated individual difference can be interpreted from a single personality trait and a single associated interest orientation; namely 'openness' (connected to creativity and self-expression) and the 'artistic' interest orientation respectively. As such, the present study can not say that certain genres are universally more motivating to students, as this will depend on the individual student, as well as their basic psychological needs.

The basic psychological needs autonomy and competence were identified as very important in matters of genre. One teacher emphasized, for instance, high levels of motivation for a project in third-year upper secondary English - in which the students are electives - where the topic for the project is selected by the student, indicative of another finding related to interest in specific, namely that the topic is a more important aspect in regard to interest than genre as such. It is hard to say whether the motivation reported by these students is more related to the possibility that an elective class makes for a more autonomous context - as the students themselves have *elected* to take the class, making the overall context more likely to be self-endorsed (or autonomous) - but it is presumable that the teacher took this into consideration, as this was reported as an experiment. This is nevertheless indicative of the notion that one aspect of autonomy at the level of genre is that genres - depending on other features of the task, such as whether the topic is interesting or self-selected - may differ in their ability to satisfy the basic psychological needs, naturally depending on individual differences. As creative tasks may be perceived by students - as well as teachers - as less demanding in regard to text structure - as well as the tendency for factual texts to be limited to reality - students may find it easier to make the task more interesting on their own terms. This would nevertheless also be a matter of competence - as well as perceived competence - as the students would have to perceive that they are able and free to make writing choices that connect the writing act to their own interests. On matters of competence, one teacher found that some students prefer to work with factual texts, albeit on the grounds that 'they can get help from the internet'. This is also connected to what I have called the 'safe choice', or the selection of choices based on extrinsic motives such as grades or the avoidance of effort expenditure, which is indicative of controlled orientations. It is possible that some approaches are perceived by the students

as more formally valuable, such as the notion that some genres are rewarded where others are judged more harshly. A part of the problem may be the difficulty involved in formally evaluating creative expressions, as expressed by two teachers, and it is possible that there is a general attitude among teachers that there are 'safe' and 'unsafe' genres for exams, following from the observations of one teacher.

5.2 Research question 2 and didactic implications

Approaches related to autonomy-support, structure and involvement were all seen as viable didactical approaches to motivation; most specifically to English didactics, structure. The key-theme in this regard is the careful negotiation between what motivates the given student enough to engage fruitfully in the learning activity and what the student needs to learn, particularly in the event of relying on genres that the student has already mastered, or in the event of gaps in their skills that need to be addressed.

Even where it might seem superficial, providing choice can be autonomy-supportive and was mostly seen as motivationally helpful where relevant. On the theme of negotiating between formal expectations and autonomy, choice should nevertheless be used consciously and with awareness; there might be utility in limiting certain choices in the event of safe choices where these may limit both the development of new interests as well as further communicative competence.

Choice - or the allowance for expressions of autonomy - can be applied both in terms of genre as well as other task specifications, most notably topic. Topics should be interesting to the student, and in some cases, self-selected topics may lead to topics that the students find personally interesting. In order to lead students away from safe choices, being careful with practices that facilitate external control may be helpful.

Talking to the students is very important. It is relatedness-supportive (involvement) and can allow for better autonomy-support, as it can give students an opportunity to influence their environment in such a way that their preferred approaches can be better realized. This can allow students to better draw on their own motivational resources, and can also help the teacher better understand how the student's motivational resources can become more integrated into the learning activities, including in matters of task and genre. This might be through exploring specific genres, or by making modifications to task topics, as well as better informing future task topics.

Allowing students to know what is expected of them can provide structure. This can be done,

for instance, by being explicit about expectations where possible, as well as through providing the students with example texts. Example texts are rich in information that inform students of knowledge pertaining to text structure, text content, and what a finished text is supposed to look like. The teachers furthermore emphasized the importance of being able to answer the question of why the students have to do certain activities.

5.3 Limitations of the study and notes for future research

The present study is explorative in nature, and as such, it is characterized by certain strengths and weaknesses. The strengths are, of course, that the study *has* explored, and relatively unencumbered by the initial decision-making process at that. In the wake of a relatively idiosyncratic path, however, there are several avenues for further research that can establish what has actually been *found*, as opposed to what has merely been *interpreted*. In other words, future research on the topic might beneficially contend with that the present study hasn't been able to.

The first is that the interview data allowed for a range of interpretations, and as I repeatedly made more and more connections to theory during analysis, causing a back-and-forth between two ever-expanding spheres of understanding (namely theory and data), it is quite possible that there is a great deal left to understand in the data material. For instance, as matters related to imagination were quite pronounced in the data itself - as well as being relatively easy to connect to certain genres and writing acts - it is quite possible that subtler findings remain uninterpreted. As such, further research might, for instance, show the significance of motivation in regard to other writing acts.

The second limitation is that, as a qualitative study, the wider significance of the findings remain unestablished. Though the teachers interviewed were highly experienced and had many observations on which to base their reflections - indeed, each of the themes had several points of overlap between the teachers - they each had their own unique perspectives (or biases), and as they were all teachers in Western Norway, I find it unlikely that the differences can be accounted for in terms of differences in the students. I had also expected for the grade levels on which the teachers taught to make a greater difference such that there would be an upper-secondary school perspective contrasted against a lower-secondary school perspective, but this wasn't generally the case in the material except, for instance, what might be understood as curricular issues. In short, the findings reported here might provide some understanding to the applicability of certain frameworks to the understanding of the research topic, but further research is required to identify whether the themes

identified here are of wider significance.

The third primary limitation is that only teachers were interviewed, and they were interviewed about students. Though this served the purpose of counteracting an emphasis on the singular and the exceptional - as the teachers are experienced and have observed many students - the student perspective is ultimately the most relevant to understanding how the *given* student perceives matters of genre and motivation. Such a perspective would undoubtedly have produced other - and perhaps less general - findings.

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Appendices

Appendix A: Stadfesting ved bruk av privat opptaksutstyr

 UNIVERSITETET I BERGEN
Institutt for framandspråk

Til den det måtte vedkome

Dato
09.02.2023

Stadfesting ved bruk av privat opptaksutstyr

Institutt for framandspråk stadfester med dette at **Nicholay Brekke Hovland, f. 08.01.95**, er student ved masterprogrammet i engelsk ved Institutt for framandspråk, Universitetet i Bergen.

I samband med gjennomføring av intervju til masteroppgåva, treng Nicholay å nytte privat opptaksutstyr. Institutt for framandspråk stadfester med dette at vi godkjenner bruken av privat opptaksutstyr.

Desse forholda ligg til grunn for stadfestinga

- studenten må setje seg inn i relevant regelverk, og følge dette
- studenten må bruke ei sikker løysing for handsaming av personopplysingar, som til dømes SAFE (Sikker Adgang til Forskingsdata og E-infrastruktur)
- persondata skal så raskt som mogleg fjernast frå privat eining og ikkje delast utover det som er tillate i regelverket/godkjenninga av prosjektet

Nyttige lenker
[SAFE](#)
[Datatilsynet - Personvernregelverket](#)

Denne stadfestinga skal signerast av student og administrasjonssjef ved Institutt for framandspråk.


student


administrasjonssjef,
Institutt for framandspråk

Institutt for framandspråk Telefon 55582340 post@if.uib.no	Postadresse Postboks 7805 5020 Bergen	Besøksadresse Sydneplassen 7 5007 Bergen
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Appendix B: Interview Guide

Interview Guide

First part

- For how long have you been a teacher?
- Which grades have taught? And which have you taught the most?
- How do you experience differences in teaching these grades?

Second part

- Which genres do your assignments most commonly include?
- If it happens, what kind of motivational challenges do you encounter when you hand out these assignments?
- How do you decide which genres to assign?
- Do you find it predictable which tasks your students are going to find motivating? How so?
- Conversely, do you find it predictable which tasks your students are not going to find motivating? How so?
- How do you motivate students for genres they are not motivated to work with?
- Building on that, what approaches have you found successful and unsuccessful, and why do you think that is?

Third part

- Ahead of the interview, I asked you to reflect upon this topic more generally, to gather relevant thoughts and experiences. If anything, what can you share that I haven't asked about?
- Are there any other questions you feel that I should have asked you?

Appendix C: Consent form

Vil du delta i forskningsprosjektet

"An Investigation into the Relationship between Written Genre and Motivation"?

Dette er et spørsmål til deg om å delta i et forskningsprosjekt hvor formålet er å utforske forholdet mellom motivasjon og skrivesjanger i engelskfaget. I dette skrivet gir jeg deg informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

Formål

Formålet med denne mastergradsavhandlingen er å utforske forholdet mellom motivasjon og skrivesjanger i engelskfaget på 8.-13. trinn, med det påfølgende målet om å identifisere nyttige strategier i å tilrettelegge for motivasjon til å jobbe med relevante sjangre i faget.

Opplysningene skal bare brukes til dette prosjektet.

Hvem er ansvarlig for forskningsprosjektet?

Universitetet i Bergen er ansvarlig for prosjektet.

Hvorfor får du spørsmål om å delta?

I intervjudelen av dette prosjektet vil jeg intervjuere lærere som enten underviser eller har undervist mellom 8.-13. trinn i engelskfaget. Du har blitt spurt om å delta fordi du tilhører denne kategorien lærere.

Hva innebærer det for deg å delta?

- Hvis du velger å delta i prosjektet, innebærer det at du deltar i et intervju som har en beregnet varighet på 40-50 minutter.
- Intervjuet inneholder spørsmål om hvordan du jobber med elevene dine om skrivesjanger i engelskfaget, hvorfor du jobber slik, og hvordan du har observert at elevene har reagert på dette.
- Jeg tar lydopptak fra intervjuet.
- Intervjuet foregår på engelsk

Det er frivillig å delta

Det er frivillig å delta i prosjektet. Hvis du velger å delta, kan du når som helst trekke samtykket tilbake uten å oppgi noen grunn. Alle dine personopplysninger vil da bli slettet. Det vil ikke ha noen negative konsekvenser for deg hvis du ikke vil delta eller senere velger å trekke deg.

Ditt personvern – hvordan vi oppbevarer og bruker dine opplysninger

Vi vil bare bruke opplysningene om deg til formålene vi har fortalt om i dette skrivet. Vi behandler opplysningene konfidensielt og i samsvar med personvernregelverket.

- Det er ingen andre enn masterstudenten som vil ha tilgang til personopplysningene dine.

- Lydopptak av intervjuet lastes opp på sikker server, transkriberes anonymisert (personopplysninger fjernes fra transkripsjonen), og slettes fortløpende.

Hva skjer med personopplysningene dine når forskningsprosjektet avsluttes?

Prosjektet vil etter planen avsluttes før 2024. Som tidligere nevnt vil dine personopplysninger anonymiseres og transkriberes så snart som mulig etter innsamling.

Hva gir oss rett til å behandle personopplysninger om deg?

Vi behandler opplysninger om deg basert på ditt samtykke.

Dine rettigheter

Så lenge du kan identifiseres i datamaterialet, har du rett til:

- innsyn i hvilke opplysninger vi behandler om deg, og å få utlevert en kopi av opplysningene
- å få rettet opplysninger om deg som er feil eller misvisende
- å få slettet personopplysninger om deg
- å sende klage til Datatilsynet om behandlingen av dine personopplysninger

Hvis du har spørsmål til studien, eller ønsker å vite mer om eller benytte deg av dine rettigheter, ta kontakt med:

- Veileder for prosjektet: Sigrid Johanna Håheim Ørevik ved Universitetet i Bergen. E-post: Sigrid.Orevik@uib.no
- Masterstudent: Nicholay Brekke Hovland ved Universitetet i Bergen. E-post: nicholay.hovland@student.uib.no
- Vårt personvernombud: Janecke Helene Veim. E-post: personvernombud@uib.no

Med vennlig hilsen

Sigrid Johanna Håheim Ørevik
(Veileder)

Nicholay Brekke Hovland
(Masterstudent)

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet *An Investigation into the Relationship between Written Genre and Motivation*, og har fått anledning til å stille spørsmål. Jeg samtykker til å delta i et intervju hvor det blir tatt lydopptak. Jeg samtykker til at mine opplysninger behandles frem til prosjektet er avsluttet.

Samtykke kan gis over e-post. Jeg betrakter da e-posten fra deg, der du skriver at du samtykker til å delta i prosjektet, som ditt signerte samtykke.